

EFFECTS OF THEATRE-BASED LEARNING PACKAGES ON SENIOR SECONDARY STUDENTS' PRACTICE OF YORUBA MORAL VALUES IN IBADAN, NIGERIA

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Abstract

This study determined the effects of two Theatre-based learning packages (Devised-for-students and Devised-by-students) on senior secondary students' practice of Yoruba moral values in the Ibadan metropolis, Nigeria, with the moderating effects of Peer Influence. Adopting the quasi-experimental research design of the 3 x 2 factorial matrix, six intact classes of Senior Secondary II students (one from each of six selected public secondary schools) were randomly assigned to the Devised-for-students theatre-based learning package (87), Devised-by-students theatre-based learning package (115) and control (90) groups. Practice of Yorùbá Moral Value Concepts ($r=0.72$), Students' Peer Influence ($r=0.75$) questionnaires and instructional guides were used for data collection. Treatment lasted eight weeks. Data were analysed using Analysis of covariance at a 0.05 level of significance. Findings revealed that treatment had significant main effects on students' practice of Yoruba moral values ($F_{(2;279)}=361.67$; partial $\eta^2=.72$), in favour of the Devised-by-students theatre-based learning package ($\bar{x}=73.61$), followed by the Devised-for-students theatre-based learning package ($\bar{x}=52.50$) and the control ($\bar{x}=45.75$) groups. Theatre-based learning packages (especially the devised-by-students package) improved senior secondary school students' learning of Yoruba moral value concepts in the Ibadan metropolis. It is therefore recommended that teachers of the Yorùbá language and culture in senior secondary schools should adopt the two theatre-based learning packages experimented with in this study, placing more emphasis on students' freedom in the process.

Keywords: Theatre, Theatre-based Learning Packages; Yorùbá moral values, Peer Influence

Introduction

Moral values are character-based principles that are strongly built on ethics, which is the science of morality, the science that examines moral values and judgments. Therefore, the Yorùbá moral values are desirable human characters, conduct and human

relations which the Yorùbá people collectively judge as good, right, and noble. These moral values are important elements of the Yorùbá traditional education that are tacitly passed down from time to time in achieving socialisation purposes (Ilesanmi, 2018). It is in this light that George and Uyanga (2014) posit values as pleasing, true and excellent moral instructions that enhance the existence of a people daily.

Therefore, the Yorùbá values capture their moral beliefs and norms that define their existence, dos, and don'ts as well as social relationships. The collection of these values defines who the Yorùbá really are – a concept which is generally and tacitly referred to as *Ọmọ́lúàbí* (Akanbi & Jekayinfa, 2016; Omobowale, Omobowale & Falase, 2019). As such, the concept of *Ọmọ́lúàbí* among the Yorùbá has been used to summarise the Yorùbá value system (Ogundeji, 2009; Falola & Akinyemi, 2016). Akinjogbin (2009) ascribes importance to the Yorùbá concept of *Ọmọ́lúàbí* in explaining Yorùbá moral values and who the Yorùbá really are. Therefore, he submits that *Ọmọ́lúàbí* is the accurate name that suits the race.

The Yorùbá value of good character, which is referred to as the *Ọmọ́lúàbí* value concept in this study, is divinely connected with the Yorùbá source/origin and culture. Therefore, an individual who does not exhibit good behaviour in society cannot be said to be a true Yorùbá indigene. Such an individual would exhibit anti-social behaviour that the Yorùbá *Ọmọ́lúàbí* value concept frowns at. A typical *Ọmọ́lúàbí* in the Yorùbá society exhibits selflessness; chastity in sexual matters; hospitality; humility; obedience; hard work; kindness and generosity; goodness; truth and rectitude; integrity; honour and filial piety; straightforwardness and avoidance of hypocrisy; and faithfulness to vows and covenants, among others (Yoloye, 2009; Akanbi and Jekayinfa, 2016; Akinlawon, 2018). This is to the end that virtuous behaviours are promoted, and peaceful coexistence is achieved in society.

Therefore, one of the aims of teaching Yorùbá language at the senior secondary level of education in Nigeria is to instil the Yorùbá cultural, moral and societal values in young minds. Hence, secondary school students should form the practice of the various Yorùbá moral values. In essence, the teaching of Yorùbá should instil rectitude in students.

