

**DANCE AND THE ANGLICAN FAITH: RETHINKING GHANAIAN NEO-
TRADITIONAL DANCES FOR CHURCH MINISTRATION**

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DECLARATION

I Benjamin Katey Bannerman, with student identification number 10403511, hereby assert that I have utterly accredited with references and citations, the works of other scholars in this thesis accordingly. This thesis is, therefore, an authentic study written by me under the guidance of Dr. Jennies Deide Darko and Mr. Seth Asare Newman. It has not been submitted to any other institution for the award of any degree.

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ABSTRACT

This research aims at incorporating some Ghanaian neo-traditional and contemporary dance forms such as *Agbadza*, *Adowa* and *Apatampa* into the liturgy of St. Monica Anglican Church, Accra. While different dance styles resembling Ghanaian traditional dances have penetrated church services, few studies exist to reveal how these dance forms have been fused into church services. I define Ghanaian neo-traditional dances as those removed from their original setting for aesthetic, entertainment and education purposes. This research explores the role of some Ghanaian Neo-traditional dance forms in the Anglican Church using St. Monica Parish as the case study. Some of these above mentioned dance forms have rhythmic patterns that have been integrated into church chord music resulting to the acceptance in the Church. I applied a context base approach to study the culture of the Anglican Church since dance and music serve as tools for communicating with God. This study is based on Kierkegaard's theory of existentialism, giving congregants the freedom to express themselves to enhance the worship experience. The research approach is qualitative, employing ethnography as its paradigm. The research resolves the question of the incorporation of Ghanaian neo-traditional dances into the church. As part of the research, a choreography presentation spoke to the need for integrating movement aspects into the church. Therefore, the research is important as it strives to present Ghanaian Neo-traditional dance style in a positive light, as vital as the survival of indigenous culture and a constructive contribution to an entrenched Ghanaian cultural identity.

DEDICATION

I dedicate this work to my parents, Mr. Benjamin K. Bannerman and Mrs. Augustina Deidei Bannerman, my sister Tracy Maria Padi Djorbuah and to all members of St Monica Anglican Church Baatsona, whose support and encouragement has brought me this far in my life's journey.



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Table of Contents

DECLARATION.....	i
ABSTRACT	ii
DEDICATION.....	iii
ACKNOWLEDGEMENTS.....	iv
Table of Contents.....	vi
LIST OF FIGURES	x
CHAPTER ONE.....	1
INTRODUCTION.....	1
1.1. Overview	1
1.2. Background to the study.....	1
1.3. Dance and culture.....	2
1.4. Connecting with African/traditional dance.....	3
1.5. Dance and Christianity	6
1.6. Statement of the Problem	7
1.7. Purpose of the study	8
1.8. Research Objectives	8
1.9. Research Questions	9
1.10. Significance of the study	9
1.11. Research Approach	10
1.12. Research Design.....	11
1.13. Delimitations of the Study	13
1.14. Limitations of the study	13
1.15. Organization of the Study.....	14
CHAPTER TWO.....	16
LITERATURE REVIEW.....	16
2.1. Introduction	16
2.2. Establishment and history of the Anglican Church of Ghana	16
2.3. Establishment and history of St. Monica Anglican Church –Baatsona	19
2.4. Liturgy and Culture	21
2.5. Liturgical Dances.....	22
2.6. Music in the Anglican Church.....	23
2.7. The Concept of Dance forms in Ghana	25

2.8.	Neo-traditional dance styles in contemporary Ghanaian settings	26
2.9.	Some Ghanaian Dance Styles	28
2.9.1.	<i>Agbadza</i> Dance as Anlo-Ewe Tradition	28
2.9.2.	The <i>Atsiagbekor</i> Dance.....	29
2.9.3.	The <i>Adzogbo</i> Dance	30
2.9.4.	The <i>Adowa</i> Dance	31
2.9.5.	The <i>Apatampa</i> Dance.....	32
2.10.	Perceptions of Christian Missionaries on African Dances.....	33
2.11.	Belief and significance of dance styles among Christians during church ministration ..	35
CHAPTER THREE		41
THEORETICAL FRAMEWORK & METHODOLOGY		41
3.1.	Overview	41
3.2.	Theoretical Framework	41
3.3.	Dance as a Communication Tool.....	42
3.4.	Music as a Communication Tool.....	44
3.5.	Theory of Existentialism	45
3.6.	Research methodology	48
3.7.	Access Issues	48
3.8.	Tools for Data Collection	49
3.9.	Data Collection	50
3.9.1.	Observation.....	51
3.9.2.	Interviews.....	51
3.9.3.	Data Presentation and Analysis Procedure.....	51
3.10.	Ethical Considerations	53
CHAPTER FOUR		56
DATA PRESENTATION & ANALYSIS		56
4.1.	Overview	56
4.2.1.	Presentation and Analysis of Data Collected	56
4.2.2.	Groups at St. Monica Anglican Church, Baatsona	57
4.2.3.	Regular Sunday Order of service for St. Monica Anglican Church, Baatsona	61
4.2.4	Service at St. Monica Anglican Church, Baatsona.....	62
4.2.5	Comparison to other Anglican churches in Ghana	63
4.2.6	Other Orthodox churches.....	64
4.2.7	Music in St. Monica Anglican Church, Baatsona.....	66
4.2.8	The Extent to which Ghanaian Neo-Traditional Dance is used in St. Monica Church ..	67

4.2.9	Expectations	68
4.2.10	Reality.....	68
4.2.11	A Visit to St. Monica Church, Baatsona by UG Dance Students	70
4.2.12	Perception towards Dance by Parish Priest and Assistant Priest	71
4.2.13	Perception towards Dance by Mass Server and regular church members	73
4.2.14	Restriction Towards Dance at St. Monica Church, Baatsona	73
4.2.15	The Sacred Nature of the Altar	74
4.2.16	Order and Principles of St. Monica Anglican Church, Baatsona	75
4.2.17	The Gradual integration of some Ghanaian tradition musical Instruments into St. Monica Church, Baatsona	76
4.3.	Choreography Report on Nativity play at St. Monica Church, Baatsona	80
4.3.1.	Art of Creating and Performing towards Nativity play.....	80
4.3.2.	Selection Criteria for Choreography at St. Monica Church, Baatsona.....	81
4.3.3.	Choreographic Challenges at St. Monica Church, Baatsona	81
4.3.4.	Creation of Scenes at St. Monica Church, Baatsona.....	82
4.3.5.	Art of Producing final product at St. Monica Church, Baatsona	83
4.4.	Choreography Report on “LASU” at the University of Ghana	86
4.4.1.	Strategic Approach.....	86
4.4.2.	Title of Choreography at University of Ghana: LASU	86
4.4.3.	About the Incense	87
4.4.4.	Synopsis of “Lasu”	87
4.4.5.	Artistic Stages for “Lasu”	87
4.4.6.	Art of Producing the Final Product at University of Ghana	88
4.4.7.	Scene Analyses for “Lasu”.....	88
4.4.8.	Music	103
4.4.9.	Light, Costume, Set and Props for “Lasu”	104
4.4.10.	Audition & Casting for “Lasu”	107
4.4.11.	Rehearsal Schedule for “Lasu”	108
4.4.12.	Art of Creation for “Lasu”	109
4.4.13.	Art of Performing for “Lasu”	115
4.4.14.	Challenges for “Lasu” during the Performance period.....	116
4.4.15.	Choreographic Suggestion and Assistance.....	119
4.4.16.	Addition, Correction & Readjusting for “Lasu”	121
4.4.17.	Summary of Chapter Four	122
CHAPTER FIVE		123

SUMMARY, RECOMMENDATIONS, AND CONCLUSION	123
5.1. Overview	123
5.2. Summary of Findings.....	123
5.3. The Fusion of Ghanaian Traditional Rhythms with Anglican Hymns.....	125
5.4. Integration of Ghanaian Traditional Musical Instruments.....	126
5.5. Incorporating Ghanaian traditional elements into Choreography at St. Monica Anglican Church.....	127
5.6. Choreography titled “Lasu” at the University of Ghana.....	128
5.7. Order and Restrictions in the Anglican Church	130
5.8. Major Challenges Encountered by The Study.....	131
5.9. Recommendations	133
5.10. Conclusion.....	134
REFERENCES.....	138
APPENDIX A	145
APPENDIX B	148
APPENDIX C	150
APPENDIX E	157
APPENDIX F.....	164

LIST OF FIGURES

Figure 1: Anglican Church of Ghana Logo of the Anglican Diocese of Accra.....	18
Figure 2: St. Monica Anglican Church, Baatsona.....	20
Figure 3: Anglican Young Peoples Association of St. Monica Anglican Church, Baatsona.....	58
Figure 4: Children’s service of St. Monica Anglican Church, Baatsona.....	59
Figure 5: Mass servers of St. Monica Anglican Church, Baatsona.....	59
Figure 6: Choristers of St. Monica Anglican Church, Baatsona.....	60
Figure 7: Praise & Worship team of St. Monica Anglican Church, Baatsona.....	61
Figure 8: Procession during Sacrificial offertory at Holy Trinity Cathedral.....	64
Figure 9: Representatives of the Northern Region at Immanuel Congregation, Madina.....	65
Figure 10: Lay reader and mass officiate dancing during Nicene Creed.....	69
Figure 11: Some congregants of St. Monica Church, Baatsona dancing during offertory.....	70
Figure 12: UG Students performing <i>Damba</i> around the community of St. Monica.....	71
Figure 13: The Altar at St. Monica Anglican Church, Baatsona.....	75
Figure 14: Electric organ & foreign drum set at St. Monica Anglican Church in 2014.....	77
Figure 15: Addition of konka drums at St. Monica Anglican Church in 2016.....	78
Figure 16: Musical set up with percussion instruments in 2019 at St. Monica Church.....	79
Figure 17: Children rehearsing the first scene in front of the Altar with a youth member.....	83

Figure 18: Performance day (<i>kpanlogo</i> movement with choreographer).....	84
Figure 19: Performance day (<i>agbadza</i> movement with choreographer).....	84
Figure 20: Congregants with a prayer motif as the Anglican priest walks in.....	89
Figure 21: Anglican Priest incensing the bible and chants before and after the gospel.....	89
Figure 22: Congregants dancing to the Kyrie accompanied by <i>agbadza</i> rhythm.....	90
Figure 23: Congregants liturgical gestures before and after the Gospel.....	91
Figure 24: A symbolic tick-tock motif of a clock by six contemporary hip-hop dancers.....	92
Figure 25: Image of the dead resurrecting by six contemporary hip-hop dancers.....	92
Figure 26: The act of dancers bowing to the Antichrist.....	93
Figure 27: Symbolic motif signifying all might to the Antichrist.....	94
Figure 28: The act and gestures of weeping through dance.....	95
Figure 29: Scene of torture to accept the mark of the beast.....	95
Figure 30: Symbolic motif of some accepting the antichrist as their ruler.....	96
Figure 31: Image of blindfolded dancers working with lines and touch.....	97
Figure 32: A motif of the final battle between Good and evil.....	98
Figure 33: A significant motif of good prevailing over evil	98
Figure 34: Mass server incensing the room.....	100
Figure 35: Dancers performing <i>Adowa</i> movement.....	100

Figure 36: Dancers performing the <i>Apatampa</i> movement.....	101
Figure 37: Male dancers performing the <i>Damba</i> dance.....	101
Figure 38: Congregants during the Holy Eucharist.....	102
Figure 39: Recession off stage with <i>Agbadza</i> movement and a four-step walk.....	103
Figure 40: All drums for <i>Lasu</i> ; <i>kpanlogo</i> drums, <i>breketε</i> , <i>dondo</i> and <i>axatse</i>	104
Figure 41: Blackshirts with skull and designed props for fire.....	106
Figure 42: Image of the set for <i>Lasu</i>	107
Figure 43: Rearrangement of Ghanaian neo-traditional dances by Cast.....	110
Figure 44: Symbolic movements of a clock ticking.....	111
Figure 45: Image of dancers showing reverence to the false prophet.....	112
Figure 46: Image of dancers evoking the feeling of fear with movements.....	113
Figure 47: Image of the blindfold scene during the creation process.....	114
Figure 48: Image of the final battle between good and evil by two prophets.....	115
Figure 49: Liberty dance troop performing Ghanaian traditional dance: <i>Agbekor</i>	117
Figure 50: Students and Liberty dance troop at rehearsal working on Choreograph.....	118
Figure 51: Image of cast enacting the liturgy of the Anglican Church.....	121
Figure 52: Congregants of St. Monica Anglican Church dancing during offertory.....	157
Figure 53: Congregants of St. Monica Anglican Church dancing at their seats.....	157

Figure 54: Some congregants dancing while others stand during the Nicene Creed.....	158
Figure 55: Children service rehearsing <i>Borborbor</i> dance with handkerchiefs.....	158
Figure 56: Researcher rehearsing <i>agbadza</i> dance with children in front of the altar.....	159
Figure 57: The world of trials and tribulations, reign of the antichrist during <i>Lasu</i>	159
Figure 58: Blindfold dancers performing prayer motif together during <i>Lasu</i>	160
Figure 59: Congregants showing love during the peace Juncture in <i>Lasu</i>	160
Figure 60: Female dancers exiting with <i>Atsia</i> as male dancers enter with <i>Damba</i>	161
Figure 61: All congregants joining in with <i>Damba</i> movement during <i>Lasu</i>	161
Figure 62: End of Anglican Church service during <i>Lasu</i>	162
Figure 63: Image of cast enacting Eucharist during the <i>Lasu</i> creation process.....	162
Figure 64: Cast performing <i>Damba</i> dance during the <i>Lasu</i> creation process.....	163
Figure 65: Musicians practicing <i>damba</i> rhythm during the creation process of <i>Lasu</i>	163

CHAPTER ONE

INTRODUCTION

1.1. Overview

This chapter highlights the following areas: Introduction to the study, background to the study, statement of the problem, purpose of the study, research objectives, and research questions. It further focuses on the significance of the study, delimitation of the study as well as the practical limitations that were encountered in investigating this topic. The final part of the chapter presents the layout or organization of the study.

1.2. Background to the study

It has been said by Andam (2012) that the world's largest religion, Christianity has had an impact on different cultures throughout the world. It has led to the infusion of certain elements of Christianity in the culture of societies, which is one way that has made most traditions lose their originality. One area where Christianity seems to have had its impact is dance.

In Ghana as elsewhere, people come from different cultural backgrounds, which makes them unique and distinct in their ways. This primarily is linked to the cultural diversity that exists among people in Ghana. A critical study of the arts and culture of the people makes it interesting and forms an attractive aspect of tourism in Ghana. Their culture is showcased in many ways, which identifies them from a particular cultural background. One common way through which people are easily identified as emanating from a particular cultural background is through music and dance.

In agreement with Teku (2008), an important characteristic of art and culture that is respected in most communities is music and dance. He posits that the nature and characteristics of the culture of dance among some groups of people have justified the reason scholars from outside Ghana have traveled to witness and write extensively on dance arts.

The idea of what constitutes dance has been understood and defined in various conceptions. In the view of Ajayi (1996) cited in Darko (2017):

Dance is both a sign and a vehicle of communication. It is able to express an action, an idea and, it is at the same time the action and the idea it expresses. For example, a person dancing can be a sign of happiness, at the same time this sign is a vehicle to communicate and express a sense of mind. Since a sign derives its meaning from its nature, and a tool assumes its significance for what it is used for, the use of dance in sacred rituals has both intrinsic and cultural imports (p. 185).

This indicates that dance is an expression of the way people do things and a representation of what they believe in. Dance as a complex cultural phenomenon contains elements that define people as belonging to a particular cultural group. Darko (2017) defined dance as the movement of the body in a continuous sequence, with different styles to music in space. She views dance as a system of art that may be admired and appreciated and thus, may be used to worship God, and also bring people together in harmonious co-existence. I concur with Darko; however, I view that dance should be more organized and orderly especially in relation to rhythm or movements and gestures such that it is appealing to watch.

1.3. Dance and culture

Culture is commonly understood as the way of life of a group of people. This includes their way of singing, types of music, dance, dressing, and food among others. Through the strong socialization process in most Ghanaian communities, the younger generation are linked to their

culture. Similarly, through socialization music and dance with their enormous significance to the history and culture of a society is exposed to the new generation and with time it becomes part of the way of life of the new generation. Dance, therefore, creates a platform for the people to negotiate their identities, and also find integration within their culture or the environment in which they find themselves.

As generations grow, they are usually resettled in various parts of the country. With Christianity being the largest religion in Ghana, it brings people from all walks of life together where they have the opportunity to showcase their rich culture through diverse means. Most Christians who are found in churches are indigenes from other parts of the country that have migrated to the new areas primarily for resettlement.

Resettled persons do not completely forget about their culture. Especially in the churches, the culture of music and dance is not missing as on some occasions people wish to showcase their music and dance during church ministrations. Koetting (1975) cited in Darko (2017) suggests that music plays a fundamental role in the daily lives of many people in Ghana. In many instances, music and dance cannot be isolated from their social context but rather are a part of a unified expression. The congregants, therefore, in spite of their physical absence from their hometowns or villages keep in touch with their local customs, values, and culture, which include their dances.

1.4. Connecting with African/traditional dance

A dance art style is well known by the sorts of gestures, skills, form, and performance that distinguish it, together with the unique nature of the dance. All these combined characterise the visual paradigms within a dance art culture. The resources for the detailed study of dance arts

styles and their progression in historical time primarily are the epistemological and choreo-dramatic indications as well as songs.

While exploring the history of Ghanaian traditional dance, it is imperative to consider the prospect of studying the history of the people and understanding how these traditional dances originated, the development of the traditional dance over time, and relation with other cultures and creative personalities who have documented and become the point of reference for oral traditions.

Most ceremonies in Ghana, therefore, go hand in hand with a dance performance. Dance forms a beautiful aspect of cultural life, as the life cycle of the African is interpolated with traces of dance performances, which are very significant and functional in social life. It is undeniably against this background that the Anglicans incorporate dance styles in their normal services.

