

# Audio-Visual in Oral Poetries as Learning Catalyst in Yoruba Studies Education in North Central Colleges of Education

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**Abstract:** Education as defined by several scholars is the transmission of knowledge, values, beliefs, worldviews, virtues and other concepts from a person or a group of people to another person or another group of people. Before the coming of the white people into Yoruba land, nay, Africa there had been education of the younger generation by the older generation through Yoruba oral poetries. Yoruba oral poetries are of three types namely speech mode, chant mode, and song mode. The focus of this academic research is to measure or evaluate the impact that usage of audio-visual material has on learning of Yoruba oral poetries by Yoruba Language students of North Central Colleges of Education using three selected Colleges of Education namely FCT College of Education, Zuba, Federal College of Education, Okene and Kwara State College of Education, Oro. A total population of 90 students (30 from each institution) are used as samples for studies. Questionnaires for the study was given to the respondents to be used as instruments for data collection. The questionnaires were analysed using the T-test Analysis. The result of the analysis would dictate the researcher's conclusion on the level and nature of impact that using audio-visual materials for teaching oral poetries to students of Yoruba Studies Education in North central Colleges of Education will have on their learning.

**Keywords:** Audio-visual materials, Yoruba oral poetries, learning catalyst, T-test analysis, questionnaires.

## 1. Introduction

To promote and sustain personal/human, physical, environmental, scientific and technological progress in the society, there must be education which is basically the process of transferring knowledge from person/people to person/people either in an organized or formal setting or an informal setting. This process (education) occurs through both theoretical and practical processes.

Before the coming of white men to the African society, the major process of education was through orality. In the same vein, in all Yoruba communities of the pre-colonial and olden days, the older generation used to educate the younger generation through traditional oral poetries. There are three types of oral poetries, which are speech mode, chant mode and song mode. Some of the speech mode types are Oriki (Eulogy or Panegyric), Òwe (Proverbs) and Àlò (Folktales) and others. The chant mode type includes Èkún iyàwó (Bridal Chant), Ìjálá (Hunters chant) and Èṣà/Iwì (Masquerade chant) while the song

mode type consists of all the various types of traditional songs (Orin Etíyẹ́rí, Orin Ìrẹ̀mọ̀lẹ̀kún etc). All the oral poetries are media of education because they are filled with mores, lores, legends, myths, values, worldviews, beliefs, virtues and other concepts that are useful for the progress of individuals, groups, communities and society in general.

In those pre-colonial days, the modern technological and scientific development was low. Consequently, there were no audio-visual materials such as still pictures (photographs), video recordings, audio recordings and other forms of documentations that aid quick learning. Fortunately, today all Yoruba oral poetries can be recorded audio- visually and kept for present and future references which can lead to progress in teaching and learning. Today, teachers of primary, secondary and tertiary institutions can conveniently employ audio-visual materials to promote learning in classrooms. These audio-visual materials can be played, replayed and displayed by the teacher for learners to see, appreciate and analyse for greater understanding. The focus of this research therefore is about the efficacy and relevance of audio-visual materials as learning catalyst for Yoruba oral poetries among the North Central Colleges of Education students.

### A. Yoruba Oral Literature and Audio-Visual

There is no doubt that every aspect of learning can be enhanced through the use of audio-visual materials. Since oral literature is practical- oriented, learners have to be intensively taught or trained on the real mode of oral presentation (whether it is to be chanted, sung or spoken). In addition, all the gesticulations (movement of the parts of the body) during oral performance are to be taken note of by the learners. The presentation of oral poetries among the Yorùbá people like other African communities/tribes is done before the audience (ero iworan) who are part and parcel of the presentation. They (the audience) play the role of 'moderators and judges' in an open presentation or performance.