It is this practice of moral values that makes them true Yorùbá indigenes, that is, *Omọlúàbí* in the society. This is to promote virtuous behaviours and eradicate vicious acts in society, hence, strengthening social relationships and peaceful co-existence.

Nevertheless, previous studies have documented students' poor practice of the moral values expressed in and transmitted through the Yorùbá language (Akinşola, 2018; Ilesanmi, 2018). This is largely due to westernisation that has eroded the Yorùbá cultural heritage (Orottoy, 2019). This Western influence is mostly felt in metropolitan areas, like Ìbàdàn metropolis, where senior secondary school students are highly exposed to Western life and culture (Akinsola 2025a). Consequently, many secondary school students in Ìbàdàn metropolis exhibit behaviours such as selfishness, sexual immorality, pride, disobedience, laziness, stinginess, wickedness, stealing, dishonour, and disrespect for parents, elders, and those in authority, among others (Akinnawonu, 2018). Obviously, the conventional teaching of the Yorùbá moral value concepts in secondary schools has not translated to students' good practice of them.

Previous studies, directed towards solving this problem, have found home and school environments (Olabode, 2017), students' psychosocial factors (Ilesanmi, 2018; Adeyinka & Ilesanmi, 2019), traditional and modern Yorùbá film watching (Akinsola & Adeyinka, 2020), as well as preferences for movie, music, and mass media (Akinsola, 2023; 2025a; 2025b) as predictors/correlates of learning outcomes in Yorùbá culture and values-related concepts. Although these factors are important and should be considered, there is a need to extend the research frontier to practical, efficacious means of improving students' practice of Yorùbá moral values.

Theatre, applied to learning contexts, is one of the practical ways through which students could internalise the moral values of a society. It has been argued by Jackson (2011) that theatre-making processes can actively engage students and offer them a wide range of aesthetic, pedagogical, and psychological benefits. It can also aid students' behavioural modification by emotionally inculcating certain social and moral values into them, through their active engagement and participation (Jackson, 2011; Robson, 2018). Empirical studies have also established the effectiveness of using theatre/drama techniques

in improving moral learning and character education. Lenakakis & Sarafi (2024) employed drama/theatre pedagogy in addressing bullying and building team spirit among school children in Northern Greece, and found that drama/theatre pedagogy empowered children to bond more closely and communicate more effectively. This empowerment would foster moral sensitivity (Mamali, 2023; Feng, 2019; Anggraini & Kusniarti, 2016), acceptance of the ‘other’ (Papaioannou & Kondo, 2019), positive moral thinking (Cai, 2018) and understanding of respect and self-discipline (Atterby, 2018) through practical learning situations (Umirkhanovich et al., 2022) that drama/theatre offers.

However, these studies, like many others, were conducted outside Nigeria and not particular to Yorùbá moral education contexts. Few empirical studies conducted on theatre-in-education in Nigeria focused on other subjects and concepts, such as Yorùbá orature (Akinsola, 2024); understanding aggressive behaviours (Bakare & James, 2019); social studies (Ejiofor and Ken-Aminikpo, 2016); and Christian religious knowledge (Ugwu, 2014), among others. Although these subjects and concepts are tendential to moral values and moral education, there is a need to directly examine the effects of theatre applied to learning contexts on senior secondary students’ practice of Yorùbá moral values in Ibadan. In this regard, this study experimented with two Theatre-based Learning Packages (Devised-for-Students and Devised-by-Students).

The moral stories in the Devised-for-Students Theatre-based Learning Package were conceived and written by the researcher for the students to rehearse and present with the direction and guidance of the researcher and/or their teacher. On the other hand, the moral stories in the Devised-by-Students Theatre-based Learning Package were conceived, rehearsed, directed and presented by the students with little guidance from the researcher/teacher. However, both the researcher’s and students’ moral plays were built on the same moral value concepts – *Òtító Sísọ* (truthfulness), *Ìbòwòfágbà* (respect for elders), *Ìrèlẹ̀* (humility), *Oore Sísẹ* (kindness), *Şùúrù àti Ípamọra* (Patience and endurance), and *Ìtẹlọrùn* (Contentment). In line with the principle of total theatre, songs, chants and dance were consciously embedded in the moral stories conceived by the researcher, constituting a major aesthetic difference to the moral stories conceived by the students, where songs, chants and dance were subconsciously embedded.