In an African society, especially Ghana, the dance performance is used to portray the uniqueness of culture. Every social activity that goes on, links with a traditional dance. Exploring the valuable resources in contemporary compositions is part of the general intercultural trend, an approach to composition that is gaining grounds due to the increasing availability of African performers and recordings. This process has led to a new kind of art dance that combines the received western traditions and indigenous resources. Exploring traditional dance art has become part of an on-going cultural process in which the colonial experience is being reinterpreted alongside the rediscovery and use of traditional forms of expression (Nketia 1995: 225)

Most of the African traditional dance history has been surrounded by controversy on the representation of African cultural heritage by non-native viewers. Recent scholars of African dance such as Hugh Tracy of South Africa, Nketia of Ghana, Mngoma of South Africa,

Marianne of Zimbabwe and Makabuya of Uganda and others have communicated their reservation about misrepresentation of African culture of dance by people who did not understand the people and the meanings of the arts in those people's lives. These discussions have highlighted a need to initiate a context-based approach in the study and analysis of music and dance in Africa.

Dance, music, and story-telling are amidst the ancient art forms that have succeeded for many centuries in Africa, especially Ghana. Music and dance are terms that we will use to denote the art practices of African people. Ancient African society did not separate their everyday life activities from their dance and their other cultural experience.

Early historical accounts of dance among Africans can be found in various forms. Dance in Africa has served both utilitarian function and aesthetic function. The utilitarian function involves the use of dance in everyday activities, including festivals, child's naming ceremonies, initiation rites, national ceremonies, religious ceremonies and those meant for the dead. ("History of African Rhythms", n.d.)

Historically, several factors have influenced the traditional dance in Africa. Language, the environment, and a variety of cultures, politics, and population movement, all of which are intermingled, have influenced dance. Each African ethnic group evolved in a different area of the continent, which means that they faced cultural diversity, thus, each was influenced by different people and circumstances. Furthermore, each society did not necessarily operate under the same government, which also significantly influenced their dance styles.

According to Nketsia (1966) "the dance heritage of contemporary Africa is music associated with traditional African institutions of the pre-colonial area. It is dance which has survived the

impact of the forces of Western forms of acculturation, and is, therefore, quite distinct in idioms and orientation from contemporary popular and dance art.”

In probing the historical process in the indigenous dance arts of Africa there are two aspects that must be taken into consideration: the history of dance arts styles, which will deal with the related creative arts content, the nature of historical development including the related impacts, and the movement of the style between related and disparate cultures; the exponents of style- the creative personalities who have become points of reference in the spoken and written discussion of dance arts styles and practices in their communities and societies.

As much as dance is a universal phenomenon, what establishes dance for any human group is socially determined and accepted. Every human civilization has selected what establishes its range of tolerable dance elements from limitless elements, patterns, spectrums and combinations of movements. Some sources of sound are feasibly contrived as others are already accessible in, or derivable from nature.

1.5. Dance and Christianity

The primary reason for the establishment and set-up of different churches in Ghana is to spread and propagate the gospel of Jesus Christ among people in all corners of the country. Based on this, various evangelical strategies have been used by churches and pastors to grow and maintain congregants. Interestingly, in Ghana, the prestige of establishing churches is the prestige of having large congregations. To some persons, it is assumed that the larger the church congregation, the harder they are working for the sake of the gospel and the more powerful and influential they are. According to Marfo (2017), it is a popular norm and belief of Christians that they go to church basically to worship, praise and share the word of God. While it is assumed

that hearing the word of God is for daily living, singing and dancing is a direct appreciation to God as well as thanksgiving. For this reason or more, most congregants get very engaged in the service during singing and dancing sessions. Besides its spiritual significance to God, dance has its entertaining significance, which equally needs attention. This is because in recent times most people get excited and are attracted to stay in a church because of the music and dance they experience.

1.6. Statement of the Problem

One of the various means through which Christians offer their worship and thanksgiving to God has been through dance. Within most Christian societies and or churches, dance forms an important aspect of church ministration, that is to say, that as part of the service, although not under compulsion, Christians dance to express their worship and show thanksgiving to God.

Through time, different dance styles have gradually penetrated church services. While some of these dances have some resemblance with traditional dances, others are entirely different dance styles developed from other creative artists. In either way, dance still forms an aspect of church ministration, hence, an individual chooses to dance in any way that pleases him or her as a form of worship to God.

As in 2017 at St. Monica Anglican Church Baatsona, dance was very minimal and not incorporated into the Anglican liturgy and structure of the service, therefore, most congregants did not see the need to dance where necessary in their mode of worship. The few who did were old fashioned with their dancing which barely encouraged others mostly the youth to dance. This serves as a problem I sought to investigate since dance, just like music and prayer, is also a form of worship. In recent times there has been a strong backlash and criticisms on the dance styles

that are allowed to be performed in some Christian churches. While some section of people believe there are dance styles in the church which have its roots from non-Christian backgrounds, other people are of contrary view because dance is a mode of expression, exhibited in a given form and style through the human body moving in space. It involves the use of purposefully selected and controlled rhythmic movements. What seems to be gaining significance lately is the expression of people's cultural roots in church ministration. For example, in a typical "praise" session in a Sunday service, in Keta; in the Volta Region, I witnessed different skills and styles in the *agbaza* dance. This shows how people of a particular culture would wish to express their praise to God with dance arts in their culture.

1.7. Purpose of the study

The primary intent of this study is to explore the use of dance in the Christian faith, specifically the Anglican faith thus rethinking Ghanaian neo-traditional dance for church ministration.

1.8. Research Objectives

The objectives of the research are;

1. To examine the extent at which the Anglican Church has accepted and infused neo-traditional dance styles for church ministration.
2. To find out how neo-traditional dance styles are impacting on church ministration in the Anglican Church.
3. To examine the extent at which congregants of the Anglican Church believe that neo-traditional dance is of significance to the worship and praise of God during church ministration.

1.9. Research Questions

The following research questions were derived from the objectives of the study.

1. To what extent has the Anglican Church accepted and infused neo-traditional dance styles for church ministration?
2. How are neo-traditional dance styles impacting on church ministration in the Anglican Church?
3. To what extent do the congregants believe neo-traditional dance is of significance to the worship and praise of God during church ministration?

1.10. Significance of the study

The research broadens the knowledge of the researcher and readers about Ghanaian neo-traditional dance styles and Christian faith in contemporary times. Dance art plays a significant role in both traditional and Christian societies. It is therefore hoped that the findings of the study will add to the existing literature. The study will provide a Christian leadership system, a source of reference material for scholarly works and educators in the respective fields that will benefit student teachers and educational interventions.

This research is significant because it presents the production of contemporary neo-traditional dance style in a positive light, as a vital part of the survival of indigenous culture and a constructive contribution to a more Ghanaian cultural identity. As a passionate enthusiast of the art of dance and music, I was interested in learning the repertoire of Ghanaian neo-traditional dance styles especially the rhythm and movements involved in the dance when I gained admission to the University of Ghana, Department of Dance Studies in 2012. This gave me a better understanding of our Ghanaian culture and dances and erased all stereotypes. Hence it is

vital to preserve and promote the Ghanaian culture through dance. With over two decades of experience in the Anglican Church, I decided to investigate why dance was very minimal and not incorporated into the Anglican liturgy and structure of the service in St. Monica Anglican Church, Baatsona.

The rapid growth of Christianity amid culture and traditions makes it imperative to explore the relevance of neo-traditional practices to contemporary indigenous religious communities within the context of reformations by Christianity. Hence, the relevance of this study is to contribute to the on-going academic discourse on neo-traditional practices and religion (Christianity).

1.11. Research Approach

The approach to this study is qualitative. Creswell (2005) points out the rationale for using this method as it mainly employs naturalistic and interpretive tactics in its subject matter. Using a qualitative approach enabled me to explore social or human issues, build a complex holistic picture, analyze words, reporting detailed opinions of informants, and conduct the research in a natural setting (Creswell, 2005).

Qualitative research is grounded in the theory that an individual constructs reality as they interact with the social environment. In this regard, I was interested in exploring and/or explaining the social phenomenon as they happen in the natural setting (Creswell & Plano-Clark, 2007). Qualitative research is realistic and explanatory; the method is concerned with understanding meanings, which people attach to phenomena within their social world. Snape & Spencer (2003) as reiterated by Kusi (2012) notes that it is an in-depth and interpreted understanding of the social world of study participants by learning about their social and materials circumstances, their experiences, perspectives, and histories. Kusi (2012), therefore, affirms Weinstein & Foard

(2006) position that the interpretivists argue that our understanding of the social world can be deepened when we make an effort to understand it from the perspective of the people being studied rather than explaining the behaviour through cause and effect. Qualitative research approaches are intended to offer the researcher with a means of understanding a social phenomenon by observing or interacting with the participants of the study.

Denzin & Lincoln (2008) states that,

Qualitative research involves the studied use and collection of a variety of empirical materials-case study; personal experience; introspection; life story; interview; artefacts; cultural texts and productions; observational, historical, interactional and visual texts-that describe routine and problematic moments and meanings in individuals' lives (p. 4).

In qualitative research, the researcher becomes the instrument of data collection where questions are produced through data collection and analysis (Eli, 2009). One of the utmost assets of qualitative methods according to Eli, (2009) is that they have the potential to produce rich descriptions of the participants' thought processes and tend to emphasise on reasons 'why' a phenomenon has occurred. However, qualitative research methods are not without their flaws. As Creswell and Plano-Clark (2007) point out, "qualitative research is seen as deficient because of the personal interpretations made by the researcher, the ensuing bias created by this, and the difficulty in generalizing findings to a large group because of the limited number of participants studied" (p. 9).

1.12. Research Design

It is seen as a comprehensive master plan, framework, or a blueprint of the research, which stipulates the general statement of the various methods used, and also guides the collection and analysis of the data collected. Based on the needs and requirements of this study, I planned the

research design to only outline the minimum information essential for planning the research. The function of the research design was to see to it that the requisite data in accordance with the problem at stake is accurately and economically collected.

I, therefore, employed the Case Study design. Case Study has been defined in diverse ways. Gall, et al., (2007) as cited in Kusi (2008) observe that a case study is an in-depth study of one or more instances of a phenomenon in its real-life context that reflects the perspective of the participants involved in the phenomenon. Punch (2005) gives a prescriptive definition of Case Study and indicates that: “The case study aims to understand the case in-depth, and in its natural setting, recognizing its complexity and its context. It also has a holistic focus, aiming to preserve and understand the wholeness and unity of the case” (Punch, 2005:144).

Although, these definitions differ, they all agree that a case study explores an instance or a few instances of a phenomenon by interacting with the participants in their socio-cultural setting. Case study researchers do not depend on empirical strength to make assumptions as it is in the case of quantitative research methodologies (Cohen et al., 2000). Instead, it is focused on defining, explaining and evaluating a phenomenon that is inherent in a particular community (Gall, et al., 2007). This design has many benefits. Firstly, it helps to do an in-depth study to come out with a better investigative work of the study area (Verma & Mallick, 1999 & Denscombe, 2003). The above stated significance sets Case study research on a pedestal as compared to Survey research since the latter collects data for generalization purposes (Muijs, 2004). Secondly, Kusi (2008) agrees with Denscombe (2003) and Yin (2003) when they say using the Case study approach requires the use of several methods to collect data, enabling it to be validated through triangulation. Thirdly, the research findings can be employed in enhancing practice since the Case study turns out to be action-oriented (Cohen, et al., 2000).

Notwithstanding these advantages, the approach has been critiqued in diverse ways, which would be debated in the discussion of the limitations of this particular study.

1.13. Delimitations of the Study

The research is mainly focused on traditional dance styles and the Christian faith. In this regard, the Anglican Church formed the basis for this study. Since the church has a common culture, which is practiced and adhered to, throughout the country of Ghana, it was therefore prudent to select and extensively study one of the church branches. Given this, St Monica Anglican Church at Baatsona, Spintex Road was selected for this study.

The study was limited to the use of only interviews and observation where various forms were employed in collecting empirical data from participants. This was done to specifically ensure that detailed and in-depth data was collected to enrich the findings of the study. An experiment was also conducted with the Children service of St Monica Anglican Church at Baatsona, Spintex Road, by infusing Ghanaian Neo-Traditional dances, Christmas songs about the birth of Jesus Christ in vernacular language as well as hand clapping with the use of some locally made instruments like the *kpanlogo* drums and *Gankogui* into the Christmas nativity play done by the Children on the 23rd of December, 2018.

1.14. Limitations of the study

The limitations of this study are essentially those inherent in any research. It was observed that some of the respondents did not want to discuss in-depth the impact of neo-traditional dance styles. Based on this observation, it was difficult to gather the expected responses to answer the research questions. The researcher adopted different strategies in asking questions so that the questions lead to other questions where the expected answers were discussed.

Most of the interviewees selected were uncomfortable with the English language. Therefore, the researcher was compelled by the circumstance to conduct the interviews in Twi and Ga. This made it tedious and difficult translating it into English for the study.

Another challenge was recorded in granting interviews to participants. It was very difficult to get the participants to respond to the interview items. The interview session was scheduled several times before they were finally located to grant the interview. The researcher made sure the respondents were in a good mood to respond to the interview.

Since the research instruments gathered the views and opinions of the respondents, I came to the realization that some of the participants could be possibly identified. The risk of violating confidentiality and obscurity of information produced by the respondents was pertinent throughout the analysis of the data gathered. As Kusi (2008) suggests, the researcher decided to exclude from the data any comments/quotations that could expose the identity of any of the participants. This implies that subjectivity was introduced at a point of time in conducting this study, however, it was ensured to have a balanced picture of the data from different participants.

1.15. Organization of the Study

The study is organized in five chapters. Chapter one is an introduction to the study. It deals with the background to the study, statement of the problem, the purpose of the study, objectives of the study, research questions, significance of the study, research design and approach, limitations, delimitation, and outline of chapters.

Chapter two reviews relevant related literature on the study. Chapter two critically reviews related literature of both theoretical and empirical work done in the areas of neo-traditional dance art and how it has influenced Christianity. Chapter three examines the framework of this

research. In this chapter, the concept and theory are introduced and described which further explains why the research problem under the study exists. It also discusses the methodology and further outlines the methods of data collection, ethical practices and procedures and processes of data analysis. Also, the chapter discusses various methods of data collection and ethical principles observed during the course of the study.

Chapter four describes the presentation and analysis of the data collected. The presentation of the data collected is guided by the research questions. The first section examines participants' views and observation reports on the extent to which the Anglican Church has accepted and infused neo-traditional dance styles for church ministration, how neo-traditional dance styles is impacting on church ministration in the Anglican Church and the extent at which congregants believe neo-traditional dance is of significance to the worship and praise of God during church ministration. In this chapter, the steps involved in conducting the experiment in the form of choreography both in St. Monica Anglican Church Baatsona, Spintex road and on the Proscenium stage of the Mawere Opoku Dance hall at the School of Performing Arts in the University of Ghana, Legon will be articulated in a form of a report.

Chapter five discusses the core findings of the study based on the research questions explored in the study. It also provides conclusions and makes recommendations in relation to the findings from the study.

CHAPTER TWO

LITERATURE REVIEW

2.1. Introduction

The literature review for this research work is specifically structured in accordance with the three topics this study intends to resolve. The review comprised the following topics:

- History and Culture of the Anglican Church of Ghana
- The Concept of dance forms in Ghana, Neo-traditional dance styles in contemporary Ghanaian settings
- Some Ghanaian Dance Styles and Accompaniment of dance styles
- Perceptions of Christian Missionaries on African Dances
- Dance in the Christian Traditions
- Belief and significance of dance styles among Christians during church ministrations

2.2. Establishment and history of the Anglican Church of Ghana

Frith (2017) states that; “the term ‘Anglican’ derives from the Latin Anglicanus meaning ‘English’” (p. 4). It was first applied in 1838 to refer to colonial churches which looked both pastorally and canonically to Canterbury, and followed the post-Protestant Reformation doctrine of the established Church of England which focused on ‘the absolute sovereignty of Scripture, rationalization by faith, and the genuine function of the laity (represented in both monarch and government) in the administration of the church.’ The Anglican Communion ranks third amongst the top three largest communions in the world established in 1867 in London, England. Charles Longley is the founding father of the church and it is made of an episcopal polity. (Office, 2019)

“Episcopal Polity describes a church in which the source of authority is the college of bishops, typically bishops within the historic episcopate.” (Armentrout & Slocum 2018, para. 2) According to Armentrout and Slocum (2018), Polity originates from the Greek word for “City” which means the system of the council in a town or country and the form of policies, which oversee a political constituent.

According to Armentrout’s & Slocum’s (2018),

The term “polity” in Anglicanism became common through its use by Richard Hooker who wrote laws of Ecclesiastical Polity (1594). Hooker defended the episcopal government of the Church of England against the Puritans. He argues that the polity of the church and the state should express the rational nature of God as shown in the Natural Law. The church as a political society must be governed by law. (para. 1)

Armentrout and Slocum (2018) assert that the bishops share authority with presbyters and laity in the Anglican Church.

“Presbyters are preachers and teachers of the faith, exercise pastoral care, bear the responsibility of the discipline of the congregation to the end that the world may believe and that the entire membership of the church may be renewed, strengthened and equipped in ministry.” (Gibson, 2001, p. 3)

Frith (2017) defines Laity as the non-ordained participants of the native congregation who, not only partake in the devotion of the church and sacramental tasks but also contribute to leadership, preaching, educating, pastoral activities and social events.

Effective missionary activity began in the nineteenth century in Ghana. According to Newman (1979) “the Church of England also claims to have had a missionary present in Ghana during the latter part of the nineteenth century, but it was not until 1909 that the Diocese of Accra was founded by what is now known as the Anglican Church of Ghana” (p. 38). Newman (1979)

continues to affirm “the Church of England, now known as the Anglican Church followed the same policy as the Methodists and the Catholics” (p. 40). He went on to assert that “the use of vernacular was minimal, most hymns remained in English, and their Christian worship procedure was conducted in English as well” (p. 40). Newman (1979) reports “more and more use of the local vernacular found its way into the worship service at the beginning of the twentieth century.” (p. 40).



Figure 1: Anglican Church of Ghana Logo of the Anglican Diocese of Accra.
https://www.ghanayello.com/company/55244/Anglican_Diocese_Of_Accra

According to Frith (2017) “the Anglican system of government, with its threefold order of bishops, priests and deacons, makes a clear delineation of the clergy as being those who have been ordained into these ministry roles” (p. 4). He further indicates, “This pattern arose from ancient tradition and was an inheritance from the Anglican Church’s Catholic roots” (p. 4).