It is not an unusual thing that whenever a poet, a singer or a chanter is performing an oral poetry, the audience demonstrates some level of appreciation through clapping, shouting, hailing, nodding of heads or insulting, hissing, shouting down, dragging feet, condemning or laughing derisively. A good performance

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draws applause from the audience while a poor performance draws disapproval from them.

According to Adegbola(2011:28):

The Yorùbá have depended heavily on oral texts for the documentation and organization of knowledge. Not much is known of any elaborate writing traditions among the Yoruba before the introduction of Islam around the nineteenth century and Christianity in twentieth century but there is overwhelming evidence that the Yorùbá transmitted their values, history, movie and lives and other information and knowledge produced orally using a plethora of verbal arts include *Ọfọ/Àyájọ* (incantations), *Ìjálá* (hunters chant) and *Òwe* (proverbs) as well as *Àlò-àpagbè* (tales) and *Àlò àpamò* riddles. Other examples include *Oríkì* (praise poetry), *Ìwùre* (blessings), *Ìbà* (acknowledgement or homage); and *Orin Arẹmọ* (lullaby) to name just a few.

The original Yorùbá evolved with their oral tradition because there was no tradition or culture of writing. Documentation of happenings, events and activities such as coronation, warfare, famine, burial, communal crisis, marriage, naming, worship of deities, dispute resolution and several myths and legends were done orally and not through act of writing or audio-visual recording. With time, those activities became recurrent oral narrations handed over to successive generations in form of *Oríkì* (eulogy), *Ìjálá* (hunters chants), *Èkún Ìyàwó* (bridal chant), *Òkú pípè* (dirge), *Rá rà* (praise chant), *Ọfọ/Ògèdè* (incantation) etc.

This is corroborated by Adegbola (2011:28) who opined that:

The term oral literature is nowadays called orature by some scholars. Orature as defined by Ola-koyi (2018:378) is:

A creative oral expression, a collection of creative works of a race in oral form, an explicit oral-mediated message/communication, an artistic process that depends on the mental power and eloquent presentation of the artiste, orature as an innovative venture involves a process in which presentation, knowledge, general findings and other creative components and the use of eloquent communication are deployed in coding mediated messages which are committed to the memory and delivered through verbal language of the artist/orator/performer.

The main components of oral literature as expressed in the quotation above include oral expression, conveyance of some specific or particular messages to the audience, artistic performance that arouses the emotion, physique and interest of the audience. All these depend on the mental ability and eloquence of the artist (and his performance) which depends solely on his ability to memorize and recite.

Oral literature among the Yorùbá people is as ancient as the existence of men and women, families, communities, societies and professions and activities/occurrences. There are some universal oral poetries among the Yorùbá people. Although, the expression of the performers reflects their dialectical background but the content of such literatures are universal. Such universal oral literature includes *Ìjálá* (hunters chants), *Oríkì* (eulogy), *Ọfọ /Ògèdè* (incantation), *Orin* (songs), *Òkú pípè* (dirge) etc.

There are several other oral poetries that are localized or sub-

tribal. They include such oral poetries as *Èkún Ìyàwó* (bridal chant) and *Ràrà* (praise chant) which are limited to *Ọyó* and *Ìgbómìnà*, *Ègè* which is limited to *Ègbá* people, *Alámò* which is limited to *Ekitì* people, *Olele* which is limited to *Ìjẹ̀sà* and their neighbouring *Ekitì* communities.

There are several other town-based or community-based genres such as *Lágálogo* chant of *Ọwò*, *Ewi Olòdrè Ogidigbò* chant of *Ìpólé - Ìlòrò Ekitì* and *Ulé -Ahún Ekitì* among several others. Another very important concept in Yorùbá oral tradition is that some oral literatures are transgender while some are gender-based. For example, *Ìjálá* (hunters chants) and *Orin Arùngbè* (*Orò* cult chant) are identifiable with men. While *Èkún Ìyàwó* (bridal chant) is identifiable with women. Others such as *Olele*, *Òkú pípè* (dirge) (dirge), *Ọfọ/Ògèdè* (incantation) are transgender.