Since theatre reinforces group bonding (Lenakakis & Sarafi, 2024) and moral practices are highly influenced by peers (Watts et al., 2024), peer influence is examined as a moderator variable in this study. Peer influence is an important socialisation agent as it involves the encouragement a peer group gives to each member of the group to change their attitude, beliefs, and values to conform with the group norm (Korir and Kikpemboi, 2014; Kirk, 2000). Therefore, such influence could be positive or negative, depending on what the group is known for. Since the menace of civilisation cum globalisation is more felt among adolescents and young adults (who are senior secondary school students) in the Ìbàdàn metropolis, students tend to be peer-influenced to embrace Western civilisation and disregard their cultural heritage as it relates to theatre and cultural values. Therefore, peer influence can determine how such students benefit from the theatrical intervention of this study, indicating the interaction it has with the treatment in determining students' practice of Yorùbá moral values. Despite enormous extant studies reporting the effect of peer influence on moral practices (Watts et al. 2024; Malesky et al., 2022; Malti et al., 2021; Yu et al., 2021), there is a dearth of empirical evidence on the moderating effect of peer influence in theatre-based learning interventions, as done in this present study.

Purpose of the Study

The study tested the effects of two theatre-in-education learning packages on senior secondary students' practice of Yorùbá moral values, moderating for peer group influence. Specifically, the study aimed to:

- iv. Determine the main effect of treatment (theatre-in-education learning packages against conventional teaching mode) on the practice of Yorùbá moral values among senior secondary students in Ibadan metropolis, Nigeria;
- v. Test whether peer influence has a significant main effect on the practice of Yorùbá moral values among senior secondary students in Ibadan metropolis, Nigeria;
- vi. Investigate the interaction effect of treatment and peer influence on the practice of Yorùbá moral values among senior secondary students in Ibadan metropolis, Nigeria.

Hypotheses

The study tested the following null hypotheses at the 0.05 level of significance:

H₀₁: There is no significant main effect of treatment on senior secondary school students' Practice of Yorùbá moral values in the Ìbàdàn metropolis.

H₀₂: There is no significant main effect of peer influence on senior secondary school students' Practice of Yorùbá moral values in the Ìbàdàn metropolis.

H₀₃: There is no significant two-way interaction effect of treatment and peer influence on senior secondary school students' Practice of Yorùbá moral values in the Ìbàdàn metropolis.

Methodology

This study adopted the pretest-posttest control group quasi-experimental research design of a 3x2 factorial matrix. This design is represented as:

$$\begin{array}{ccc} O_1 & X_1 & O_2 \\ O_3 & X_2 & O_4 \\ O_5 & - & O_6 \end{array}$$

Where O_1 , O_3 , and O_5 are pretest measures for the three groups.

O_2 , O_4 , and O_6 are the posttest measures for the three groups: and

X_1 and X_2 , respectively, denote the treatments applied to experimental group I and experimental group II.

The tabular representation of the factorial matrix is as follows:

Table 1

Tabular representation of 3x2 factorial matrix

Treatment	Peer Influence

	High	Low
Devised-for-Students Theatre-based Learning Package		
Devised-by-Students Theatre-based Learning Package		
Conventional Teaching Mode		

The participants of this study were selected from the population of public senior secondary school students in the Ìbàdàn metropolis, Oyo state, Nigeria. First, simple random sampling was used to select three of the five local government areas enumerated in the Ìbàdàn metropolis. Thereafter, two public senior secondary schools from each of the three local government areas were randomly selected, making a total of six schools. An intact class of Senior Secondary II (SS II, henceforth) was selected from each of the six randomly selected schools. Two intact classes were then randomly assigned to each of experimental group one (Devised-for-Students Theatre-based Learning Package), experimental group two (Devised-by-Students Theatre-based Learning Package) and the control group (Conventional Teaching Mode). This implies that the six schools selected were equally (two per school) assigned to each of the three treatment groups. In addition, two Yorùbá Language teachers were selected in each of the experimental schools to serve as research assistants, making a total of eight Yorùbá Language teachers who took part in the study.