2.3. Establishment and history of St. Monica Anglican Church – Baatsona

For years, there had been no Anglican church to cater for the spiritual growth of Anglicans living in and around Baatsona. The idea of starting a church was conceived by Madam Mary Aboabo Annang, a staunch member of St. Peter Anglican Church, Nungua who had the spiritual zeal to build a church in her vicinity in the year 2001-2002. Just before Christmas in 2001, Madam Aboabo Annang donated a church building situated at Baataona, Spintex road officially to the Archbishop and the Anglican Church. She had built the church with the help of her son. The Archbishop honoured Mad. Mary Aboabo Annang with the Bishop Badge of Honour, the highest award and a citation at a special gathering to show the Diocese' appreciation. After the transfer of documents to the Diocese, the Archbishop posted Rev. Fr. Prof. George Ankrah Bedu to be the priest in Charge of the building so that with his rich experience and zeal the church will be on a sound footing. In early 2003, Rev. Fr. S. O. Ankrah (now Canon) assigned the Prayer Warriors of St. Peters Anglican Church, Nungua under the leadership of Edmund Bortey Kwablah to go and evangelize in order to give the church a sound foundation. Benjamin Lamptey offered the group an accommodation with free facilities during the period. The mother of St. Peters Anglican Church, Nungua supported in cash and kind whiles madam Aboabo supported with their feeding occasionally.

These selected pioneers – the prayer warriors took three days in a week (Friday to Sunday) and organized a series of activities. These were: Dawn Broadcast House-to-House evangelism, All Night services and ended with a Church service on Sunday. For four months, they worked tirelessly and accomplished their mission in helping to establish “Baatsona Anglican Church” to serve its purpose. Church service was started on August 17, 2003, under St. Peters as their mother church and Edmund Bortey Kwablah was appointed to assist Rev. Fr. Prof. George

Ankrah Bedu in organising church service and other activities as a Lay Preacher. Rev. Fr. S.O. Ankrah paid visits to celebrate Mass often and was rotating with Rev. Fr. Samuel Sackitey. The eighteen (18) church elders formed Parochial Church Council (PCC) in January 2003. Benjamin Karikari Bannerman, the father of the researcher, was appointed as the people's warden, Phyllis D. Williams as the priest warden, Benjamin Lamptey as the church secretary and Agnes Hope as the Synod Representative.

In January 2008, Baatsona Anglican Church was christened “St. Monica Anglican Church Baatsona” by the Archbishop, His Grace the Most Rev. Dr. Justice Offei Akrofi. Over a period of time, kindhearted members and others from St. Peters, Nungua have donated in cash and kind immensely towards the welfare of St. Monica Church, Baatsona. (See photo below).



Figure 2: St. Monica Anglican Church, Baatsona
Picture by Researcher 21/10/18

2.4. Liturgy and Culture

Christian devotion is circumstantial, changing with respect to the native condition of both nature and culture.

The article Liturgical Principles (n.d) states:

Jesus whom we worship was born into a specific culture of the world and time in history. In the mystery of his incarnation are the model and the mandate for the contextualization of Christian worship. God can be and is encountered in the local cultures of our world. A given culture's values and patterns, insofar as they are consonant with and are able to be used to uphold the values of the Gospel, can be used to express the meaning and purpose of Christian worship. Contextualization is a necessary task for the Church's mission in the world, so that the Gospel can be ever more deeply rooted in diverse local cultures. Among the various methods of contextualization, that of dynamic equivalence is particularly useful. It involves re-expressing components of Christian worship with something from a local culture that has an equal meaning, value, and function. Dynamic equivalence goes far beyond mere translation; it involves understanding the fundamental meanings both of elements of worship and of the local culture, and enabling the meanings and actions of worship to be "encoded" and re-expressed in the language of local culture. Such work can also elucidate new or deeper insights into the meaning of the Gospel when local languages and cultures are set free to engage fully with the Gospel. (p. 11)

Anglican Churches, specifically churches in Ghana must consider adding relevant components of local culture such as some locally composed Ghanaian church music and Ghanaian neo-traditional dances like, *Adowa*, *Agbadza*, *Apatampa* and *Damba* to the liturgical structure of the Anglican mass to enhance the worship experience and supplement its unique core. Christian worship is multicultural, making it possible to share amongst diverse local cultures. "The sharing of hymns and art and other elements of worship across cultural barriers helps enrich the whole Church and strengthen the sense of the *communio* of the Church." ("Liturgical Principles", n.d)

To conclude, the important principles of both Christianity and of indigenous cultures must first be understood and appreciated, as long as those indigenous cultural values are in agreement with the Christian belief. Liturgical dance is a form of prayer, which can be done in a single manner or with a group, using the body to commune with a spirit. First, it can be an ecstatic movement, which can place the dancer into a trance. Second, it can be ritualistic, where the dance is used throughout the ceremony. Third, it can be liturgical where the dance “is a part of a larger ritual structure” (Gagne, Kane, VerEecke, 1984, p. 95).

2.5. Liturgical Dances

Liturgical dance is a language of worship used through movement to communicate with God. It is “the language of expressing spiritual experiences which is founded on religious language” (Scott, 2000 & Taylor 2015). The word ‘liturgical’ comes from the root word ‘liturgy,’ which according to the Merriam-Webster Dictionary means “a rite or body of rites prescribed for public worship in a religion” (Merriam-Webster Dictionary, 1828). In the view of Pardue (2005, p.77) cited in Taylor (2015) “Liturgical dance is a movement from the Creator through the creature in harmony with creation, containing praises to the Creator” (p. 12).

Taylor (2015) study found the following:

As part of the Hebrew tradition, dance was an important part of the celebrations within ancient Israel. It was used as worship in daily life and for special occasions that celebrated victories. The dance was sacred, through which the movement brought forth the connection between God and man. In the Hebrew tradition, dance functioned as a medium of prayer and praise, as an expression of joy and reverence, and as a mediator between God and humanity (Taylor, 1976, p. 81). (p. 13)

Liturgical dance is a practice that is incorporated into liturgies where the body is used to express the word of God. It involves gestures such as kneeling and bowing. From the Christian

perspective, the dance connects to religious involvement, or a mindful and straight manifestation to the Supreme Being making it liturgical. Hence, the Liturgical dancer's life and work offer acknowledgment and service to God's work through liturgical dancing. It serves as an alternate method of interacting and sharing one's connection with God. Faith and society contribute effectively to dance becoming a mode of worship.

Faith-based and contemporary liturgical dancer DeSola (2009) has documented and presented comprehensively as she trusts dance provides the chance to connect to the religious identity of the body through the soul. She perceives liturgical dance as exceptional and selected for a specific site with each enactment depending on the arrangement of the altar, the pulpit and other objects at the site. She also talks about how particularly important the mood is, as they may vary according to seasons of the religious calendar.

DeSola (2009) advances that dance offers a major component of wholeness to the service making it a forecast of the resurrected body.

2.6. Music in the Anglican Church

Worship is fundamental to the Christian church where adherents commemorate God's gift of life and deliverance and strengthen our souls to live by His grace. "Worship always involves actions, not merely words and to consider worship is to consider music, art, and architecture, as well as liturgy and preaching." ("Liturgical Principles", n.d, p. 8)

In communal devotion, the use of the voices is key. The Anglican Church worship is based on congregational singing and not necessarily performance-based music. The music in the Anglican Church comprises of hymns, refrains, choruses, and chants for the Psalms, as well as responses for other liturgical music. Specifically, the Psalms, biblical canticles and some parts of the

scriptures are fundamentally musical and are meant to be sung. The main instrument in the Anglican Church is the Electric or the pipe Organ.

Some scholars have researched and contributed to this area of study and others have also gone further to conduct experiments similar to the fusion of the hymns and Anglican liturgies to African traditional music and accompaniments. The most notable of such studies is Chernoff's (1979) as cited in Mkallyah (2016) on Ghanaian rhythms and some psychological reactions to these rhythms: "One who 'hears' the music 'understands' it with a dance, and the participation of the dancer is, therefore, the rhythmic interpretation that we have described as the aesthetic foundation of appreciation, the essential foothold on the music, so to speak" (p. 318). Chernoff's study focuses on some of the relevant concerns relating to African music aesthetics and how it affects one relating it to experiences in Ghana.

The idea of how music contributes significantly to the Christian faith is appreciated especially when merged with the culture of the people of a given society and inspires them to dance and participate in the worship activities of the church. In the view of Mkallyah (2016):

Generally, there are many cultural music styles used in church worship that were borrowed from culturally specific performances. In the traditional setup, the purposes for which the music was performed were diverse and often particularistic. They included music for celebrating the birth of a child, music for children's games and entertainment, music for weddings, for work, such as cultivation, music for dancing, for initiation ceremonies, for funerals, for rituals, and music for war. Once such music was performed in church, many people participated in the music performances because of their rhythmic nature and throbbing beats. Such music performances today are also dominating by gestures and dancing style adopted from the originating ethnic group. Although the church is seen, as a prayer's not a dancers area, the musical aesthetics, based on cultural experience connects traditional music and people's emotion and prompts them to participate in music by dancing, stamping and ululating. (p. 317)

Based on this viewpoint which I humbly concur with, this paves the way for the addition of Ghanaian traditional musical accompaniments to be a part of the Anglican church structure which will further help the church members experience their culture under a modern system of church service and instilling in them an emotion that makes them appreciate church attendance in their own land. Anglican churches in Ghana differ as the researcher visited Holy Trinity Cathedral at Accra and St. Nicholas Anglican Church at Tema. In drawing comparison to the two based on their mode of worship, Holy Trinity Cathedral follows the traditional worship structure of an Anglican church where congregants sing the hymns and chants in their raw state similarly to St. Monica Anglican Church as at the year 2017. A few branches like St. Nicholas Anglican Church, Tema, incorporated Ghanaian traditional rhythms with the Anglican hymns and Chants, which was adopted at St. Monica Anglican Church, Baatsona. With the permission of the Parish Priest of St. Monica Anglican Church, these Ghanaian traditional rhythms were fused with the Anglican hymns and chants and introduced in church on the 24th of December 2017 as explained further in Chapter four.

2.7. The Concept of Dance forms in Ghana

According to Romain (2002), the traditional dance in Ghana is being re-structured to shape nations general sense of unity and self-esteem. Respectively dance of the Ghanaian culture might be seen as a unique product of a single ethnic group, but they are shared with satisfaction under the canopy of being a citizen of Ghana. This rethinking has come to describe the present-day purpose of traditional dance in Ghana. A viewpoint I strongly second is the late Prof. Francis Nii-Yarteys, (former lecturer at the Dance Department and former artistic director of Ghana Dance Ensemble) rationalization as cited in Sopkor (2014), “out of the traditional dance forms,

the following phases emerged: Traditional, Neo traditional, Dance Theatre, Contemporary” (p. 7).

2.8. Neo-traditional dance styles in contemporary Ghanaian settings

In the view of Opoku, cited in Kuwor (2017), he defined dance as a method of communication springing from emotions, using everyday activities of movements and gestures, to show both unique and common practices. Opoku meant that dance is thought of as an art form, which directly focuses on the social realities of a community. Similarly, Ajayi (1996) cited in Darko (2017) posits that dance is both a symbol and a medium for communicating. It can convey an action, an intention and can further convey both at the same time. A typical example can be seen in a person dancing to communicate joy, at the same time this act serves as a medium to communicate and reveal one’s thought. Since a sign derives its meaning from its nature, and a tool assumes its significance for what it is used for, the use of dance in sacred rituals has both intrinsic and cultural imports (p. 185). Just like spoken language, dance under some circumstances and situations can determine the vocabulary of movement’s phrases, which may encompass realistic or abstract symbols and modify emotions and ideas. It is therefore inevitably important to note that dance is an expression, which is invariably unique in any community and embedded in it, is their culture, which must be understood and appreciated.

According to Kuwor (2017) in understanding the rudiments of the Ghanaian dance style, there are four main factors namely, movement, music, multisensory modalities, and visual forms. He explains further that the first component comprises the movements, which the human body employs as well as the gestures to produce just a fraction of what is termed as African dance. The second component uses both vocal and instrumental sound to produce a fraction known as the musical segment of dance. While the third component captures kinaesthetic senses including

balance and internal feelings all of which constitute multi-sensory modalities that operate within the dancer's body, the fourth component is characterized with visual forms including costume, shapes, designs, special objects, patterns and colours (Kuwor, 2017).

It is often viewed that dance in most societies is an olden form of art that acts as a ground which most societies are identified with and as such seen as peculiar; and source of community life. The accompaniment of dance, music has importantly become an art form that is part of the process of identity construction and the reflection of one's self in a typical Ghanaian life. Furthermore, the uniqueness of Ghanaian music and dance styles has had inclinations and influence from our colonial master. As Manu (2012) puts it, several aspects of the typical Ghanaian dance were wrongly interpreted by these colonial masters while they had little interest in understanding the intrinsic elements of these dances.

In tracing the antecedents of neo-traditional dance, it is imperative in understanding this idea as a refined and arranged way of presenting the traditional dance on the theatre stage to represent a group of people from which the dance originated from. This approach further explains that, for the sake of education and entertainment purposes, these traditional dances can be learned by anyone, taught in institutions and are also performed in theatres as well. Hence, Ghanaian neo-traditional dances refer to taking the Ghanaian traditional dances from the original setting and presenting them on the proscenium stage for aesthetic, entertainment and education. Ghanaian neo-traditional dances are therefore a representation of the people on stage.

During the establishment of the Institute of African Studies in the year 1962 in the University of Ghana, which bequeathed the school of music, drama and dance and also the Ghana Dance Ensemble a year after, the Ghana Dance ensemble was tasked with maintaining Ghanaian traditional dances in its original state in order to preserve our Ghanaian culture and serve as

wardens of knowledge of different Ghanaian traditional dances. Prof. Albert Mawere Opoku then re-arranged and simplified some of the dance steps in the traditional dances to be taught in the University of Ghana, Department of Dance Studies. These Ghanaian traditional dances are now being taught and understood in present times as Ghanaian neo-traditional dances.

2.9. Some Ghanaian Dance Styles

Traditional dances play a massive role in African societies, specifically Ghana as they impart moral ethics and encourage societal etiquette. A few of the traditional dances in Ghana include *Agbadza*, *Adzogbo* and *Atsiagbekor* by the Ewes, *Adowa* by the Akans and *Apatampa* by the Fantes. Ghanaian traditional dances are vital as the survival of indigenous culture and a positive influence to an entrenched Ghanaian cultural uniqueness.

2.9.1. *Agbadza* Dance as Anlo-Ewe Tradition

With respect to African music scholars including Kofi Agawu (1995), Nissio Fiagbedzi (1977), Steven Friedson (2009), AM Jones (1959) and Kuwor (2013) as cited in Kuwor (2017), “*Agbadza* is a music and dance culture of the Anlo-Ewe that evolved from the last part of the seventeenth century” (p. 49). Kuwor (2017) writes, “Anlo-Ewe tradition keepers including Dartey Kumodzie trace the etymology of the name *Agbadza* to a combination of two Ewe words: *agbe* (life) and *dza* (fresh or pure)” (p. 49). This, therefore, means fresh life or pure life. The *agbadza* movement is mostly articulated in the torso area even though other body parts play significant roles as well. Kuwor (2017) concurs, “*Agbadza* movement component has three segments namely, preparation, main motion, and climax. All these three segments have their meaning and significance” (p. 49)

According to Kuwor's (2017) study:

The preparation consists of soft movement, which sees the feet perform a side step each at a time with the arms opening and closing to compliment the movement of the feet in a unique time keeping style. Although this preparation contains elements of repetition, the energy involved is less intensive as the dancer uses it to relax and also conserve energy for the main motion. In the main motion, the hands are positioned at the sides a little above the waist level with the palms facing the dancing floor. At both sides of the body, the joint between the lower arm and the upper arm is flexed -forming an angle of about ninety degrees directly opposite the elbow; and the full arms together with the hands in these right-angular positions, rotate with up and down shoulder movement collaboration as a response to the music according to the tempo of the pulse. There is also sharp pelvic movement, which triggers a strong response from the buttocks, and the head gives a great deal of help in facial expression. For the climax movement, the dancer sways his waist and arms to the right side and does the same to the left side before moving forward to do a unique movement that looks like a sharp bow involving the head and arms. (.pp. 49-50)

The word, *wu* means dance in the Ewe language. It also means music and drum as well and this shows how inseparable the *agbada* music is to the dance. Kuwor (2017) writes, "First, there is the instrumental ensemble called *Agbadzawu* (*Agbadza* drum set) which consists of *Gankogui* (double bell), *Axatse* (Rattle), *Kagan* (the first supporting drum), *Kidi or Ashiwui or Kpetsi* (the second supporting drum), *Sogo* (Another supporting drum as well as a master drum. Sometimes, there are two *sogos*) and *Atimevu* (the overall master drum)" (p. 51).

2.9.2. The Atsiagbekor Dance

"*Atsiagbekor* is a war dance that celebrates the success of Chief Kinney in retrieving a land that belonged to his people" (Persaud, 2011, p. 11) Persaud (2011) explains that, the formation of dancers is usually organized in a rectangular order and this gives a depiction of a legion prepared to undertake a task. He further clarifies that; the master drum (*Atsimevu*) confidently issues command to all six supporting instruments as he embodies the spirit of Kinney.

There were two versions of the *Atsiagbekor* dance: slow and fast. The slow version represented the processional and the fast version actually depicted action found in war. Persaud (2011) asserts, “The movements of the dancer’s body express both the stealth of approaching battle and the vigor of the fight itself” (p. 11).

The master drum (*Atsimevu*) controls the movements of the dance through various sounds that were originally part of the “drum language” of the Ewe people. Slow *Atsiagbekor* follows the same structure as fast *Atsiagbekor* but, the tempo to both the dance and the music is at an increased pace and this portrays the intensity of battle. Persaud (2011) writes, “The meaning that is communicated through each movement of *Atsiagbekor* is meant to connect each participant, be it dancer, drummer or spectator, to a larger cultural and historical context” (p. 12).

2.9.3. The Adzogbo Dance

The *Adzogbo* ritual dance routine came to Ghana from Dahomey (Benin) as *Dzovu*, originating from the ancient Fon people of that region. This dance was principally a war dance that showed the skill of the warriors and was done prior to their departure to the battlefield. It has six different parts. It was taught as the *Adzogbo*, the war dance suite, *Adzogbo*, the Dahomey dance suite. They were taught in two parts “*Kadodo*” the female phase and “*Atsia*”, or “*Atsiawowo*”, the male part.