Another important concept to be noted is that the content of all oral poetries either speech mode, chant mode or song mode evolved from celebrations, challenges, tragedies, accidents, disasters, ventures, worship, crisis etc. They are philosophically and poetically composed in speech, chant or song forms to entertain, educate, inform, criticize, praise and honour either human beings or gods/goddesses.

Songs are usually placed at the back burner whenever the issue of oral poetries is being discussed but it is an important aspect of oral poetry.

According to Ulli Beier (1956, p23) in *Ọlaturunji* (2005:8):

There is no occasion in Yorùbá life that is not accompanied by songs. Births, marriage and funeral are all occasions for lyrical songs of great beauty. Everyday life is also accompanied by a great deal of impromptu singing, a kind of musical thinking, in which the singer puts everything to a tune, which happens to pass through his head.

Several scholars such as Beier (1956), *Ọlaturunji* (1982) *Ogunba* (1975), *Olukoya* (1978) have categorized songs into various ones.

According to *Olukoya* (1978:89) in *Olujinmi* (2011:77): using functional approach, “Yorùbá songs are classified into festival songs, folktale songs, political songs, work songs, songs of “mother of twins” (*Orin iyá ibejì*), cradle songs, lullabies, satirical songs and some dance music songs”.

#### *B. Audio-visual Materials and their Use in Learning of Yoruba Oral Poetries*

The best way to discover that learning has taken place is for a learner or a group of learners to be able to recollect and repeat what they have been taught with appreciable accuracy. Acquisition and imparting of knowledge take place in various ways and without doubt, one of the best methods of teaching and learning is through the use of audio-visual materials.

Audio-visual resources according to *Dike* (1993) are “those materials that do not basically depend upon reading to convey meaning and may present information through the sense of learning as an audio resource or through the sense of sight as in visual resources or through a combination of both senses”.

According to *Umar* (2013:180):

Audio-visual resources are materials that combine the features of visual and audio resources concurrently. Thus,

appealing to the sense of sight and hearing. Examples include: television programmes, video recordings, digital video disks (DVD), sound films, and synchronized sound slide system using the sound-on slide projector. The computer is also adaptable to provide audio-visual services with resources downloaded from youtube and skype as well as other computer application packages.

Dike's and Umar's definitions above are pointers to the fact that the audio-visual materials create robust understanding in dissemination of knowledge by the teachers and acquisition of knowledge by the learners and that any learning that takes place through visual and audio interaction would get stuck into the brain/memory of the learner(s) than the one that takes place only theoretically.

Ebisi and Eze (2019:526) corroborates the submission above by saying that:

Audio-visual materials are designed to assist teachers in teaching so as to enhance students' understanding of the subject content. Good teachers do not underemphasize the importance of audio-visual aids in the learning process. Audio-visual aids are teaching tools that educators use to complement their academic lessons. These aids include videos, music clips, flip charts, slide show.

Therefore, there is no doubt that employment of audio-visual materials in teaching and learning enables the learners (and even the teachers) to have an original, total and perfect grasp, conception and view of what is being taught – the colour, structure, size, weight and behavior pattern, actions, and reactions of what is being taught (the subject matter).

Mike (2012) in Ebisi&Eze (2019:526) still reinforcing the efficacy of audio-visual materials in learning opines that:

Teaching process is filled with countless opportunities to enrich the academic lives of students. While some concepts and educational objectives will be easy for students to grasp, others will require you to think creatively to ensure that important learning objectives are met--- using audio-visual aids in teaching is one way to enhance lesson plans and give students additional ways to process subject information.

The import of Mike's expression is that when learning takes place through audio-visual materials, abstract knowledge would become visible and realistic. The unseen concept becomes visible and in descriptive knowledge becomes descriptive and conceived. Such concept would easily be memorized and memorable.