Data collection involved the use of the following instruments:

Questionnaire on Students' Practice of Yorùbá Moral Values (SPYMoVaQ)

This instrument was designed by the researcher to gather information about the extent of students' practice of Yorùbá values of *Ọmọhùàbí* in the society. It was made up of sections A, B and C. While Section A elicited demographic information of the students, Section B contained 12 (6 positive and 6 negative) items structured on a modified 4-point

Likert scale of Always (4), Sometimes (3), Rarely (2) and Never (1), hence, scored in that order for positively worded items and in the reversed order for the negatively worded item. Section C contained 10 short-answer vignettes to test students' moral behaviour. The face and content validity of the questionnaire were ensured by two experts. The researcher used the experts' comments to construct the final items. Thereafter, it was trial-tested on 20 SS II students taking Yorùbá in a school outside the geographical scope of this study. The Cronbach Alpha method was employed in determining its reliability coefficient, and 0.72 was obtained.

Students' Peer Influence Questionnaire (SPIQ)

Students' Peer Influence Questionnaire, self-designed, measured the level at which secondary school students are influenced by their peers. The instrument has two sections – Section A and Section B. Section A elicited demographic information from the respondents. Section B, on the other hand comprised 15 items – eight (8) positive items structured and scored on the modified 4-point Likert Scale of Strongly Agree (4), Agree (3), Disagree (2) and Strongly Disagree (1) as well as seven (7) negative items also structured on the same scale but score in the reversed order. The questionnaire was face and content validated by experts in measurement and evaluation, whose comments were used to write the final items. The scale was trial-tested on 20 SS II students in a school outside the Ìbàdàn metropolis, and the Cronbach Alpha method was used to obtain a 0.75 reliability coefficient.

Devised-for-Students Theatre-Based Learning Guide

This guide was self-constructed to aid the implementation of the Devised-for-Students Theatre-based Learning Package. The guide consists of the following steps:

Step one (Introduction): The teacher/researcher briefed the students on the objectives of the presentation/performance and introduced the student group that would present.

Step two (Prologue): The group sang and chanted the lessons contained in their presentation/performance.

Step three: The teacher/researcher created a scenario that foregrounded the content of the presentation and tasked students to think along with the presentation/performance.

Step four: The rehearsed play was presented by the student group.

Step five (Immediate Feedback): The students suggested various alternative ways the play could have ended.

Step six (Epilogue): The whole class sang the song presented/performed as prologue by the group.

Step seven (Evaluation): Students expressed the (moral) lessons they learnt from the presentation/performance.

This guide was presented to two experts in theatre-in-education for review of its content and form. The researcher utilised their suggestions and comments in arriving at the final package that was implemented in the field.

Devised-by-Students Theatre-Based Learning Guide

This guide was self-constructed to aid the implementation of the Devised-by-Students Theatre-based Learning Package. The guide consists of the following steps:

Step one (Introduction): The teacher/researcher briefed the students on the objectives of the presentation/performance and introduced the leader of the student group presenting to take charge from there.

Step two: The rehearsed play was presented/performed by the student group in the structure they had planned.

Step three (Immediate Feedback): The class interviewed the student group on the content of their presentation/performance, while the group answered the questions thrown at them.

Step four: The teacher/researcher mediated by throwing more light on some moral issues, as the need arose.

Step five (Evaluation): Students expressed the (moral) lessons they learnt from the presentation/performance.

This guide was also presented to two experts in theatre-in-education for review of its content and form. Their suggestions and comments were used in arriving at the final package that was implemented in the field

The procedure for data collection was in stages, as presented in the table below:

Table 2: *Tabular presentation of the research procedure*

Stages	Research Activities	Duration
1	Preliminaries: This involved selection of schools, securing written consents from participating schools, teachers and students, as well as training selected teachers as research assistants.	2 Weeks
2	Pretest administration: This involved the administration of SPYMoVaQ as pretest measures and SPIQ as moderating measure on both the experimental and control students.	1 Week
3	Treatment: The intervention was carried out at this stage. This intervention involved preliminary conception of the moral stories by the researcher and the students, after which the conceived stories were plotted at plays, rehearsed and finally performed in class using the Devised-for-Students and Devised-by-Students Theatre-Based Learning Guides.	8 Weeks
4	Post-test administration: This involved the administration of SPYMoVaQ as pretest measures on both the experimental and control students.	1 Week
Total		12 Weeks