The costume worn by the male dancers of *Adzogbo*. includes the ‘*Atsaka*’ trousers with a white seat’; the *Televi*, worn on the legs just under the knees; the ‘*Ala*’ four-tiered layers of raffia like material also worn on the legs. The skirt ‘*Avlaya*’ is made of many layers of cloths of different colors and designs. Each of these materials is folded over a single strip of rope and is then wrapped around the waist of the dancer. Added to this would be the ‘*Mafi*’- a scarf that covers the chest of the dancer, and a ‘*Kuku*’- a stocking cap worn misaligned on the head.

2.9.4. The *Adowa* Dance

Ampomah (2014) writes, “*Adowa* as a traditional funeral music and dance of the Akan people of Ghana and Cote d’Ivoire was originally connected with funerals but it is now performed in many different contexts” (p. 117). According to Nketia, (1973), Green (2012) and Anku (2009) as cited in Ampomah (2014), “It is counted among the frequently performed dances at traditional ceremonies such as puberty rites, marriages, funerals and traditional festivals where it serves as a means of communication and entertainment” (p. 117). *Adowa* dance is believed to have emanated from several stories but the most prevalent of them all has it that, it derived its choreology from the movements of an antelope, which means *Adowa* in the Akan language. The Queen mother of the Ashantis known by the name *Abrewa Tutuwa* was at her sick bed. According to oral history, a school of thought asserts that in the quest to apprehend a live antelope, the warriors mimicked the animal’s movements to commemorate the period to which the Queen mother of the Ashantis health was restored. Full-grown women joined in the dancing afterward, and this is now prevalent in the Akan societies till date.

Ampomah (2014) study found the following pertaining to the dance movements of the *Adowa* dance:

The *adowa* dance is distinguished by its charming walking movements and complex footwork; as well as gestures of the hand and delicate bending and twisting of the body. At the heart of the dance is the art of communication skills between the master drummer and the dancer. There is an unspoken language between the dancer and the drummer. The symbolic dance gestures of *adowa* have specific meanings and hence the communication is not only between the master drummer and the dancer but also between the master drummer, the dancer, the audience and spectators. (p. 119)

2.9.5. The *Apatampa* Dance

Edina (Elmina) in the Komenda-Edina-Eguafo-Abirem district in the Coastal part of the Central region, we have the *apatampa* dance of the Fantes which it is mainly a female affair. Tsumasi's (2013) study explains the historical background of the *Apatampa* dance to which I paraphrase: it is believed that a giant came each night to kill the men. No man could match his strength. During a fight with the last man standing, a woman packed clothes on her buttocks, which made it protruding and distracted the giant. He was attracted to it. The woman then pushed him down three times, on the third time with her buttocks where he fell and laughed hysterically. Those watching from a distance spoke aloud to the woman saying "WAPATA AMPA" which meant, "You have truly separated the fight. *Apatampa* is a recreational dance and it constitutes the act of drumming, singing, choreography, poetry and costuming. For the structure of the dance instead of its type of movement (slow), all the groups including the new cultural troupes use the (slow-fast) structure.

Tsumasi (2013) reports,

The performance is mostly started with a welcome song as the dancers usher themselves to the dancing arena e.g. "*Mpanyinfo ei yema mo akwaaba*" meaning "Elders we welcome you. They most times bow to the elders in the audience as they sing their songs as a sign of respect. Instrumentalists sit with singers standing behind them. Dancing could be done in both circles and files. There is always a change of dance pattern whenever there is a new song like *Boboobor* dance movements. The lead singer calls the song and the second lead singer comes in with a counter melody before the chorus comes in with the response after the call part. As most of the Akan Cultural Troupes, you can also experience or find heptatonic scale. The harmony is done in thirds and sixths. (p. 26)

The ensemble for *Apatampa* comprises of *Afirikiyiwa* (Castanet), *Adawa* (Banana bel a long l), *Aben* (whistle), *Akonkon* and the *Tamaleen* (framed drum) and *Adaka* (Wooden box). (Tsumasi, 2013, p. 27)

2.10. Perceptions of Christian Missionaries on African Dances

Newman (1979) reports “the Christian faith was expressed in a European lifestyle when it was brought to Africa by the different denominations”(p. 41). According to Williamson (1974) as cited in Newman (1979), “the Christian faith was expressed in a European mode through European propagators, the organization of the church, its policies, instructions, and discipline, its liturgy, songs and worship were all Western” (p. 41).

Newman (1979) reports in his thesis that:

New converts were made to sever ties with his relatives who were not Christians and was made to look down on all types of traditional festivals, traditional songs, drumming and dancing and even the dress, sing western songs, and even learn Western types of dance. Schools which imparted western ideas and concepts were set up to educate the children of these converts thus the children grew up soon knowing nothing about their culture. (p. 41)

Marshall (1964) declares that the African child was unavoidably familiarized to a realm of thought, achievement, and conduct outside the experience of his own parents. This intends to point the child towards a direction away from his or her culture. Education must, however, acknowledge native tradition.

Thomas (1964) concurs that Education under the colonial regime tended to devalue customary ethnic practices. The researcher agrees with Newman (1979) as he justifies that some African children cannot even communicate in their native tongue with a high level of fluency (p. 42). This flaw has stayed on from generations till today which can be seen on University campuses at the tertiary level. Marshall (1964) reports that the early priests often had the support of local administrators when it came to laying down policies for the conduct of converts. Newman (1976) continuous to explain that Christians were ordered to renounce evil practices, worship of idols, customary festivals, funerals, traditional dances and dresses, facial markings and hairstyles and is

not astonishing, therefore, that most Africans perceive Christianity as the white man's religion (p. 42). Williamson (1974) states in Newman's (1979) report that "the convert learned to avoid all kinds of traditional practices and all too often to despise the old pattern of life" (p. 43).

Newman's (1979) study found the following:

It was usually considered that a Christian could not be a stool-bearer, sandal bearer (a carrier of a special sandal worn by the chief), or a state drummer, or in any way participate as a state functionary. He or she must not take part in drumming and dancing. Even native songs and music were by some sections of the Christian community considered unworthy. Traditional ceremonies connected with rites of passage were considered wrong for the Christian. (p. 44)

Newman (1979) declares that the major denominations, which were the Catholic, the Anglican, Methodist, and Presbyterians did not accommodate singing, clapping of hands or drumming, not until the 1960's. (p. 46) He continues to explain that, minor churches commencing in the 1930's began to surface with home-grown founders who were often participants of the first four major denominations namely the Catholic, Anglicans, Methodist, and the Presbyterian Church. Newman (1979) reports that some home-grown founders claim to have received revelations from God and broke away to start their own churches as they were rejected by the major denominations to which they belong. He continues to expound that, the processes for worshipping was different in these newly founded churches as it was more of African traditional and they also composed their own songs in vernacular in place of the western. (p. 46) These churches emerged as "Spiritual churches" according to Newman (1979) due to their Pentecostal outlook even though a detailed study has discovered their diverse level of deviation from the bible since most of the founders had little or no formal education. These churches till now in the 21st Century have grown in membership, most members coming from the orthodox denominations, which are Anglicans, Methodist, Presbyterians, and the Catholics.

2.11. Belief and significance of dance styles among Christians during church ministration

Even though dance is viewed as an informative and expansive tool, the presentation of dance in spiritual settings is not certainly just instrumental. Dance can also contribute to spoken message, which is frequently related to the lyrics of a song or music. Amidst various magnitudes affecting dance, it provides an expression, which communicates that there is room to accommodate an individual and religious lifestyle within the context of Christian setting. It serves as a tool or portal which helps individual assess his personal faith within the Christian setting. Dance can influence the perception of both children and adults towards life and draw them towards the world of godliness. In an interview, a congregant said: “through dance in general, we want to communicate the message of heaven to people down here, and the joy in worshiping God through dancing with fellow Christians.” (A. Bhali, personal communication, November 11, 2018). Dance is understood to be a significant way of interacting and teaching: Dance communicates non-verbally, reaches the hearts of people hence feeling the divine presence of God. Schuff (2012) reports, “Several participants consider dance an arena for learning as well as for teaching and want to communicate and teach the Christian message through their dance” (p. 33).

Schuff (2012) study reports:

Especially with children and teenagers, dance is often used as a didactic tool in Christian settings. It is seen as an entertaining activity that communicates the Christian message, especially the joy of the Christian life, in a contemporary and attractive way” (p. 33).

Wagnon (2010) believes “the body is the vessel God made for us to inhabit and is an incredible design of great beauty.” *“I praise you because... (Ps. 139.14 New International Version). Even*

though the human body is delicate and requires care, the human body is designed to move. It is capable of intricate dexterity, strength, and flexibility. Wagnon (2010) concurs with a scripture in the bible that “God revealed Himself to mankind (Matt. 1.20-23) in human form (Phil. 2.5-9): the incarnation of Jesus Christ affirms our humanity and the value of our material bodies.” Wagnon (2010) further concurs with the scripture that, “When we are born again, the Holy Spirit resides within us and the body becomes a temple for the Holy Spirit (1 Cor. 6.19)”. This remains the motive why the human body is holy.

“Though our understanding of dance varies, dance is one of the oldest of the arts and has existed as a fundamental form of expression for mankind throughout history” (Clarke & Crisp, 1981. P.7). Wagnon (2010) reports, “Scripture tells us of Miriam (Ex. 15.20) and King David (2 Sam. 6.14) who, in their delight for the Lord, danced and expressed it before others.” Wagnon (2010) writes “The Bible calls to us to praise God through dancing (Ps. 150. 4) and therefore, dance is, or could be, a part of the Christian life’s praise and expression of glory to God.”

The researcher believes that traditional dances belonging to a group of people can be used as a medium of worship to God. Ghanaian traditional dances, an art of personality and determination, and in various means endlessness and universality can carefully complement the life, philosophy, and devotion of Christ.

According to Newman (1979), the early Christians are said to have borrowed their professional dance, which was part of their public worship from the Israelites where they danced in times of celebration of victories hence dancing, mostly by the women at home, formed part of the celebration and thanksgiving to God (p. 31). In his report, he expounds on how there was rejoicing with dancing as they moved with the ark when David led the Israelites to recover the ark of God and brought it to Jerusalem. Newman (1979) further sites examples in both old and

new testaments of the Holy Bible of how dances were used as a form of worship. He draws from the book of Exodus and explains how a prophetess named Miriam with timbrel in hand led all the women in singing and dancing to thank God for the deliverance as the Israelites had been led through the Red Sea and the Egyptians were drowned in their attempt to cross. According to Newman's (1976) report, he refers to the book of Samuel in the Old Testament and explains how the women of all Israelite cities came out to meet Saul and David on their return with singing and dancing after David had killed Goliath, leading to the defeat of the Philistines (p. 32). The Book of Psalms also reveals how David talks about the Lord turning his mourning into dancing. (Psalm 30:11). Newman (1979) reports on how Luke gives a parable of a lost son in the New Testament of the Holy Bible who decides to go home; when he arrived, he was met with music and dancing (p. 33). All these acts of thankfulness to God were the way the Israelites express their joy through dancing. The Holy Bible also reveals how dancing formed a part of worship. Psalm 149:3 (New International Version) states that "*Let them praise his name with dancing...*"

Newman's (1979) study justifies that,

"Dances mentioned elsewhere in the Bible, however, reveal some of the vices that could be found in the book of Exodus among the Israelites with the example where they made an idol; a golden calf and worshipped it, eating, drinking and dancing in the absence of Moses after leaving Egypt. This infuriated God where He struck them with a plague in Exodus 2:25 which eventually led to their death" (p. 33).

The book of Matthew 14: 6-11 also tells us about how the daughter of Herodias danced before Herod at Herod's Birthday, pleasing him to the extent that he promised to give her whatever she requested. Dance, therefore, played a vital role in the Bible. It was used in many ways to express joy among the Israelites and as a mode of worship. In other cultures around the world, dance is used even in the 21st Century to depict and imitate some attributes of God. It is used to describe

Him as a Supreme Being. An example is the use of ballet to create an image of perfection. Colossians 3:23 explain how one should serve God and not men in whatever they do. When performing with Ghanaian neo-traditional dances for the purpose of worship one must take note of the fact that glorifying God must be the main emphasis for the religious dancer of the Christian faith as he or she works for God, and not himself, or men. A Ghanaian traditional dancer should be able to use his dance style, technique, and form to worship God freely without any tribulations or misconceptions as these dances represent who they are thereby preserving their heritage. In accordance to the perspective of Wagnon (2010), dance portrays the following attributes: Beauty, and precision or perfection, as a means to glorify God, the mandate for stewardship of one's gifts and the parallel development of Christian character, the use and honour of one's own body as a means to glorify God as perfectly shown in the humanity of Christ's life, and the biblical mandate to teach and model a godly life for others. In Philippians 4: 8 (New International Version), *Paul articulates that, we must fix our thoughts on what is true...* In this context, Wagnon (2010) explains that Ballet previously surfaced as an ideal art form patronized in Europe by the aristocracy, functioning to display political supremacy, affluence, and majesty. He further explains that Scripture acknowledges the qualities that we associate with the creation of such art, involving creativity, beauty, and perfection, as being the results of God's creation.

Scripture continues to explain that *the need to dance is a gift, individually bestowed by God* (I Cor. 7.7, New International Version). Wagnon (2010) agrees that, In the stewardship of the skill of dance, the Christian dancer acquires Christian character as he runs his individual race with distinction, focusing on Christ to become more Christ-like (Heb. 12.1). The Secular and Christian approach concerning dance and its ethical fundamentals, the inspiration to train, and

the aims for the teaching of dance abruptly differ. Wagnon (2010) explains “As young dancers establish early independence in their careers, the secular dancer exploits youth as a culturally mandated step in his worldly masterplan for success, whereas the Christian dancer exploits youth as a joyous time to explore the greatest range of his physicality to glorify God.” Wagnon (2010) further elaborates, “The young Christian with an established Christian worldview at this age, unlike a non-Christian who has no such Christian beliefs, is grounded by his Christian faith which navigates between right and wrong when career demands lead to distorted ideas, physical self-abuse, self- criticism, and false values.”

“The physical aspect of a young dancer is his body, the tool of his artistic profession, hence the phenomenon of corporeity” (Wagnon, 2010). As a young secular dancer aspires to attain success for the beauty of the arts, to the extent of risking their health and wellbeing, he strongly believes he has the capabilities to carve his own path, in his own power. On the other hand, a Christian dancer perceives his body as a unique temple created by God in His image for a definite purpose, preferring to honour his body to worship God. Christian believers agree the Holy Spirit dwells in their body hence the body is sacred and the temple of God.

Both the Christian and the Secular dancer aspire to achieve success in their obligations through discipline, commitment, and determination. The secular dancer focuses on his personal glory whereas the Christian dancer executes this task for the glory of God. Concurring to His will and purpose for their lives, the Christian dancers prefer to use their gifts wisely.

While the secular dancer performs mainly to satisfy his own desires and that of the spectators, the performance of the Christian dancer purely glorifies and pleases God. Wagnon (2010) writes, “as the Christian dancer dances, his art transforms an audience, nurturing in heart and mind

God's kingdom values inspiring beauty, nobility, purity, excellence, goodness, and bearing witness to God's truth."

Philippians 4:8 (New International Version), it says, "Finally, brothers and sisters, whatever is true, whatever is noble, whatever is right, whatever is pure, whatever is lovely, whatever is admirable – if anything is excellent or praiseworthy - think such things." Wagnon (2013) further agrees that Philippians 4:8 is an example of a traditional indication that points Christian performers to the direction of God and His plan.

CHAPTER THREE

THEORETICAL FRAMEWORK & METHODOLOGY

3.1. Overview

In this chapter, the framework is examined. The theoretical and conceptual frameworks are the structure that backs the theory of this research. In this chapter, the concept and theory are introduced and described which further expounds why the problem under the study exists. This chapter also provides a clear description of the methods used in collecting data. The methods comprised the systematic means through which data was collected for the purpose of the study.

3.2. Theoretical Framework

Various theories and concepts provide the grounding to spread existing knowledge within the parameters of critical bounding statements. This section will highlight the specific parameters within which the rethinking of Ghanaian neo-traditional and contemporary dance forms for church ministration fall within, which are

- Dance and music as a communication tool
- Theory of Existentialism

Within the African culture, specifically Ghana, music and dance complement each other to produce a progressive outcome. Ghanaian traditional music and accompaniments for church or gospel music inspire members to dance accordingly especially when the music is of the culture of the people. This creates a platform for members to express themselves through dancing to the rhythm of the music. Koetting (1975) cited in Darko (2017) suggests that music plays a vital role

in the lives of many people in Ghana. In a lot of cases, music and dance cannot be secluded from their social context but rather are a part of a unified expression.

Those who attend church are part of various ethnic groups and are related to the traditional rhythms of their various cultures. These traditional rhythms when fused with the church music can inspire them to communicate with body movements to give reverence to God provided they are granted the freedom to do so and by so doing they express themselves with their traditional dancing. This fulfils the purpose of Christian worshippers making the genuine choice to communicate with dance and music to express themselves to their creator. This can be seen in the next chapter as some congregants of St. Monica Anglican Church express their joy in worshipping God through dance. The impact and reaction of members of St. Monica Anglican Church, Baatsona on how music and dance are used to communicate are documented in the next chapter and the choreography further illustrates how and where in the structure of the service it can be applied. “Rhythm and dance should be taken seriously as a form of communication, a performance of particular meanings, sensibilities, epistemologies, and social relations” (Rogers, 1998, p.23). In an interview at St. Monica Anglican Church, Baatsona, a mass server who was born into a Royal family at Osu, Kinkanwe; a family that believes strongly in the preservation of Ghanaian culture and traditions through dance, offers his thoughts. He is of the view that, using dance as a tool involves using “Gestures displaying might and power of a king which can be used in the church respectively to give reverence and praise to God.” (S. Nortey, personal communication, November 11, 2018).

3.3. Dance as a Communication Tool

Dancing is a form of communicating non-verbally. “People communicate various messages in the act of dance, communicating with their bodies every time they dance.” (Peick, 2005, p. 1).