### C. Importance and Functions of Audio-Visual Materials

The importance and functions of audio-visual materials in education cannot in any way be underrated. According to Cheta (2014): the values of audio-visual materials include:

- 1) Those materials fill such gaps which are created by the use of traditional teaching methods where teachers sparingly use the instructional materials.
- 2) The audio-visual materials help people to share extent knowledge which reaches a lot of people simultaneously.
- 3) They are very good materials for the presentation of records and documents.

- 4) They enrich learning and teaching.
- 5) They allow pupils to learn of their own rate.
- 6) They encourage integration in individual and group learning.

### D. Objectives

- 1) To examine the impact of audio-visual in learning Yoruba oral poetries.
- 2) To assess the most common method used to teach Yoruba oral poetries in the North Central Colleges of Education.
- 3) To assess the influence of audio-visual materials towards Yorùbá oral poetries on male and female students of Colleges of Education of North Central geo-political Zone in Nigeria.
- 4) To assess if Yorùbá oral poetries are learnt easily with audio-visual materials in the North Central Colleges of Education.
- 5) To assess if the Yorùbá oral poetries teachers have been using audio-visual adequately in teaching.

### E. Research Questions

The following questions were raised to guide the conduct of the study:

- 1) What is the effect of audio-visual materials towards Yorùbá oral poetries on students in Colleges of Education of North Central geo-political Zone in Nigeria?
- 2) What is the influence of audio-visual materials towards Yorùbá oral poetries on male and female students of Colleges of Education of North Central geo-political Zone in Nigeria?
- 3) Are the Yorùbá Poetries learnt easily with audio-visual materials in the North Central Colleges of Education?
- 4) Have the Yorùbá oral Poetries teachers been using audio-visual adequately in teaching?

### F. Hypotheses

H<sub>01</sub>: There is no significant difference between students taught Yorùbá oral poetries with the aid of audio-visual materials and those taught without the aid of audio-visual materials in North Central Colleges of Education, Nigeria.

H<sub>02</sub>: Gender has no significant influence on using audio-visual materials in teaching Yorùbá oral poetries among students of Colleges of Education in the North Central geo-political Zone of Nigeria.

## 2. Methodology

Methodology includes description of study area, site and subject, data collection and data analysis. The Yorùbá oral poetries already recorded with audio-visual materials (photographs and video recordings) were displayed and played in the class and used to teach Yorùbá oral poetries to a class of thirty students in each of the three selected institutions. After that, questionnaires were shared to ten of them and their responses were analysed to obtain results.

*Variables to be tested by the data analyst*

- T-test square

- Frequency count
- Percentage
- Mean score

After preparing your questionnaire, the following are to be indicated on the paper:

- a. Male and female gender
- b. Those taught with audio-visual materials.

**A. Population of the Research**

The target population consists of all the students of Yorùbá Studies in all Colleges of Education in North central.

**B. Sample and Sampling Techniques**

In all the population, 90 students were chosen from the three selected Colleges of Education (30 students from each of them). Ten of the 30 students chosen from each College of Education were chosen as respondents.

Table 1  
Names of colleges of education and their respective states

S.No.	Names of Colleges of Education	States
1	FCT College of Education, Zuba	FCT, Abuja
2	Federal College of Education, Okene	Kogi
3	Kwara State College of Education, Oro	Kwara

**C. Instruments for Data Collection**

The instrument for data collection was a questionnaire designed by the researcher. The instrument was titled “Audio-visual as learning catalyst for Yorùbá Oral poetries questionnaire”. It was divided into two sections – A and B. The section A of the questionnaire was used to gather information about the respondents’ views on using audio-visual in teaching Yorùbá oral poetries. Section B was used to extract the views of the students on the impacts of audio-visual on learning of Yorùbá oral poetries. The students were required to provide responses on a 4 – Point Likert Types Scale.