The inferential statistics of Analysis of Covariance (ANCOVA) were used to test all the null hypotheses formulated, using pretest scores as covariates. In addition, Estimated Marginal Means were computed to show the magnitude of the mean scores of the three groups, while Bonferroni Post-hoc Analysis were used to detect sources of the significant effect that existed. All hypotheses were tested at a 0.05 level of significance.

Results

H₀₁: There is no significant main effect of treatment on senior secondary school students' practice of Yorùbá moral values in Ìbàdàn metropolis.

Table 3: Summary of ANCOVA of students' post-practice of Yorùbá moral values by treatment and peer influence

Source	Type III Sum of Squares	Df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	86826.819 ^a	6	14471.137	349.337	.000	.880
Intercept	15523.571	1	15523.571	374.743	.000	.568
Pre-Practice	34714.776	1	34714.776	838.023	.000	.746
Treatment	39506.004	2	19753.002	476.842	.000	.770
Peer Influence	40.160	1	40.160	.969	.326	.003
Treatment * Peer Influence	11.527	2	5.763	.139	.870	.001
Error	11806.013	285	41.425			
Total	1115911.000	292				
Corrected Total	98632.832	291				

a. R Squared = .880 (Adjusted R Squared = .878)

The result in Table 3 shows a significant main effect of treatment on secondary school students' practice of Yorùbá moral values ($F_{(2; 285)} = 476.84$; $p = .000 < .05$; partial $\eta^2 = .770$). Therefore, the null hypothesis 1 is hereby rejected. The table also indicates that the Partial Eta Squared (partial η^2) is .722. Therefore, the effect size of the treatment is 72.2%. This implies that 72.2% variance in students' post-practice of the Yorùbá moral values was accounted for by the treatment applied. The estimated marginal means of the three treatment groups were used to ascertain their level of significant main effects, as shown in Table 4.

Table 4: *Estimated marginal means of students' post-practice of Yorùbá moral values by treatment*

Treatment		Mean	Std. Error	95% Confidence Interval	
				Lower Bound	Upper Bound
Devised-for-Students Learning Package	Theatre-based	53.383 ^a	.704	51.997	54.769
Devised-by-Students Learning Package	Theatre-based	73.316 ^a	.605	72.125	74.507
Conventional Teaching Mode		46.234 ^a	.696	44.864	47.603

Table 4 shows that the students who were exposed to the Devised-by-Students Theatre-based Learning Package had the highest post-test mean score of 73.32 in the practice of Yorùbá moral values, followed by that of the students exposed to the Devised-for-Students Theatre-based Learning Package (mean = 53.38). Participants who received instructions through the conventional mode of teaching had the least post-test mean score (46.23) in the practice of Yorùbá moral values. This result implies that using the two Theatre-based Learning Packages to facilitate instruction improved secondary school students' practice of the Yorùbá moral values. However, the Devised-by-Students Theatre-based Learning Package was most efficacious.

Table 5: *Bonferroni post-hoc analysis of students' post-practice of Yorùbá moral values by treatment*

(I) Treatment	(J) Treatment	Mean Difference (I-J)	Std. Error	Sig. ^b	95% Confidence Interval for Difference ^b	Lower Bound	Upper Bound
Devised-for-Students Theatre-based Learning Package	Devised-by-Students Theatre-based Learning Package	-19.934 [*]	.937	.000	-22.190	-22.190	-17.677
	Conventional Teaching Mode	7.149 [*]	.991	.000	4.764	4.764	9.534

Devised-by- Students Theatre- based Learning Package	Devised-for- Students Theatre- based Learning Package	19.934*	.937	.000	17.677	22.190
	Conventional Teaching Mode	27.082*	.922	.000	24.863	29.302
	Devised-for- Students Theatre- based Learning Package	-7.149*	.991	.000	-9.534	-4.764
Conventional Teaching Mode	Devised-by-Students Theatre-based Learning Package	-27.082*	.922	.000	-29.302	-24.863