Arsith & Tanase (2018) define dance as “a form of non-verbal communication between the dancer and his own body, between the dancer and the other people; rhythm, movement, and accompanying music, externalizing experiences, emotions, feelings of freedom and freedom from conflicts with self and with others” (p. 55). These scholars continue to expound that, dance communicates one’s emotions such as joy and sadness, love and hatred which all happen within the specific and essential context of human life. Cardas (2015) as cited in Arsith & Tanase (2018) posit that dance plays a significant role in the individual course of achieving genuineness. “Being considered a way to connect with nature and what is beyond it, dance allows expression and emotional communication” (Arsith & Tanese, 2018, p. 55).

Collett (2001) writes, “there are human activities that are not directly observable but can be perceived and interpreted from the perspective of their meanings; these are behavioral indicators. These activities must communicate the environment of origin or education, thoughts, mood, or the intentions of the people” (p. 15) Arsith & Tanese (2018) agree that behavioral indicators communicate the person’s emotions and expressions. “The man, face to face with his fellow men, through his attitude and attitude, oscillates between distance and proximity. If the man opens, his body is appealing; if he closes, his body is aversive. (Turchet, 2005, p. 36)

According to James Borg, the language of the body is the window to an individual's mind. (Borg, 2010, p. 25) The essence of interpreting body language entails analyzing the experience, emotions, and attitudes of a person. Ray L. Birdwhistell presented the term kinesics to represent the study of body movements in relation to non-verbal components of social communication. (apud Chelcea & Ivan & Chelcea, 2008, p. 47)

Within the parameters of this study, dance is a non-verbal communication between the creature and the creator. Hence, Christians use dance to express various emotions such as joy, happiness, thankfulness, and appreciation to God.

3.4. Music as a Communication Tool

In the study of Hargreaves, David & MacDonald, Raymond & Miell Dorothy (2005):

Music is a fundamental channel of communication, it provides the means by which people can share emotions, intentions and meanings. Music can exert powerful physical and behavioural effect, can produce deep and profound emotions within us and can be used to generate infinitely subtle variations of expressiveness by skilled composers and performers such that highly complex informational structures and contents can be communicated extremely rapidly between people. (p. 2)

Hargreaves et.al. (2005) conceive of musical communication within various ranges. According to scholars musical communication is perceived as ranging from a reaction of a child to its mothers melody, or the initial effort of a possible mute to move within an interval to a rhythmic stimulus, a spectators response to a recorded and broadcast music, or to a complex and creative group involving communication between artists and spectators, as well as to generally talk about the music. (p. 3). Merker (2000) and Cross (2005) as cited in Hargreaves et.al (2005) comparatively in their study point out that “music appears to play a unique role in the individual and social development of human beings, and the predisposition to engage in musical activities seems to be a biological adaptation, acquired through evolution” (p. 3).

Green (2012) asserts, “An African dance does not exist without musical accompaniment of some form”. She further contends that music controls the dance hence the definitions of African dance directly relate to that of African music.

Green (2012) study reports:

Professor Opoku states that dance is the culture of the people, Maurice Senghor said that African dances were created behind a 'happening' or 'event' that the people chose to remember, the subject of which could be general or specific. The movement was then set to the pre-existing rhythm of the people. Thus the music is older than the dance. The Ghanaian traditional rhythms accompanied to church music make it in likeness to the culture of the Ghanaian churchgoers. This evokes a feeling in the congregants as they embrace the music with the dances. (p. 238)

Commonly in the Ghanaian culture and the Christian faith, where there is dance, music is present. According to Kuwor (2013), African dance cannot be considered effective without its music. He further contends that the drum is the common musical instrument in Africa and it symbolizes the heartbeat of an entire population. Its authority is able to conjure emotions that touch the soul of every society member. The church music accompanied by Ghanaian traditional rhythms makes it in likeness to the culture of the Ghanaian churchgoers. This evokes a feeling in the congregants as they embrace the music with the dance.

3.5. Theory of Existentialism

Sören Kierkegaard's concept of freedom forms the central part in his viewpoint of religion. For Kierkegaard, freedom is nothing but the power of 'being able' to do something freely. Existentialism as a school of thought aimed for the identical principle that is, the nature of freedom is for man to revisit man to himself. This highlights the concept of an individual to willingly choose what he deeply desires and the liberty to act on it without constraints.

Existentialism is therefore a philosophical theory, highlights the existence of a person as well as their freedom and choices. This theory expounds how people define their pathway to life, in their

efforts to make reasonable choices despite existing in an unreasonable world. The important factor for Existentialists is the **concept of freedom and an authentic choice**.

Kierkegaard as an existentialist argues that man is entirely free in his creation consequently making him solely responsible for it. This, therefore, makes individual and freedom identical. For Kierkegaard, “being” is assumed as the spirit of freedom and whose main purpose is choice. Kierkegaard agrees that God’s grace is essential for existence. Yet, he also declares that God never controls man’s existence. Rather man determines his/her own existence. For Kierkegaard, God does not raid man of his/her freedom. God only provides room and self-respect to individual freedom. For Kierkegaard, God’s love is the basis of our religious freedom.

While focusing on St. Monica Anglican Church during the course of this research, the culture of the Ghanaian people were incorporated into the liturgy of the church through fusing Ghanaian traditional rhythms with the church music to inspire congregants to dance. The freedom and genuine choice to do so is in question. In St. Monica Anglican Church, Baatsona, there are phases of the service where congregants can dance. The freedom to dance is based on the principles of the church, how they recognize it and the extent to which dance is accepted. The authentic choice to dance and the type of dance one chooses to do depends on the individual as a free agent. As an existentialist, Kierkegaard argues that the individual and freedom are equal because man is entirely free in his creation and completely responsible for it.

Kierkegaard declares in Shukla (1987)’s study that:

Man is born free, a free social being that makes the choice to move on with life. In him we find the conscious spirit that guides his actions. He lives in the society who gives him security, yet the mass should not control the existence of the self since that would deprive his subjectivity and make him to a mere object limiting his freedom to choose and act. (p. 47)

Galatians 5:13 (New International Version) say, “You...were called to be free. But do not use your freedom to indulge in sinful nature...” The Parish Priest of St. Monica Anglican Church, Baatsona, during an interview explained that some dance movement like summersaults during church service is not allowed as it can cause harm and discomfort to other congregants when they get hit hence one must be well organized when dancing. (A. Eiwuley, Personal communication, April 3, 2019). We are to make the choice, but must be mindful that the situations do not influence the truth; perhaps a critical ethical approach would even argue with this idea of feelings since ethics is not about feelings. But if we were to understand from a Kierkegaardian approach we would still find an answer in the room of passion. Two significant foundations regarding his work is the position of “feeling” or “Passion”.

With the thought of freedom and man as a free agent to choose and act, it has and will continue to have many limits but the question is how often are we able to use that freedom when we are still bungled up by the so-called agreements of our system all around us, in this case, the Anglican church. Individuals who are brought up in a society cannot be secluded from the so-called conventions of it but in the pursuit of such traditions, the freedom of the individual to choose and act in his authenticity is often restricted.

Within the constraints of this study, the Anglican Church is the society whereas the congregants represent the individuals in a giving society. In Agreement to Kierkegaard’s concept of freedom and an authentic choice as the conceptual framework for this study, the choices that congregants of St. Monica Anglican Church make should not be restricted to the communal system of the Anglican Church. They should be free to choose what they desire to do and how they prefer to express themselves on their own which is through their dancing because that is freedom.

In Agreement to Kierkegaard's idea, I can assert that, this research views within the lens of these concepts and theories.

3.6. Research methodology

While focusing on toeing the line of qualitative research, I settled on structuring this research as an ethnographic study. The primary intent of this study was to explore in detail dance and the Christian faith of the Anglican Church. Dance is part of life, the culture of a people, which is unique. This study, therefore, focused on the dance culture of St Monica Anglican Church, Baatsona, Spintex road. I also focused on their liturgical service and the praises and worship composure in normal church services. Furthermore, I was concerned with knowledge of age, social class, status, gender, area of residence, ethnicity and how these were represented during normal church services.

As it is a characteristic of ethnographic studies, I strived to write the findings credibly and persuasively. In this regard, I did not allow personal feelings and sentiments to influence the findings. One important thing was that although I am a member (organist) of St Monica Anglican Church, Baatsona, I stepped out of the shoes of an Anglican and went with an open mind, hence, I got involved in the study and reported my findings as they were exactly captured in the field.

3.7. Access Issues

In conducting a qualitative study, Creswell (2005) and Wisker (2008) advise researchers to seek and obtain permission from the authorities in charge of the site of the study. Given this, I obtained an introductory letter from the Department of Dance Studies of the University of Ghana, Legon to the parish priest of St Monica Anglican Church to obtain permission to enter his church, the study area as they fall under his jurisdiction to conduct this research. The priest

permitted me to carry on with the various data collection processes. Cohen and Manion (1994) as cited in Kusi (2008) observe how important it is for people to get prior knowledge about their involvement in a study; on that note, after permission had been granted me to conduct the study, I consequently went to each of the departments of the church to inform them of the impending interview and to seek their consent for the study. On the first day for the data collection; I was readily given approval by the parish priest and leaders of the church to conduct this study at any time/day.

3.8. Tools for Data Collection

The Tools used for this study were video recording, observation, and interviews. These tools aided in the data collection process furthermore providing the data necessary for analyses, interpretation, and documentation. The tools used in the data collection produced essentially qualitative data.

Participant observation was used, which enabled me to get rich information as to what people actually do rather than what they say (Wisker, 2008 & Creswell, 2009). This method of observation was used during regular Sunday church service at St. Monica Anglican Church, Baatsona. As the researcher watched them in context, their views and impressions were related to research questions. Though, not all that intrusive, the researcher managed to observe the actions of subjects being studied. The last supplementary instrument used was documentary as (2004) observes that documentary can be very important for researchers conducting case studies of an organization.

At the initial stages of the research, unstructured interviews were conducted which created a more relaxing atmosphere hence interviewees opened up with ease. After some time, the

researcher employed the semi-structured approach where participants felt more comfortable to open up after. The use of unstructured and semi-structured interviews, observations and documents allowed for the triangulation of the results. For example, some interview sessions and document analysis were followed by observations to have achievements claimed by the respondents and cited in the schools' reports respectively cross-checked during field visits through observations.

The use of video recording was very beneficial to me. For example, it allowed me to cover a lot of the identity negotiation situations during my study in their natural settings, over a sustained period (Schaeffer, 1995). Secondly, video recordings helped me capture some aspects of the participants' social and cultural behaviour, as well as some of their interactions (Robbens, 2007). Thus, the videos served as integral tools of observation and assisted me to put observations into the right perspectives prior to the analysis of data. They also provided other settings for revisiting post-field observations that qualified previous experiences during the observation process and the related analysis. Video recordings also served as tools for transcription and allowed me to select, register and manipulate features to support my major analytical goals. A good example of the importance of the video tool was my use of it in analyzing one of the children's service movements.

3.9. Data Collection

Below is the discussion on the researcher's approach and how various tools were used in the collection of data at St Monica's Anglican Church, Baatsona.

3.9.1. Observation

Personal observations were also carried out in this direction. Creswell (2008) observes that qualitative observations involve the researcher taking notes pertaining to the behaviour and activities of the participants at the research location. Therefore, the observations were to see how the dance culture of the church is intertwined with music. With permission from the priest, the church service was carefully observed. Also, the attitude of church members towards church service was observed.

3.9.2. Interviews

The researcher approached each of the respondents for a single-face-to-face interview. After seeking the consent of each respondent, the researcher proceeded to conduct interviews. Forty-five interviews were conducted. On average, 30 minutes was spent on each interview. Each respondent was interviewed using the problem-centered interview approach, which combined narration based interview with guideline interviews and minimal interviewer structuring of the interview. This approach gave freedom to the interviewee to structure the narration at the beginning according to his/her relevant setting. This was to help respondents express their views more broadly and deeply. Field notes and a recorder were used to capture the views expressed.

3.9.3. Data Presentation and Analysis Procedure

Researchers have analyzed qualitative data in various ways. Walliman (2005) cited in Kusi (2008) argued that the analytical frame selected for a study depends on the theoretical and philosophical viewpoints, which inform it, the goal of the study, the interrogations addressed and the method used. This study was informed by the ontological notion that knowledge was acquired, subjective in nature and the results of human cognition (Cohen, et al., 2000 & Sikes,

2004). This was further informed by the interpretive paradigm, which argued that knowledge is created through the interaction between the researcher and the researched (Creswell, 2009 & Wisker, 2008). The instruments used in the data collection produced essentially qualitative data. The findings of the interview schedules and observations made were presented and the data presentation and analysis were done manually (Kusi, 2008). This strategy was chosen in agreement to Creswell (2005) as reiterated by Kusi (2008) because, the volume of data collected was manageable, making it less difficult to identify relevant text passages and the desire was to interact and have a hands-on feel for the data. The problem associated with analyzing data manually is that it is laborious (Creswell 2005; Marshall & Rossman, 2006).

Since all the instruments (interview guides, observation and documentary protocols) generated mainly qualitative data, the presentation went through the same stages. The first stage was preparatory where the interview data for presentation began with the organization and transcription of the audiotape recordings (Kusi, 2008). The transcription involved listening to each tape repetitively to familiarize myself with the discussions and prudently writing them down in the words of each interviewee (Kusi, 2008). The interview data were then categorized into the four themes of responses for effective management and comparisons (Kusi, 2008). In agreement with Kusi (2008), the next stage involved intensive and repeated reading of the data with the aim of immersing myself in it and to determine analytical categories or themes (Schmidt, 2004 and Creswell, 2005) using my professional judgment (Denscombe, 2003). As Kusi (2008) explains, the development of the themes was guided by the research questions and the literature review. Since the data was collected from different categories of respondents, it was analyzed from their perspectives in order to build some kind of complexity into the study (Creswell, 2005).

At the data analysis and discussion stage, which is contained in this same chapter, the findings of the interviews and the documents/observations were put together and analyzed. In the discussion, references were made to the interview and observation findings for detailed explanation and validation. Also, I compared and contrasted issues and ideas with the existing body of knowledge (Kusi, 2008).

3.10. Ethical Considerations

Due diligence was taken in observance of ethical issues. Weijer, et al., (1999) advise that

Whenever we conduct research on people, the well-being of study participants must be our highest priority. The research question is always of secondary importance. This implies that if a choice must be made between doing harm to a participant or that of the research, it is the research that is sacrificed. Fortunately, choices of that extent rarely need to be made in qualitative research! But the principle must not be dismissed as irrelevant, or we can find ourselves making decisions that eventually bring us to the point where our work threatens to disrupt the lives of the people we are researching (Weijer, et al., 1999: p. 275).

The quotation above explains that the primary aim of every research is to solve problems and improve the lives of the people. It stands to reason therefore that when undertaking research the well-being of the people whom the results seek to address must be of vital concern. Our actions and inactions as researchers must be guided so as not to multiply the very issues we seek to solve or endanger the welfare of our respondents.

It must be noted that qualitative research mainly contains human involvement in data collection rather than some lifeless mechanism (Merriam, 1988; Frankel and Wallen, 1990 and Eisner, 1991) and therefore the researcher has a duty to respect the rights, needs, standards, and needs of

the informant(s). The use of qualitative instruments invades the life and confidentiality of informants and sensitive information is frequently revealed (Spradley, 1980). This was of specific concern in this research since the ethical issues raise concerns for the reliability and credibility of the research report and the data contained therein. This study, therefore, was as a matter of principle and responsibility guided by a number of ethical considerations.

One main subject considered by the researcher was to eradicate interviewer prejudice and make the collected data truthfully reflect the views of the respondents. The approach was a constant notice against being passionate, sentimental and pessimistic during the interview process and individual experiences and opinions were also avoided.

Data were in all cases acquired with the approval of the respondents. This was attained by describing clearly the aim of the research to respondents and reminding them that they have a choice either to participate or not to participate and thereby giving respondents the free will as far as responses were concerned. This led to some respondents declining to partake in the interview. In administering the interview in the church, approval and permission were sought from the priest.

Additionally, respondents were made to understand that they were at liberty to opt-out if at a point in the interview they felt uncomfortable. Respondents' consent was sought before voice recordings were made or any observations were undertaken. Whatever was recorded was played back for respondents to listen before leaving. As much as possible, the respondents' identities have not been disclosed. However, where respondents' identities were near disclosure, they fully consented to that and indeed some even insisted that their views be attributed to them.

Finally, one cardinal principle that guided the analysis was reflexivity. Constantly the researcher reflected and checked to avoid the imposition of personal experiences in the analysis of data.

CHAPTER FOUR

DATA PRESENTATION & ANALYSIS

4.1. Overview

This chapter describes the presentation of the data collected and choreography at St. Monica Anglican Church Baatsona. The presentation is guided by the study's research questions. This chapter also provides a clear description of how Ghanaian Neo-traditional and contemporary dances can be incorporated into the liturgy of St. Monica Anglican Church, Baatsona in a form of choreography at the University of Ghana, Mawere Opoku Dance hall. The purpose is to speak to the need for integrating movement aspects into the church to enhance the worship experience.

4.2.1. Presentation and Analysis of Data Collected

The year 2016 at St. Monica Anglican Church, Baatsona, marks the arrival of the new Parish Priest and during that period, dancing in the church during worship and praise was very minimal. Mostly during the year of 2017, the congregants preferred to stand and clap in any aspect of the service where dance can be present. Some members of the youth understood when posed with the question of why it is so, the answer was "that's the way it is". This reply meant, little effort was made to dance at any point in the service and many who were not deeply rooted nor understand the rituals had branded the orthodox churches, specifically the Anglicans as boring and lengthy. Others also made reference to the type of songs being sung which are the hymns and Anglican chants, as it is not accompanied by any drum rhythm hence making it awkward to dance to. Preferably, all members stood while singing and chanting. Some also complained about the space available for dance during service as they agree that it is very small but per my observation that was not the case. The numbers of the youth were very minimal as the researcher

came to the realization that most of the youth members were affiliated to the church by specific roles, responsibilities and family ties. During the course of this research, new members always came in to visit but barely stayed and to my understanding, some did not see the service as lively. They did not feel emotionally connected to God as dancing in church allows one to express their feelings, thoughts, and desires towards God.

Time for regular Sunday service at St. Monica Anglican Church, Baatsona ranged from 9am to 12pm and service was done only once in a week. The drummer of the church explains how long the three hours could feel with the minimal incorporation of dancing and singing accompanied by Ghanaian traditional drum rhythms to the songs. As observed by the researcher, the population of the adults and old people were more as compared to that of the youth and sleeping during service was also very likely due to the mood of the service.