**1) Validity and Reliability of the Instrument**

The instrument was validated by psychologists and statisticians to establish both face and content validity. A pilot test was carried out at two (2) week interval to determine the reliability co-efficient

**2) Administration of Instrument**

The instrument was administered to the respondents by the researcher and three other Research Assistants from each College of Education selected for these studies under a close supervision of the researcher.

**3) Validation of Instrument**

The instrument was validated through expert’s judgment in educational measurement and Evaluation and Educational

Psychology to establish both face and content validity. In addition, a Pearson Product Moment Correlation Analysis was used to obtain reliability co-efficient at three (3) week interval.

**4) Data Collection**

The Questionnaire was administered on the respondents by the researcher and three (3) other research assistant from each College of Education.

The data collected was scored on the basis of 4 - Point Likert-type Scale of 4, 3, 2, and 1 as indicated by their levels of agreement as contained in the retrieved questionnaire to represent “Strongly Agree”, “Agree”, “Disagree” and “Strongly Disagree” respectively.

**5) Data Analysis**

The data collected was analyzed using mean and standard deviation to analyze data on the research questions while T-test Analysis was used to test the null hypothesis that was postulated at 0.05 level of significance.

The result of the study as presented in table 2 show the mean ratings and standard deviations of respondents on Audio-visual as learning catalyst for Yorùbá oral poetries in colleges of Educations in North central. The questions were projected to cover the learning methods in various schools and also covered Audio-visual as or not learning catalyst for Yorùbá oral poetries: Yorùbá oral poetries are best learnt orally with Audio-visual materials (mean = 3.26; SD = 0.88), Teachers have been teaching Yorùbá oral poetries with Audio-visual materials (mean = 3.56; SD = 0.56), Teachers have been teaching Yorùbá oral poetries with Audio-visual (mean = 2.80; SD = 1.03), Using Audio visual materials in teaching Yorùbá oral poetries impact positively on learning (mean = 3.26; SD = 0.86), Using Audio-visual materials in learning Yorùbá oral poetries is time wasting (mean = 1.76; SD = 0.67), and using Audio-visual materials in learning Yorùbá oral poetries increases practical knowledge. (mean = 3.33; SD = 0.88). However, item 1,2, 3, 4, 5 and 7 had mean ratings within the range of 2.5 - 3.5 set as criterion for agreed (Accepted). Thus, this implies that Yorùbá oral poetries are best learnt orally with Audio-visual materials (mean = 3.26; SD = 0.88), Teachers have been teaching Yorùbá oral poetries with Audio-visual materials (mean = 3.56; SD = 0.56), Teachers have been teaching Yorùbá oral poetries with Audio-visual (mean = 2.80; SD = 1.03), Using Audio visual materials in teaching Yorùbá oral poetries impact positively on learning (mean = 3.26; SD = 0.86), Using Audio-visual materials in learning Yorùbá oral poetries is time wasting (mean = 1.76; SD = 0.67), and Using Audio-visual materials in learning Yorùbá oral poetries increases practical knowledge. (mean = 3.33; SD = 0.88). meanwhile, Using Audio-visual

Table 2  
Mean ratings of respondents the use of audio-visual as learning catalyst for Yoruba oral poetries

N = 90				
S.No.	Item	$\bar{X}$	SD	Decision
1	Yorùbá oral poetries are best learnt orally with Audio-visual materials	3.26	0.88	Accepted
2	The combination of Audio-visual materials and oral learning method is best for learning	3.56	0.56	Accepted
3	Teachers have been teaching Yorùbá oral poetries with Audio-visual	2.80	1.03	Accepted
4	Using Audio visual materials in teaching Yorùbá oral poetries impact positively on learning	3.26	0.86	Accepted
5	Using Audio-visual materials in teaching Yorùbá oral poetries enhances learners’ performance	3.26	0.86	Accepted
6	Using Audio-visual materials in learning Yorùbá oral poetries is time wasting	1.76	0.67	Rejected
7	Using Audio-visual materials in learning Yorùbá oral poetries increases practical knowledge.	3.33	0.88	Accepted
<b>Cluster Mean</b>		<b>3.03</b>	<b>0.57</b>	<b>Accepted</b>