Table 5 indicates that a significant difference exists in the post-practice mean score of students exposed to Devised-for-Students and Devised-by-Students Theatre-based Learning Packages (Mean Difference = 19.93; $p=.000<.05$). There is also a significant difference in the post-practice mean score of students exposed to Devised-for-Students Theatre-based Learning Package and Conventional teaching mode (Mean Difference = 7.15; $p=.000<.05$). Furthermore, there is a significant difference in the post-practice mean score of students exposed to Devised-by-Students Theatre-based Learning Package and the Conventional teaching mode (Mean Difference = 27.08; $p=.000<.05$). This result implies that the difference in the post-practice mean scores of students across the three groups is the source of the significant main effect of treatment. Therefore, the treatment is effective in improving students' practice of Yorùbá moral values; however, this is in favour of students in the two experimental groups and particularly students exposed to the Devised-by-Students Theatre-based Learning Package.

H₀₂: There is no significant main effect of peer influence on senior secondary school students' practice of Yorùbá moral values in Ìbàdàn metropolis.

Table 3 shows that there is no significant main effect of peer influence on secondary school students' practice of Yorùbá moral values ($F_{(1;285)} = .969$; $p = .326 > .05$). This implies that peer influence did not cause a significant change in the practice of Yorùbá moral values among secondary school students, hence, the null hypothesis 2 is hereby not rejected. However, the estimated marginal means of students' post-practice of Yorùbá moral values by peer influence were computed to show the exact mean score of students with high peer influence and students with low peer influence. The result is reported in Table 6.

Table 6

Estimated marginal means of students' post-practice of Yorùbá moral values by Peer Influence

Peer Influence	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
High	58.024 ^a	.531	56.979	59.069
Low	57.265 ^a	.557	56.168	58.362

a. Covariates appearing in the model are evaluated at the following values: Pre-Practice = 45.1644.

Table 6 shows that the students with high peer influence had a slightly higher post-practice mean score (58.024) than their counterparts with low peer influence (57.27). This implies that students who are highly influenced by their peers exhibited the practice of Yorùbá moral values than students who were not.

H₀₃: There is no significant two-way interaction effect of treatment and peer influence on senior secondary school students' practice of Yorùbá moral values in Ìbàdàn metropolis.

Table 3 shows that the two-way interaction effect of treatment and peer influence on secondary school students' practice of Yorùbá moral values was not significant ($F_{(2;285)} = .139$; $p = .870 > .05$). Hence, the null hypothesis 3 is not rejected. This implies that there was not a statistically significant difference in the students' post-practice of the Yorùbá moral values based on the interaction of the treatment applied and peer influence.

Discussion of Findings

The study established a significant main effect of treatment on senior secondary school students' practice of Yorùbá moral values, arising from a huge variance in students' post-practice of the Yorùbá moral values based on the treatment applied. The packages exposed the students to embodied moral knowledge through the processes of mimetic instruction. The practice of the Yorùbá moral values was therefore imitated in the students' moral plays through actions. These actions were not as important as the ideas that embodied them. The ideas themselves were not being imposed on the students. In the experimental groups, the theatre-in-education packages employed allowed the students to learn and become moral/virtuous individuals by imitating actions depicting moral ideologies in their plays. Since this was not possible in the control group, it is not surprising that the students' practice of the Yorùbá moral values improved in the experimental groups than in the control group.

The theatre-in-education packages exposed students to embodied moral knowledge, as students in the experimental groups participated in the lessons more than their counterparts in the control groups. The embodied moral knowledge is practical, that is, it could be seen, felt, touched and even practised in the classroom, aligning with the argument of Umirkhanovich et al. (2022) in favour of drama/theatre for moral education. Therefore, for such knowledge to be effectively delivered, the students must participate effectively in the lesson (Jackson, 2011; Robson, 2018). In the packages experimented with in this study, students were active participants in their own learning rather than mere passive knowledge consumers, unlike their counterparts in the control group; hence, the significant efficacy of the packages.