4.2.2. Groups at St. Monica Anglican Church, Baatsona

The three main groups at St. Monica Anglican Church;

- Parochial Church Council (P.C.C)
- Anglican Young Peoples Association (A.Y.P.A)
- Children's Service

The **Parochial Church Council (P.C.C)** includes some elected members of St. Monica Anglican Church and one appointee of the priest, who is the priest warden. They meet once a month and are responsible for discussing matters arising concerning the church. The Parish Priest and the wardens of the church lead them. The parish priest plays the role of the chairperson while a secretary is appointed. All members run on a triennial year and are duly inducted into office by the Archdeacon or Bishop of the diocese of Accra. Members of the P.C.C range from forty years and above.

The **Anglican Young Peoples Association (A.Y.P.A)** includes all the young people (youth) of the church between the ages of eighteen to forty years as shown in *Fig. 3*. They meet once a month as well to discuss issues affecting the church, how they can contribute to the church as well and various roles they can play. They are led by a president and vice president that they elect as well as the secretary and treasurer. They hold events and are part of other factions in the church.



Figure 3: Anglican Young Peoples Association of St. Monica Anglican Church, Baatsona
Picture by Research Assistant 06/01/19

The **Children's service** includes all the peoples under the age of sixteen years as shown in *Fig. 4*. They fellowship separately from the main service and are gradually taught Anglicanism during the time of fellowship. They are also tutored for specific events in the church such as the nativity play during Christmas Eve.



Figure 4: Children's service of St. Monica Anglican Church, Baatsona
Picture by Researcher 21/10/18

Various factions emanate out of these groups such as the Priest warden, Peoples warden, Mass servers, Choristers, the praise & worship team, Lay readers and the technical team.

The **Mass servers** robed in red cassock and white cotta as shown in *Fig. 5* assist the Parish Priest in serving the altar and conducting mass at St. Monica Anglican Church. They process in at the beginning and recess out at the end of mass with the priest.



Figure 5: Mass servers of St. Monica Anglican Church, Baatsona
Picture by Researcher 19/11/17

The **Choristers** in the church robed in blue and white vestment as shown in *Fig. 6* lead the church in singing the Anglican hymns and chants at St. Monica Anglican Church. Any members from both the P.C.C and the A.Y.P.A form the choir. They process in at the beginning and recess out at the end of mass with the priest as well.



Figure 6: Choristers of St. Monica Anglican Church, Baatsona
Picture by Research Assistant 24/12/17

The **praise & worship team** as shown in *Fig. 7* comprises of the youth even though it is open to all. Their role is different from that of the choir as they are to minister songs and lead in the time of intercession, the peace juncture, and offertory with songs of praises. Many of the youth are in both the choir and the praise & worship team. There is no rule in the church that prevents the praise and worship team from dancing while ministering a song, but they rather prefer to stand still during the song ministration, the intercession, and the peace juncture. Just a few praise and worship team members along with some congregants choose to dance during the time of offertory. There is, therefore, no specific dance pattern performed to songs of praise in St. Monica Anglican Church.



Figure 7: Praise & and Worship team of St. Monica Anglican Church, Baatsona
Picture by Research Assistant 03/03/19

The **Lay Readers** specifically read the 1st Reading and 2nd Reading in English and Vernacular (Ga & Twi) whereas the priest reads the gospel in English as they translate to vernacular. The **technical team** monitors everything audio and visual in the church.

4.2.3. Regular Sunday Order of service for St. Monica Anglican Church, Baatsona

With the assistance of the Parish Priest and video recordings of the whole service at St. Monica Anglican Church, Baatsona, the order of church service was drawn as shown in the table below.

PROCESSION WITH A HYMN AND INTROIT
ANGLICAN CHANTS – KYRIE, GLORIA, COLLECT (S), 1 ST READING,
PSALM, EPISTLE, BENEDICTUS, GOSPEL READING
SONG MINISTRATION, SERMON
NICENE CREED, PEACE, OFFERTORY
SUNG MASS, HOLY EUCHARIST
ANNOUNCEMENT, FINAL BLESSING, RECESSION

4.2.4 Service at St. Monica Anglican Church, Baatsona

The order of service at St. Monica Anglican Church on a regular Sunday follows a traditional Anglican worship structure. Mass servers, Choristers, Lay readers and finally the priest in that order process in with a hymn, bow to the altar and go to their seats as the priest moves onto the altar with the mass servers. The introit hymn is sung then after, the priest prays. All members in the church chant the Kyrie and the Gloria. The Kyrie and Gloria are prayers chanted by all congregants asking God for mercy. The Gloria further gives thanks and praise and acknowledges God as our Heavenly Father. After the 1st reading, the Psalm is chanted. The Epistle is read afterward, and the chanting of the Benedictus follows in that order. Before and after the priest reads the Gospel, the priest sings various Anglican chants and congregants respond accordingly. Song ministration takes place by the praise and worship team.

In some other Anglican churches, a hymn is sung before the sermon. The sermon takes place and Nicene Creed is chanted at the end of the sermon. The priest ushers the peace juncture where all congregants show peace and love in the shaking of hands. Offertory, led by the praise and worship team takes place, which leads to the sung mass of the Holy Eucharist. Announcements are made afterward and the priest gives his final blessings. Mass servers, Choristers, Lay readers and finally, the priest in that order bow to the altar and recess with a hymn which marks the end of the service.

In the year 2017, during the course of this research, dance was minimal in St. Monica Anglican Church. Even though, some members and majority of the youth members were positive about the idea of dancing during church service, they found it difficult to do so to only the Anglican hymns and liturgical chants of the church.

4.2.5 Comparison to other Anglican churches in Ghana

A visit to Holy Trinity Cathedral at Accra on a Sunday 12th of November, 2017 and St. Nicholas Anglican Church, Tema on a Sunday 26th of November, 2017 allowed the researcher to draw a comparison between the two churches based on their mode of worship. Further analysis and interpretation through video recordings resorted to these findings. At the Holy Trinity Cathedral, it was observed that the mode of worship follows the traditional Anglican worship structure, which follows the same order of worship as St. Monica Anglican Church, Baatsona. Anglican Hymns and chants are sung throughout the service where necessary in its raw state with the organ.

The point of song ministration is replaced with a hymn before the sermon. During the point of peace, all the congregants sing an Anglican hymn where they shake hands in a modern and casual way. This simply means, congregants prefer the shaking of hands to hugging and are not obliged to smile at one another. Even though, some congregants smile at each other, the act of shaking hands itself does it all. During the time of offertory at Holy Trinity Cathedral, the praise team takes over to lead. At this point, there is drumming and singing of various gospel songs and hymns. Most of the congregants stand and clap until it gets to their turn to give an offertory. Just a few of the congregants of Holy Trinity Cathedral dance, but most of them just walk casually while others also clap alongside to drop their offering. Occasionally, they have a great entrance as shown in *Fig. 8*, which is a sacrificial offertory to God. During the great entrance, congregants can offer all that they are, and all that they have, to God the Father. Service continues in the old fashioned way to the end with a recession where a hymn is sung and the priest with the mass servers and the chorister's walkout.



Figure 8: Procession during Sacrificial offertory at Holy Trinity Cathedral
Picture by Researcher 12/11/17

On the other hand, St. Nicholas Anglican Church at Tema follows the same structure of worship but has a slight difference in terms of the music in the church. There has been an inclusion of Ghanaian traditional rhythms like *agbadza*, *adowa* and *kpanlogo* which adds life to the hymns and chants, making it more cultural and exciting to listen to and sing along. These rhythms have been added to the processional and recessional hymns, Kyrie and the Nicene Creed at St. Nicholas Anglican Church. The choir leads the church during the peace juncture and the times of offertory with local choruses accompanied by these rhythms as well. A few congregants like to dance while others prefer to stand and clap as well. In both churches, dancing is minimal and not mandatory as any congregant dances as to when he or she feels like.

4.2.6 Other Orthodox churches

On the 2nd December 2018, which was on a Sunday, the researcher visited the Presbyterian Church of Ghana, Immanuel congregation located at Madina, Accra. This is a church recommended by both supervisors Dr. Jennies Darko and Mr. Seth Asare Newman for this field

of study and attended by Mr. Seth Asare Newman. At the Immanuel Congregation, dances of the people of the Northern region, Greater Accra, Ashanti Region, Volta Region and many more are displayed before and during the service, which was held outside the church. According to an unstructured interview with Mr. Seth Asare Newman, a lecturer of the University of Ghana and a session member of Immanuel Congregation at Madina, some of the Ghanaian traditional dances are held in the church as well. He further explained that they are held outside occasionally during traditional day service, which is organized yearly by the church. Several chiefs attend and various groups are allowed to express themselves through their dances as a form of worship. Dances such as *Damba* as shown in *Fig. 9*, *Adowa*, *Adgadza* and *Fontonfrom* were performed on that day and other ministers danced to their drum rhythms as well. A viewpoint I agree with during an interaction with Mr. Seth Asare Newman is that even though Ghanaian traditional dances are allowed at Immanuel Congregation they need to serve the purpose of glorifying God and no other deity hence dances such as *Akom* will not be allowed into the church.



Figure 9: Representatives of the Northern Region at Immanuel Congregation, Madina
Picture by Researcher 02/12/18

4.2.7 Music in St. Monica Anglican Church, Baatsona

The types of music in St. Monica Anglican Church, Baatsona are hymns, refrains, choruses, and chants for the Psalms, as well as responses for other liturgical music. These are religious songs or poems of praise sang by the whole congregation at some point during the service and are mostly used as the mode of worship where they stand and sing, with the exception of the period of communion. Parish Priest of St. Monica Anglican Church expatiates on how spiritual and fulfilling these Anglican hymns are. The Parish Priest explained during a bible study session on the 17th of February 2019 that, the Anglican hymns are very prayerful creating a divine atmosphere and connects one to the Holy Spirit. An interaction with some members of the church gave the researcher the understanding that most congregants did not know how to dance to only the Anglican hymns and liturgical chants even if they wanted to.

After a visit to St. Nicolas Anglican Church at Tema on the 26th of November 2017, the researcher was intrigued about how Ghanaian traditional rhythms such as *agbadza*, *kpanlogo* or highlife and *adowa* was fused with the Anglican hymns and liturgical chants of the church. As the church organist at St. Monica Anglican Church, the researcher had a meeting with the Parish Priest to propose the idea of conducting such an experiment of fusing these Ghanaian traditional rhythms to the Anglican hymns and liturgical chants. The Parish Priest of St. Monica Anglican Church accepted the proposal willingly since he was the previous Parish Priest of St. Nicholas Anglican Church, Tema and had a better idea and understanding of the ambiance it creates.

This was first introduced in the church on the 24th of December 2017, which was on a Sunday. These Ghanaian traditional rhythms were fused with the Anglican hymns during procession and recession, the Kyrie, the Nicene Creed and other local choruses. This was new to all members of the church as few members danced to the various hymns and chants while the remaining were

contemplating whether to move to the rhythms or not. After service that day, members of the church voiced out their desire for it to continue. The Ghanaian traditional rhythms fused with these hymns and chants from that day onwards became a ritual in St. Monica Anglican Church as the church music began to inspire congregants to dance. Koetting (1975) cited in Darko (2017) suggests that music plays a vital role in the lives of many people in Ghana. In a lot of cases, music and dance cannot be secluded from their social context but rather are a part of a unified expression. The impact of these rhythms fused with the hymns and liturgies on the dance at that point was little even though congregants enjoyed the service but that serene approach was a stepping-stone.

The choir and the praise and worship team began to learn more songs in vernacular to perform alongside these Ghanaian traditional rhythms as well. During this period, the researcher also observed how lively and thrilled participants and congregants get when a song is being performed in their local dialect and accompanied with such rhythms and this inspired them to participate more in the singing and dancing. Merriam (1951) contends that the music of a group of people must be placed assertively in the perspective of their beliefs, experiences, and undertakings no matter the culture but without such ties, music ceases to exist. Music is, therefore, one of the artistic features of our society that plays a vital role in dance.

4.2.8 The Extent to which Ghanaian Neo-Traditional Dance is used in St. Monica Church

As Ghanaian traditional rhythms fused with Anglican hymns and liturgical chants inspired some people to dance, many were not ready to dance.

The researcher had few expectations during the course of this study but during the process of interacting and observation with the participants, the researcher was faced with some realities.

4.2.9 Expectations

- That members would turn to dance with new additions of traditional accompaniments
- Will fully embrace the idea of Ghanaian neo-traditional dances and singing in local languages

4.2.10 Reality

- Some were not ready to do so and were shy to dance; they would rather prefer to stand.
- Some did not care. Children and adults apparently had little idea of Ghanaian neo-traditional dances.

While interacting with some of the congregants and the children, the researcher came to the understanding that most of the members did not understand specifically what Ghanaian neo-traditional dances were. Ghanaian Neo-traditional dances are defined as Ghanaian traditional dances that have been taken from their original setting, re-arranged and performed by individuals as a representation of the people and their culture. When explained to them, they had the perception that, they were meant for people in the indigenous societies and some particular group of people only, who specifically train in those areas for the sake of putting up a performance.

The few that danced in the church did not follow any particular dance pattern. The movements mostly done by the few involve raising of their hands up between 90 to 180 degrees while swaying the body to the left and right. The swaying of the body is sometimes accompanied by a step to both directions. The head moves in the opposite direction of where the body sways and the upper torso is engaged. The movement in the upper torso is not defined as congregants look down for a while and go back to raising their hands high as a sign of showing reverence to the almighty God. This is shown in *Fig. 10*



Figure 10: Lay reader and mass officiate dancing during Nicene Creed
Picture by Research Assistant 18/11/18

Dancing at St. Monica Anglican Church, Baatsona was found where music with Ghanaian traditional rhythms and singing was. These were as the priest, lay readers, choristers and mass servers processed in and out of the church, during the time of the Kyrie when *agbadza* rhythm is played with the chant, the Nicene Creed with highlife rhythm, the peace juncture and the time of offertory as shown in *Fig. 11*.

Peace juncture became a time where congregants show peace and love through dancing with no particular pattern and shaking of hands. A viewpoint which I strongly second to is Darko's (2017) definition of dance to which she contends that dance serves as a system of art that may be admired and appreciated and thus, may be used to worship God, and also bring people together in harmonious co-existence.



Figure 11: Some congregants of St. Monica Church, Baatsona dancing during offertory
Picture by Researcher 24/12/18

4.2.11 A Visit to St. Monica Church, Baatsona by UG Dance Students

On the 28th January 2018, the researcher requested permission from the parish priest of St. Monica Anglican Church, Baatsona to invite some dance students from the University of Ghana for a cultural display of Ghanaian neo-traditional dancing, singing and drumming. The parish priest gave the go-ahead for it to take place immediately after church service on the 4th of February 2018. This was held directly in front of the church where congregants of St. Monica Anglican Church, the youth and children service as well as community members outside observed. Dances performed were *Bawa*, *adowa*, *agbadza*, *borborbor* and *Damba*. Some of the youth members supported in various ways with singing and drumming while a few others were interested in partaking in the Ghanaian neo-traditional dances. This performance was organized and well-rehearsed as some youth members of St. Monica Anglican Church, Baatsona played some roles such as chiefs, stool bearer, and others. This was to further educate all congregants

and community members outside about the significance of these dances and the role it plays in the lives of individuals. After a while, the student performers and some of the youth members of the church went a few distances away from the church and around the community with the *Damba* dance as shown in *Fig. 12*, accompanied by drumming and singing.



Figure 12: UG Students performing Damba around the community of St. Monica
Picture by Researcher 04/02/18

4.2.12 Perception towards Dance by Parish Priest and Assistant Priest

Parish Priest of St. Monica Anglican Church on the 3rd of April 2019 explained to the congregants that, previously hand clapping in the Anglican Church was not allowed let alone dancing. In recent times, these acts of dancing and clapping are accepted for one purpose, which is to glorify God. He further explained that some dance movements like summersaults during church service is not allowed as it can cause harm and discomfort to other congregants when they get hit hence one must be well organized when dancing. However, the Parish Priest signals

a warning against overdoing certain cultural practices in order not to destroy the beauty of the Anglican worship in St. Monica Anglican Church, Baatsona.

Assistant Priest of St. Monica Anglican Church believes that congregants had to walk in and out during procession and recession and had to stand when chanting the Nicene Creed but with these Ghanaian traditional rhythmic additions, members express their pride in chanting while dancing and this took the program to another level making it more enjoyable. He believes that dance is part of worship but when taking into isolation, one must read the bible; understand the word of God, before they dance to raise it to that level, hence the combination of the two made it beautiful. The Assistant Priest holds the viewpoint that Ghanaian Neo-traditional dances should be encouraged as it makes congregants feel at home in their own land.

Before the sermon on the 28th of April 2019 at St. Monica Anglican Church, the Assistant Priest questions the congregants on why they failed to join the song ministration with dancing and singing. The praise and worship team ministered hymns with *agbadza* rhythm using Ghanaian traditional instruments. He, therefore, decided to preach about the relevance of dance and sited the bible on several occasions using David as an example. After the sermon, he raised a song in vernacular specifically Ga-Adangbe which talks about how David the king danced to glorify God.

Lyrics

Translation

waaanyɛ waaanyɛ waaanyɛ,

We have we have we have,

waaanyɛ mawukoo (3×)

We have a God,

ejaakɛ waaanyɛ mawukoo

Because we have a God,

David mantɛ poo

Even David the king

eteɛsii nɛ ɛduu (3×)

He stood and danced

ejaakɛ waaanyɛ mawukoo

Because we have a God

4.2.13 Perception towards Dance by Mass Server and regular church members

A mass server of St. Monica Anglican Church who was born into a Royal family at Osu, Kinkanwe; a family that believes strongly in the preservation of Ghanaian culture and traditions through dance explains his perception of how dancing in the church contributes to worship. He explains how dancing in the Ghanaian setting makes use of significant gestures acknowledging chiefs and other traditional leaders. He is of the view that these gestures displaying might and power of a king can be used in the church respectively to give reverence and praise to God. He concludes by saying some Ghanaian neo-traditional dances can be adopted and transformed to suit the mode of worship in the Anglican Church. Some other mass servers and regular church members admitted that they do not know how to dance but love to watch people dancing during service and are moved. Some youth members are of the view that whichever group leads in ministering the song must express their interest and joy not through singing alone but through dancing. This moves the congregants to relate even more and express their feelings as well by joining in to dance. All these in place will help the youth to stay, giving them a role to play and making the service lively as a whole.