Table 3  
t-test analysis of the significance difference in the difference in the learning methods of Yorùbá oral poetries in colleges of education

	t- test for equality of Means N = 90 (Male = 58, Female = 32)									
	Mean	SD	Sig.	T	df	P- value	Mean difference	Std. Error Difference	95% confidence interval of the difference	
									Lower	Upper
Yorùbá oral poetries are best learnt with Audio Visual material Author's Field Survey, 2023	3.2	0.88	0.84	1.048	88	0.29	0.17	0.165	-.502	0.155

Table 4  
t-test analysis of the significance difference in the impact of audio-visual in learning Yorùbá oral poetries in colleges of education

	t- test for equality of Means N = 90 (Male = 58, Female = 32)									
	Mean	SD	Sig.	T	df	P- value	Mean difference	Std. Error Difference	95% confidence interval of the difference	
									Lower	Upper
The impact of Audio-visual in learning Yorùbá oral poetries Author's Field Survey, 2023	3.2	0.86	0.497	1.571	88	0.12	0.26	0.170	-.605	0.071

materials in learning Yorùbá oral poetries is time wasting (mean = 1.7; SD = 0.67), this is not accepted to be among the impact of using Audio-visual materials as it did not meet the criteria for acceptance of minimum of 2.5 above.

*Hypotheses One:* There is no significance difference in the learning methods of Yorùbá oral poetries in colleges of Education.

The finding of the study as presented in the above table showed the t-test analysis of the significant difference on the learning methods of Yorùbá oral poetries in Colleges of Education. Mean value is 3.2, SD is 0.88, t-value of 1.048, p-value is 0.29 with a degree of freedom of 88 and a significant value of 0.84 were obtained. Since the significant value of 0.84 is greater than 0.05 set as level of significance, (the calculated value 0.29 is greater than the predetermined significance level 0.05), this means that the null Hypotheses which stated that there is no significant difference in the learning methods of Yorùbá oral poetries is accepted. Inference drawn is therefore that, there was no significant difference in Yorùbá oral poetries been learnt with Audio Visual material and without audio-visual materials.

*Hypotheses Two:* There is no significant difference in the impact of Audio-visual in learning Yorùbá oral poetries in colleges of Education.

The finding of the study as presented in table 4 showed the t-test analysis of the significant difference on the impact of Audio-visual in learning Yorùbá oral poetries in Colleges of Education. Mean value is 3.2, while SD is 0.86, t-value of 1.571, p-value is 0.12 with a degree of freedom of 88 and a significant value of 0.47 were obtained. Since the significant value of 0.497 is greater than 0.05 set as level of significance, meanwhile, the calculated value 0.12 is greater than the predetermined significance level 0.05, this means that the null Hypotheses which stated that there is no significant difference in the impact of Audio-visual in learning Yorùbá oral poetries is accepted. Inference drawn is therefore that, there was no significant difference in the impact of Audio-visual in learning Yorùbá oral poetries.

### 3. Conclusion

Having carried out this research with the aid of some questionnaire and T-test analysis, the results have indicated that first and foremost, the Yorùbá oral poetries are best taught and learnt with audio-visual materials.

Secondly, the research has shown that when the oral learning is combined with audio-visual materials, the best learning would be achieved.

Furthermore, the research indicated that the employment of audio-visual materials in teaching Yorùbá oral poetries impact positively on learning.

Finally, the research has shown that since Yorùbá oral poetries involve using of voice and body parts such as legs, hands, eyes, nose, head and others, using audio-visual materials to teach Yorùbá oral Poetries increases the practical knowledge of the learners.

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