Between the two packages, the Devised-by-Students Theatre-based Learning Package was more effective since it gave students a higher level of participation and involvement. The package allowed students to experience morality and its ideologies more than their counterparts, who received their plays from the researcher and, by implication, only had to reason in line with the moral ideologies the researcher schemed in the plays. Freedom in discussing morality through the processes of self-creating their plays allowed students in the Devised-by-Students Theatre-based Learning Package to be more active in

the learning process, aligning with Paulo Freire's theoretical postulations in the pedagogy of the oppressed and Augusto Boal's theatre of the oppressed (Akinsola, 2023).

Furthermore, the nature of the immediate feedback in the Devise-by-Students package allowed the student-audience to query and challenge the message of the plays created and performed by their colleague, creating an opportunity to interact and dialogue on morality. This process must have contributed to students' moral sensitivity and acceptance of other people's opinions, respectively aligning with the findings of Mamali (2023) and Papaioannou & Kondo (2019). Therefore, the findings of this present study support the general findings of previous studies that drama/theatre applied to various learning contexts improved students' moral practices (Feng, 2019; Cai, 2018; Atterby, 2018; Anggraini & Kusniarti, 2016) and the learning of concepts tendential to moral values (Akinsola, 2024; Bakare & James, 2019; Ejiofor and Ken-Aminikpo, 2016; Ugwu, 2014).

The study found that there is no significant main effect of peer influence on senior secondary school students' practice of Yorùbá moral values. In addition, the interaction effect of treatment and peer influence was not significant on students' practice of Yorùbá moral values. This implies a deviation from previous studies (Watts et al. 2024; Malesky et al., 2022; Malti et al., 2021; Yu et al., 2021) where peer influence has been extensively established as a predictor of moral practices from different dimensions among teenagers, adolescents, and young adults. This empirical deviation may not be unconnected with the methodological nature and geographical contexts of this present study and the previous studies cited. While this present study was experimental and only examined peer influence as a moderator variable, studies conducted by Watts et al. (2024), Malesky et al. (2022), Malti et al. (2021), and Yu et al. (2021) were not. Also, those studies were conducted outside Nigeria and not in the context of Yorùbá language instruction as done in this present study.

Nevertheless, the analysis further revealed that students with high peer influence had a slightly higher post-practice mean score than their counterparts with low peer influence. In other words, students who are highly influenced by their peers exhibited the practice of Yorùbá moral values than students who were not highly influenced by their peers, although the difference was not statistically significant. This implies that peer

influence still exerts some extent of effect on students' practice of Yorùbá moral values in this study, indicating the impact of peer interactions and dialogue in the process of the intervention through the Theatre-based Learning Packages.

Conclusion

This study examined the effect of two theatre-in-education learning packages on secondary students' practice of Yorùbá moral values in Ibadan, taking into account the influence of peer groups. Analysis of covariance was used to evaluate three null hypotheses. The findings indicate that theatre enhances students' practice of Yorùbá moral values, supporting the fundamental principles of theatre-in-education, which involves students acting and being audience members simultaneously. This approach not only entertained the students but also fostered embodied knowledge formation, increasing their enthusiasm for the values they acted out in class. Additionally, the theatre-based learning packages encouraged active participation and engagement, with students taking the lead in knowledge creation through their theatrical performances. This confirms that theatre-in-education is a participatory and student-centred method, where the teacher acts as a facilitator rather than a sole instructor. Consequently, theatre-in-education promotes learning freedom, empowering students to become functional members and problem solvers within their communities.

Recommendations

The following recommendations arose from the findings of this study:

- vi. Teachers of the Yorùbá language and culture in senior secondary schools should adopt the two theatre-based learning packages experimented with in this study, placing more emphasis on students' freedom in the process.
- vii. Adequate time should be allotted to the teaching of the Yorùbá language and culture in senior secondary schools to permit the implementation of theatre-based learning intervention, as done in this study.

- viii. Yorùbá language and culture curricula across all educational levels in Nigeria should be innovated to recognise theatre-in-education as an effective methodology for the teaching and learning of Yorùbá moral values.
- ix. Pre-service Yorùbá language teachers should be trained on how to implement various theatre-based instructional methods and techniques for the teaching of Yorùbá moral values.
- x. In-service Yorùbá language teachers should be supported to attend methodological workshops and seminars focused on art-based teaching methodology.

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