4.2.14 Restriction Towards Dance at St. Monica Church, Baatsona

At St. Monica Anglican Church, dances are done during some specific times in the church. All congregants mostly dance in place with the exception of the peace juncture and the time of offertory as seen earlier in *Fig. 11*. Generally, the choir and the band may also dance during worship at areas close to the chorister's pew but at St. Monica Anglican church, the dancing is done at where they minister their songs which is to the right side of the alter. According to the wardens of the church, all dances performed in the church during worship regardless of the type

of dance are to be done in a dignifying manner. They will put a stop to anyone who fails to heed to these regulations.

4.2.15 The Sacred Nature of the Altar

The altar is the table upon which the Eucharist is consecrated. The Assistant Priest of St. Monica Anglican Church concurs that; the altar is the state of God, which represents Christ. In St. Monica Anglican Church, The Altar plays a fundamental role during the festivity of the Eucharist and is located prominently at the front where Anglicans perform a ritual every Sunday to re-enact the biblical message and significance of the Last Supper that Jesus Christ had with his disciples. This symbolic gesture is performed during the service of the Eucharist where confirmed congregants take the bread as the body of Christ and the wine as the blood of Christ. The Altar is slightly elevated and is only accessible to the priest and the mass servers during worship. One Friday in the year 2019 during the Stations of the Cross, the Parish Priest of St. Monica Anglican Church explained that the areas surrounding the altar are endowed with great holiness. It is customarily tangibly notable from the rest of the church. The altar is mostly covered with at least one white cloth and adorned with candlesticks and a crucifix as shown in *Fig. 13*. It is part of the tradition for any Anglican member to slightly bow when crossing directly in front of the altar. Dancing is therefore prohibited on the altar and areas around it. In the case of St. Monica Anglican Church at Baatsona, dancing is allowed in front of the altar and this is due to the limited space available in the church.



Figure 13: The Altar at St. Monica Anglican Church, Baatsona
Picture by Researcher 24/12/18

4.2.16 Order and Principles of St. Monica Anglican Church, Baatsona

St. Monica Anglican Church, Baatsona is grounded on various principles that follow the episcopal polity of the church. As stated earlier in the review of literature, “Episcopal Polity describes a church in which the source of authority is the college of bishops, typically bishops within the historic episcopate.” (Armentrout & Slocum 2018, para. 2). Currently, in the year 2019, Bishop Dr. Daniel Sylvanus Mensah Torto is the episcopate, entrusted with the authority to rule the church in the Anglican Diocese of Accra. Bishop Torto is, therefore, the chief liturgist hence if the liturgy is to be changed; it has to be approved by him. Anything that is not spelled out in the Anglican constitution, the Bishop can decide to do what he sees best.

On a Wednesday evening during Lent, the Parish Priest of St. Monica Anglican Church stated, “The Anglican Church is led by the episcopate and governed by synod rules.” Synod is the council of the church known as clergymen, who are a representation of the Anglican Communion and customarily assembled to decide the day-to-day governance of the Anglican Church. Even though the Bishop is the episcopate, he cannot change the constitution but can make proposals for amendments, which will have to be debated at the synod. When it passes, it becomes a law then the bishop appends it to the synod rules. If there is a mode of worship that is to be adopted and added to the order of service at St. Monica Anglican church, it goes to the liturgical community and they look to see if it is appropriate. When the recommendation is made, the bishop is the only one who can endorse it.

For the congregants of St. Monica Anglican Church, the Parish Priest oversees all issues and decisions. If it is a situation that is above his control, the bishop steps in to arbitrate. In relation to dance, if a structure of dance is being added to the order of service the parish priest can decide whether or not to maintain it and at which point it can be done to suit the service. If it further creates some complications, which becomes a serious issue of decision making above that of the parish priest, the bishop steps in.

4.2.17 The Gradual integration of some Ghanaian tradition musical Instruments into St. Monica Church, Baatsona

The main instrument used at St Monica Anglican Church is the electric organ. St. Monica Anglican Church was solely based on congregational singing and not necessarily performance-based music. Dating back to the year 2001 when the church was established, only one instrument was made available which was the electric organ as seen in *Fig. 14*. Over time, the foreign drum set was acquired in addition.



Figure 14: Electric organ & foreign drum set at St. Monica Anglican Church in 2014
Picture by Mass Server 10/08/14

In the year 2016, the traditional instrument known to many as the konka drum as seen in *Fig. 15* was donated to St. Monica Anglican Church, Baatsona by St. Peters Anglican Church, Nungua and this instrument was underused as the Anglican hymns and chants were not accompanied by any Ghanaian traditional rhythm at that time. The konka drums are made of white wood and skin and are part of the *Kpanlogo* set of drums, which is traditionally played by an ensemble of drummers.



Figure 15: Addition of konka drums at St. Monica Anglican Church in 2016
Picture by Research Assistant 06/11/16

Sunday 24th of December, 2017 marks the introduction of Ghanaian traditional instruments and their various traditional rhythms such as *Agbadza*, *Adowa*, and *Kpanlogo*. These Ghanaian traditional instruments popularly known as Ghanaian percussion instruments such as the *Kpanlogo* drums, *Dondo*, *Djembe*, *Gankogui*, and the *Axatse* were used during church service at St. Monica Anglican Church and these instruments stayed afterward. Congregants and Parish Priest as well were convinced with the impact it had on church service as they participated fully in dancing and singing.

The following Ghanaian percussion instruments used at St. Monica Anglican Church as shown in *Fig. 16* are explained as follows:

- The *kpanlogo* drums are traditional drums beaten with the hands, which are associated with *kpanlogo* music, and originate from the Ga people of the Greater Accra Region in Ghana, West Africa. Its rhythm is one of the most famous African drumming rhythms in Ghana.

- *The Dondo* drum is an hourglass-shaped drum, which is commonly associated with the culture and dances of people of the northern region of Ghana. It is played beneath the arm by clutching ropes linking two heads as one head is beaten with an arched stick.
- *The Djembe* is a traditional drum beaten with the hands, which produces a very high-pitched sound. It is a rope-tune skin-covered drum that originates from West Africa.
- *The Gankogui* as called by the Ewes is an African bell, which produces two sounds when struck. It is made of forged iron and comes in various sizes.
- *The axatse* as called by the Ewes is an external-seed rattle, which commonly has a hole in the base of the gourd. It is used in a number of ensembles of the Ewe people.



Figure 16: Musical set up with percussion instruments in 2019 at St. Monica Church
Picture by Researcher 18/04/19

The idea of how music contributes significantly to the Christian faith, specifically the Anglican faith at St. Monica is currently appreciated by majority of the congregants especially when merged with the culture of the people of a given society by incorporating the Ghanaian traditional instruments and producing its rhythms as its musical accompaniments. This has inspired the majority of the congregants to dance and participate in church worship, as they are

able to relate to various Ghanaian traditional rhythms associated with its corresponding ethnic groups. According to Kuwor (2013), African dance cannot be considered effective without its music. He further contends that the drum is the common musical instrument in Africa and it symbolizes the heartbeat of an entire population. Its authority is able to conjure emotions that touch the soul of every society member.

4.3. Choreography Report on Nativity play at St. Monica Church, Baatsona

The discussion in this session is tailored towards the choreographic report and the outcome during and after the performance of the children Nativity play.

4.3.1. Art of Creating and Performing towards Nativity play

During the course of the Research in the year 2018, choreography was put up as an experiment on how Ghanaian traditional elements including dancing, singing, hand-clapping and storytelling in vernacular could be used to articulate the story of the birth of Jesus Christ combining the performing aspect of dance, music, and drama. This nativity play is done every carols service in the month of December by the Children's service of St. Monica Anglican Church. It was staged on the 23rd of December 2018, which was on a Sunday, and it was open to the youth to participate as well. Some Youth members and Mass servers expressed interest to join and came during the period scheduled for rehearsal which was on Saturdays at 4pm. Rehearsals began on the 8th of September 2018 which went alongside rehearsals towards the choreography production titled *Lasu*, which was to be staged on the 29th of March 2019 at the University of Ghana, Mawere Opoku Dance hall. Some of the Mass servers and youth members were involved in both choreographic productions.

The interest among the children's service was high and some of the youth, specifically the mass servers were involved due to the incorporation of Ghanaian neo-traditional dances, singing, hand-clapping, and storytelling in vernacular specifically in *Twi* and *Ga*. This idea was very different from what the church was normally used to seeing as it was usually staged in a western way. The whole idea was to create within the Ghanaian traditional setting. Attendance to rehearsal was good as all participants showed up and on time and eager to learn.

4.3.2. Selection Criteria for Choreography at St. Monica Church, Baatsona

The selection of these participants in the church from the children service was based on those who can speak *Twi* and *Ga* fluently, are interested and willing to learn about Ghanaian neo-traditional dance and how to perform them. Mass servers from St. Monica Anglican Church were incorporated into the choreography piece because of their deeply rooted ties in the culture of Anglicanism, Biblical Knowledge about the birth of Jesus Christ and their willingness to learn about Ghanaian neo-traditional dance as well.

4.3.3. Choreographic Challenges at St. Monica Church, Baatsona

A few challenges arose during the creation process and the practicing of some dance steps.

- Children and youth apparently had so little or no idea of Ghanaian neo-traditional dances.
- Some didn't know how or were shy to dance.

This made the teaching process very challenging as the choreographer had to educate the participants more about Ghanaian neo-traditional dances and slowly teach them the dance steps. Those who were shy would always like to stay at the back in order not to draw attention to their mistakes and off the beat dancing.

4.3.4. Creation of Scenes at St. Monica Church, Baatsona

Two scenes were created. The **first scene** had two storytellers who narrated the story about the birth of Christ in vernacular: both *Twi* and *Ga*. A song in *Ga* was sung as Angel Gabriel appeared to Joseph in a dream; telling him not to be afraid for God is with him. Another song was sung to commemorate the birth of Jesus Christ. All participants sat on the floor in a circle in front of the altar. They clapped while singing as shown in *Fig. 17*. A pattern of movement was created with the hand and this was from the *Adowa* dance. That movement showed power and this was associated with the birth of a King.

Lyrics

Kaa shee gbeyei,
shi mikɛ bo yɔɔ,
kaa kwɛ kwɛ ohe,
shi mi ji onyɔŋmɔ le
Mawajie bo,
ni maye ma bua bo
Shi minine wulu mikɛ bo yɔɔ (2×)

Translation

Do not be afraid,
 For I am with you,
 Do not look at your situation,
 For I am your God,
 I will strengthen you,
 And I will support you,
 I am the heavy hand holding you (2×)

Lyrics

Afi aya ni eba nina wɔ (3×)
Alɔnte diŋ ko akafo wɔ teŋ
Afi aya ni eba nina wɔ

Translation

let's live to see a new year (3×)
 No misfortune should cross our path
 let's live to see a new year



Figure 17: Children rehearsing the first scene in front of the Altar with a youth member
Picture by Researcher 17/11/18

The **second scene** focused on various Ghanaian neo-traditional movements of *agbadza*, *kpanlogo* and *adowa* put together to signify the joy in the birth of Jesus Christ.

4.3.5. Art of Producing final product at St. Monica Church, Baatsona

The final choreography about the birth of Christ was staged on the 23rd of December 2018, on a Sunday during church service. The performance was done inside St. Monica Anglican Church, directly in front of the altar after the holy Eucharist. This choreography was to create and commemorate the birth of the saviour Jesus Christ that is celebrated by all Christians on a yearly basis. During the day of the performance, some of the children participating in the choreography failed to show up. All the youth members failed to show up at church on this day. Even though the youth members and a few children who failed to show up felt reluctant to express why, some confidently voiced out their reasons. An interaction with those who spoke made the researcher

realize that the majority of them who were to participate were struggling with some dance steps and felt less confident. Others also felt completely shy and decided not to show up to participate. The choreographer had to motivate the few children left who were interested and had worked hard towards this day. The children's service teacher also advised the choreographer to perform with the children to boost their confidence as seen in *Fig. 18 & 19*. The Final performance was short and lasted for ten minutes.



Figure 18: Performance day (kpanlogo movement with choreographer)
Picture by Research Assistant 23/12/18



Figure 19: Performance day (agbadza movement with choreographer)
Picture by Research Assistant 23/12/18

The whole performance was well received with applause from the congregants. Congregants expressed their thoughts on what they saw and the majority were impressed with the end product, as it looked very different from what they were used to seeing. The language in vernacular was suitable as well for the congregants. Some children and youth members came to understand that, the stereotype of Ghanaian neo-traditional dances belonging to some group of people and performed by them only is false. It belongs to all and can be performed by anyone. Most of the comments from the congregants were positive. They acknowledged the effort of the children; the way dance was used and the role it played in the choreography. The people's warden of St. Monica Anglican Church encouraged the production of more of such performances as he could relate even better compared to subsequent performances of the nativity play done prior to this.

The researcher, therefore, had a meeting with the wardens of St. Monica Anglican Church to invite all the members for the production title *Lasu*. The motive behind this is

- To eradicate the fear factor when it comes to dancing
- To highlight areas where Ghanaian neo-traditional dances can be used
- To illustrate how it can be used for the long term
- To erase formed stereotypes and to encourage all members of St. Monica Anglican Church to accept more Ghanaian neo-traditional elements such as dance in their worship.

The better the members see and understand, the easier it becomes to accept and embrace it thereby creating the willingness on their part to learn.

4.4. Choreography Report on “*LASU*” at the University of Ghana

An in-depth report on the *Lasu* process is provided and discussed in this session. This also includes a choreographic report on how the Anglican church was portrayed on stage through Ghanaian traditional dances.

4.4.1. Strategic Approach

A viewpoint I strongly second as stated earlier in the review of literature is the late Prof. Francis Nii Yartey's rationalization on traditional dance forms. As the former lecturer at the Department of Dance Studies and former artistic director of Ghana Dance Ensemble, the late Prof Francis Nii Yartey as cited in Sokpor (2014) explains, “out of the traditional dance forms, the following phases emerged: Traditional, Neo traditional, Dance Theatre, Contemporary” (p. 7).

This concept of traditional dance forms steered in the creation of the choreography titled; *Lasu*.

4.4.2. Title of Choreography at University of Ghana: *LASU*

The title *Lasu* is a *Ga* word that stands for smoke. According to the choreography, *Lasu* relates to both the Anglican faith and the choreographed piece. Based on the Anglican faith, the idea derived from this title is symbolic of the incense being used in the Anglican Church. Grounded in an interaction I had with the Parish Priest of St. Monica Anglican Church; he explains that it creates a sweet aroma for worship during the Eucharistic service.

In relation to the sermon of the choreography, *Lasu* is in two different local dialects, which is *Ga* and *Twi*. *La* is a word in *Ga*, which translates fire, and *Su*, which in the Akan dialect translates as weep. These two words are the subject matter of the sermon of the choreography piece, which explains what would happen when the rapture takes place and the atmosphere during the reign of the antichrist. The Fire represents the era of pain and torture to anyone who fails to accept the

mark of the beast and weep represents the sufferings one will undergo in that era of trials and tribulations.

4.4.3. About the Incense

The smoke of burning incense sanctifies the atmosphere. It infiltrates a given space. Some school of thought believes that it visibly rises up serving as a reminder of our prayers as it invisibly rises to God. At St. Monica Anglican Church, Baatsona, it is used to bless the Gospel book before the reading of the gospel, as depicted in the choreographic work as well. It was also used on several occasions to bless the altar before or during the service of the Holy Eucharist at St. Monica Anglican Church.

4.4.4. Synopsis of “*Lasu*”

This choreography demonstrates how some Ghanaian Neo-traditional and contemporary dance forms can be incorporated into the order of service in the Anglican mode of worship. The sermon preaches on the end times

4.4.5. Artistic Stages for “*Lasu*”

This choreography piece undergoes three artistic stages namely; Creation, Performing and Producing the final product.

Lasu report will start from the Art of producing the final product before taking you through the Art of creation and performing

4.4.6. Art of Producing the Final Product at University of Ghana

A viewpoint which I strongly second to is Darko (2017) definition of dance to which she contends that dance serves as a system of art that may be admired and appreciated and thus, may be used to worship God, and also bring people together in harmonious co-existence.

Friday the 29th of March marks the day the production was staged at the Mawere Opoku Dance Hall, the University of Ghana at 7:30pm. The choreography follows the structure of how church service is conducted at St. Monica Anglican Church, Baatsona as tabulated earlier in this chapter. Attached to this thesis is a video recording of the choreography titled *Lasu*.

4.4.7. Scene Analyses for “*Lasu*”

ACT ONE

- Scene One

This scene opens with a faint light on stage with drumming and singing of a song in *Twi* by the cast backstage. The song preaches about the end times and warns the people to change their ways. While drumming and singing is coming to an end, church members walk in and take their seats. The Mass server then walks in with a Bible raised high while other mass servers enter with lighting candles and the thurible. The Lay reader follows as well and this is done in a specific order with the Music of the Canticle playing. The whole congregation stands with a prayer motif as shown in *Fig. 20* as the Anglican priest who represents the true prophet walks in. He burns the incense and swings it six times towards the bible as shown in *Fig. 21* while the music switches to the Kyrie and accompanied by an *agbadza* rhythm. All the congregants dance to the *agbadza* rhythm while singing the Kyrie as shown in *Fig. 22*. Afterward, the priest chants and the congregants respond with liturgical gestures as shown in *Fig. 23*, which prepares them to receive the gospel. He reads the Gospel in the book of Matthew 13: 42-43 which preaches about

the repercussions of the life we choose to live and when the Rapture takes place. After the gospel reading, the priest chants and the congregants respond with the same liturgical gestures as shown in *Fig. 23*, which signals the end of the gospel. The congregants sit for the gospel to be read in *Ga* by a lay reader. Afterward, the priest tells the congregants what the gospel is about: the end times.



Figure 20: Congregants with a prayer motif as the Anglican priest walks in
Picture by Stage Manager 29/03/19



Figure 21: Anglican Priest incensing the bible and chants before and after the gospel
Picture by Stage Manager 29/03/19



Figure 22: Congregants dancing to the Kyrie accompanied by agbadza rhythm.
Picture by Stage Manager 29/03/19

CHANTS: Before the Gospel reading

Anglican Priest: *The Lord be with you*

Congregants: *And also with you*

Anglican Priest: *Beloved, hear the Gospel of Christ, as it is written in the book of Matthew chapter thirteen reading from the forty-second verse*

Congregants: *Glory be to thee, o Lord*

After the Gospel reading

Anglican Priest: *Beloved, the Gospel of Christ*

Congregants: *Praise belongs to thee, o Lord*



Figure 23: Congregants liturgical gestures before and after the Gospel
Picture by Stage Manager 29/03/19

ACT TWO

This plot is about the preaching of the sermon for *Lasu*.

- Scene One

The scene begins with firecrackers and a recorded voice over hinting about the end times and to changing one's way. Six contemporary hip-hop dancers come in with a strong beat in music and perform movement symbolizing time with the ticking of a clock as the music as shown in *Fig. 24*. The sound of the clock ticks from a slow to a fast tempo, which leads to a piece of upbeat music. These six contemporary hip-hop dancers in this scene are the time custodians responsible for looping the time ahead to give a foreboding effect of the tragic reign of the antichrist as in the book of Revelations. The music becomes upbeat and dancers perform dance movements, merging the Ghanaian traditional movements with contemporary hip-hop and using significant

motifs of the tick-tock motion of a clock as a form of symbolism. This scene as shown in *Fig. 25* also interprets the idea of the dead resurrecting during the time rapture occurs.



Figure 24: A symbolic tick-tock motif of a clock by six contemporary hip-hop dancers
Picture by Stage Manager 29/03/19



Figure 25: Image of the dead resurrecting by six contemporary hip-hop dancers
Picture by Stage Manager 29/03/19

- Scene Two

The sound of the clock ticks again but this time from fast to slow as it leads to the time of Rapture and the emergence of the false prophet. In this scene, the antichrist (Political leader) and the false prophet (Religious leader) are all portrayed as one. The Antichrist stands against the bible and the Christian faith. The music becomes more intense as movements enacted in this scene symbolize worship and reverence to the false prophet in the time of trials and tribulation as shown in *Fig. 26 & 27*. African contemporary movements mostly in Ghanaian traditional dances show significant dance and sculptures of worship.



Figure 26: The act of dancers bowing to the Antichrist
Picture by Stage Manager 29/03/19



Figure 27: Symbolic motif signifying all might to the Antichrist
Picture by Stage Manager 29/03/19

- Scene Three

Strong beats, lashes, and whispers of the music create an ambiance of fear and sadness for this scene. After the scene of the Antichrist, which establishes the occurrence of the rapture, dancers embody fear and enact sorrowful movements as seen in *Fig. 28*. This scene displays a biblical understanding of the world to come and how people will be left behind when the rapture occurs. Music changes to a consistent heavy breathing rhythm as African contemporary movements mostly in Ghanaian traditional dances were employed to communicate the feeling of anxiety as seen in *Fig. 28*. This scene cast a foreshadow effect of how people will suffer if they fail to acknowledge the antichrist and accept the mark of the beast as shown in *Fig. 29*. Weeping tears reflects in the movements as the “*SU*” of the title *LASU* in the Akan dialect translates as cry or weep. Symbolic movements were used to display how those left behind on earth will end up accepting the antichrist as their ruler as shown in *Fig. 30*.



Figure 28: The act and gestures of weeping through dance
Picture by Stage Manager 29/03/19



Figure 29: Scene of torture to accept the mark of the beast
Picture by Stage Manager 29/03/19



Figure 30: Symbolic motif of some accepting the antichrist as their ruler
Picture by Stage Manager 29/03/19

- Scene Four

The ambiance continues with the strong beats and whispers of the music for the blindfold scene. This scene is based on the feeling of uncertainty. In their efforts to pray using repetitive motives and movements from earlier scenes, all prayers are not heard and human decisions can be wayward. There is a feeling of loss, suffering, and fear until one takes the mark of the beast. This scene has dancers blindfolded on stage while working with lines and a chain of contact as they try to feel one another as seen in *Fig. 31*.



Figure 31: Image of blindfolded dancers working with lines and touch
Picture by Stage Manager 29/03/19

- Scene five

The final scene of Act Two is the climax of the sermon, which illustrates the battle between good and evil symbolized with the true and false prophets as shown in *Fig. 32*. As believed by many Bible scholars, there will be the final battle between two opposing forces, which represent both realms of, good and evil. This will end the present world sinful system, as it will happen prior to the establishment of heaven by the saviour Jesus Christ. Revelations 20: 7-10 explains the final battle and how the devil will be thrown into the lake of fire and will be tortured till eternity. *Fig. 33* symbolizes the theme of good prevailing over evil. The music creates an intense mood as the dancers employ African contemporary dance movements from Ghanaian neo-traditional dances to portray the battle effect between good and evil.



Figure 32: A motif of the final battle between Good and evil
Picture by Stage Manager 29/03/19



Figure 33: A significant motif of good prevailing over evil
Picture by Stage Manager 29/03/19

ACT THREE

- Scene One

After the Sermon, the Church Music of the Te Deum Ladamus was played, while the mass servers trooped in to incense the room, ring a bell and dress the true prophet as the Anglican Priest as shown in *Fig. 34*. The congregants also take their places on stage. The Anglican Priest ushers in the peace juncture.

Anglican priest: *The peace of the Lord, that surpasses all understanding,
be with you always*

Congregants: *And also with you*

Afterward, congregants shake hands and show love and appreciation amongst themselves and the audience as well. This is a significant point of the piece where Ghanaian traditional dances and drumming was done together. Traditional dances such as *Adowa* in *Fig. 35*, *Apatampa* in *Fig. 36* and *Damba* in *Fig. 37* were rearranged and presented on stage. Specific dances may have originated and represent an ethnic group but now all dances irrespective of which ethnic group it represents are performed by anyone under the understanding and pleasure of being a citizen of Ghana.



Figure 34: Mass server incensing the room
Picture by Stage Manager 29/03/19



Figure 35: Dancers performing Adowa movement
Picture by Stage Manager 29/03/19



Figure 36: Dancers performing the Apatampa movement
Picture by Stage Manager 29/03/19



Figure 37: Male dancers performing the Damba dance.
Picture by Stage Manager 29/03/19

- Scene Two

This is the point of the Holy Eucharist as seen in *Fig. 38*, where some contemporary liturgical composition of enacting the taking of the bread and wine takes place. After this short scene, they all dance to the very initial positions as congregants.



Figure 38: Congregants during the Holy Eucharist
Picture by Stage Manager 29/03/19

- Scene Three

At the end of the service, the priest chants as congregants respond accordingly to bring the mass to a close assuming the same positions as they started and enacting the same set of movements.

Priest: *Beloved, the mass is ended, go forth in peace to love and serve the Lord*

Congregation: *Thanks be to God.*

All congregants, Mass servers and the Anglican priest dance to exit the Church Stage as shown in *Fig. 39* with an Anglican hymn accompanied by a highlife rhythm.

Anglican Hymn 223: *Hark Hark my soul, angelic songs are swelling...*



Figure 39: Recession off stage with *Agbadza* movement and a four-step walk
Picture by Stage Manager 29/03/19

4.4.8. Music

The electronic music used for *Lasu* that are used in St. Monica Anglican Church are canticles, Kyrie with *Agbadza* accompaniment, some Anglican liturgical chants, a hymn, and the Te Duem Ladamus. Kinds of music used for the sermon for *Lasu* are various beats and rhythms specifically arranged to create various moods. During the peace juncture traditional drumming for *Adowa*, *Apatampa* and *Damba* are played for these dances. Drums used as shown in Fig. 40 were the *kpanlogo* drums, the *Gankogwi* (bell), *axatse* (rattle) and the northern drums; *Dondo* & *Brɛkɛtɛ*. A song was sung at the beginning of the peace and during the peace juncture, which reflects as one of the themes for *Lasu*, which addresses how near the end times is. Lyrics for *Twi* gospel song:

Lyrics

Translation

Leader: *wiase ewieye abeη oo (3×)*
na momma yen nhwe ye ho yie adofo

Leader: The end of the world is near (3×)
Let us be watchful of ourselves

Responds: *yee yee yee, yoo yoo yoo*
wiase ewieye abeη oo
na momma yen nhwe ye ho yie

Responds: yes yes yes
The end of the world is near
Let us be watchful of ourselves



Figure 40: All drums for Lasu; kpanlogo drums, brɛketɛ, dondo and axatse
Picture by Choreographer 29/03/19

4.4.9. Light, Costume, Set and Props for “Lasu”

Lights, Costumes, Sets, and props for *Lasu* all contributed significantly to creating the environment and atmosphere of St. Monica Anglican Church on stage.

The **Lights** used for the scenes in the sermon were red and purple. The colour red sets the mood of the scene, which portrays danger and fear. Purple is set for other scenes in the sermon to show uncertainty and for aesthetic purposes. Apart from the sermon, all other scenes had yellow flat

lightning to show the presence of church service as it occurs in St. Monica Anglican Church with Ghanaian Neo-traditional dances incorporated.

The **Costumes** used are the Anglican Vestments by priest and mass servers, Ghanaian traditional costume and specifically designed costumes for scenes of the sermon as shown in *Fig. 41*. Anglican vestments worn by Altar servers as seen earlier in *Fig. 21 & 34* symbolize order, office, and role in the Anglican Church. The vestments used for the priest in *Lasu* as shown in *Fig. 21 & 39* are the Cassock-Alb (white overgarment), Stole (scarves which show signs of office) and the Cinctures (belt for Cassock-Alb). The Chasuble (Eucharistic Vesture), clerical collar and Biretta (priest hat) were not used to avoid delay in costume change for the next scene. Colours of the priest stoles and chasuble vary according to the seasons in the Anglican Church. The colour purple or blue signifies the season of advent and lent. They are periods of repentance, fasting, and prayers. Prayer was a symbolic aspect and the theme for *Lasu* as the 29th of March 2019 also marks the period of lent. On this day, the production was staged hence the blue stole was used.

The vestments used by mass servers in *Lasu* are Red Cassock and Cotta as shown in *Fig. 21 & 34*. Costume for the false prophet was the black Cassock and the Red Cinctures as seen earlier in *Fig 26*.

Traditional Costumes for *Lasu* includes the Batakali used for dancing of Damba as shown in *Fig. 37*, and other African print and Ghanaian traditional clothing suitable and appropriate for church as seen in *Fig 35, 36 & 38*.

Costumes for other scenes in the sermon were black tights and shirts or singlet as seen earlier in *Fig. 28, 30, 32 & 33*. The black shirts were specifically designed with a red skull as shown below

in *Fig. 41*. **Props** used for *Lasu* were the lighting candles, thurible, two long sticks & five short sticks, and five brown pots. (See *Fig. 41* below)



Figure 41: Blackshirts with skull and designed props for fire.
Picture by Choreographer 27/02/19

Set was designed and constructed for *Lasu* to resemble an orthodox, specifically the Anglican Church with colours of white and black only as seen in *Fig. 42* which symbolizes the combination of the Western Anglican ritual and Ghanaian traditional culture. The colour white represented the Western Anglican ritual whereas the colour black represented the Ghanaian traditional culture. The two crosses at the left and right flanks were designed to rotate upside down which was used for the entry of the false prophet.



Figure 42: Image of the set for Lasu
Picture by Choreographer 28/03/19

4.4.10. Audition & Casting for “Lasu”

I observed and identified some dedicated and hardworking students during my time in the dance department which dates back to 2012. Hence, I chose the typecasting method for selecting dancers for *Lasu*. During the period of September 2018, I took my time to observe several students and spoke to all the members I took notice of about this production. Some of the members I had performed with before but there were also those I hadn't worked with before. I considered including them based on what I had seen and what they were capable to bring on board. The selection criteria of the student body at the department of dance studies, University of Ghana was based on their capabilities, skill, and understanding of Ghanaian Neo-traditional dances. This is due to the fact that they are enrolled in dance technique and traditional dance classes at the undergraduate level. Mass servers from St. Monica Anglican Church were

incorporated into the choreographed piece later on because of their deeply rooted ties in the culture of Anglicanism.

I also employed a former professional dancer from the Ghana Dance Ensemble Daniel Naayang who has knowledge about the Ghanaian traditional dances from the indigenous communities and has years of experience performing them.

The establishment of the Ghana Dance Ensemble took place in the year 1962 under the administration of Professor J.H. Nketsia, which further led to the collaboration between The Institute of African Studies of the University of Ghana and the Government's Institute of Arts and Culture. They are an embodiment of representing our Ghanaian traditional dances on stage and are delegates of our Ghanaian culture through dance. As I seek to showcase our rich Ghanaian culture through our dance in worship, I included a few experienced members namely Abigail Sena Atsugah, Lenny Amoo and myself to perform with the students to help strengthen and improve the quality of the piece. Candice Degraft-Ackun a degree holder in the field of choreography at the University of California was the stage manager for *Lasu*. The set designers were Napoleon Mensah and Chantelle Eghan. Christian Agbetsiafa was in charge of light while Elvis Otoo took charge of the electronic music. *Lasu* initially started with about thirty-two members but ended up with twenty-four members in total for both cast and crew.

4.4.11. Rehearsal Schedule for “*Lasu*”

Rehearsal sessions were agreed upon based on the availability of all cast members and were scheduled on Mondays at 7:30 - 9:00pm and Wednesdays 5:30 - 7:00pm. The cast members were divided into two groups based on specific roles to rehearse each day. The creation process for the merging of the Ghanaian traditional movements with contemporary hip-hop started on the 10th of October 2018, which was on a Wednesday whereas the rehearsing of the Ghanaian neo-

traditional dances started on Monday the 29th of October 2018. The drumming ensemble began rehearsing on Thursday the 1st of November 2018 and maintained the time of 5:00 – 6pm. A break period was fixed in the month of December 2018 and January 2019.

4.4.12. Art of Creation for “*Lasu*”

In an artistic process, the **art of creation** is the beginning of choreography. This is where I conceptualized my ideas and tried to project them by putting them into creation and coming up with ideas to make a choreography piece.

During this stage of creation, I created a welcoming, understanding and open-minded atmosphere for the dancers in order to promote a collaborative relationship and working methods by having a **production conference** on a Tuesday the 2nd of October, 2018 in the Mawere Opoku Dance hall at the University of Ghana, Legon. In choreography, communication and relating with one another is key. During the production conference, we talked about the choreography piece and the initial idea of how I intend to bring a biblical context on stage based on the end times in the Christian faith. I believe that, when this atmosphere is created, dancers will be willing to contribute to the open-minded choreographer’s concept. The aim of the conference was to serve as a platform for the members of the team to ease up and psychologically prepare themselves towards the task and work with one another with mutual respect.

The initial idea emerged based on my level 400 final year solo presentation titled: Rapture, where I depicted the occurrence of the rapture where there will be chaos and the emergence and reign of the false prophet, the antichrist. I decided to expand that concept since this research is based on the church and how to rethink Ghanaian Neo-traditional and contemporary dances for church ministration. The Sermon was initially my target for ministration, where I envisioned starting the choreography piece with various Ghanaian Neo-traditional dances namely *Agbaza*,

Adowa, Damba, Kundum, and Kpatsa to represent different regions in Ghana. *Fig. 43* below shows the preparation stage of the rearrangement of these Ghanaian neo-traditional dances.



Figure 43: Rearrangement of Ghanaian neo-traditional dances by Cast
Picture by Choreographer 29/10/18

The idea was to depict life before the rapture occurs with rich Ghanaian culture through these dances, which will represent the daily lives of the Ghanaian people. The creation process for the rearranging of various Ghanaian Neo-traditional dances movements commenced on the 29th of October 2018, which was on a Monday afternoon.

The scene that follows afterward depicts the fast track of time into the emergence of the antichrist and this is where I merge Ghanaian traditional movements with contemporary hip-hop style playing with symbolic gestures of the tick-tock motion of the clock as shown in *Fig. 44*.



Figure 44: Symbolic movements of a clock ticking
Picture by Stage Manager 24/10/18

In that scene, I described them as the time custodians responsible for looping the time ahead to give a foreboding effect of the tragic reign of the antichrist. The creation process for the merging of the Ghanaian traditional movements with contemporary hip-hop started on the 10th of October 2018, which was a Wednesday.

The anti-Christ scene emerges afterward, which throws more light on the reign of the antichrist as the false prophet. The theme behind this scene is deception. He comes to win more followers to take the mark of the beast and follow him. He, therefore, preaches against the bible and the Christian faith and that was the concept used during the creation of this scene. Dance movements in this piece were structured to depict worship and reverence to the false prophet in the time of trials and tribulation as shown in *Fig. 45* and this is a concept all dancers in this scene understood and contributed to the movement creation process. The creation of this scene began on the 11th of February 2019, which was on a Monday.



Figure 45: Image of dancers showing reverence to the false prophet
Picture by Stage Manager 11/02/19

After the ushering of the Antichrist scene, the scene that depicts the aftermath of the rapture follows. This scene was created based on the biblical understanding of the world to come. It shows how people who are left behind will try as much to seek forgiveness at that moment and even go to the extent of trying to commit suicide. African contemporary movements mostly in Ghanaian traditional dances were employed to create in the contemporary light. The choreographer gave them a virtual world of fear, no place to run to and the feeling of suffering when one refuses to accept the antichrist as the one true Christ. This scene shows regret in the eyes of the dancers and “tears” which forms part of the title of the piece: *LA”SU”*. The *SU* in the Akan dialect translates as cry or weep. The dancers, therefore, wept with their movement as seen in *Fig. 46*. The creation of this scene began on the 25th of February 2019, on a Monday.



Figure 46: Image of dancers evoking the feeling of fear with movements
Picture by Stage Manager 25/02/19

After this scene follows the blindfold section. In this scene, we have four male dancers, including the choreographer himself. The creation is based on the feeling of uncertainty. Decisions being made during that time frame could be wayward since all prayers will not be heard and answered. Therefore, the cast members in this scene practiced with a blindfold from the first day this scene was being created which was on the 11th of March 2019, on a Monday. They work with lines and a chain of contact as they try to feel one another and use the sense of touch as seen in *Fig. 47*.



Figure 47: Image of the blindfold scene during the creation process
Picture by Stage Manager 11/03/19

Reuben Adom, a level 300 undergraduate dance student worked together with the Choreographer to come up with movements to define the concept of uncertainty.

The final scene was created based on the final battle that the book of Revelation 20: 7-10 explains and this was represented by two dancers in a duet as the true prophet and the false prophet as shown in *Fig. 48*. The concept was built around the final battle of good and evil.



Figure 48: Image of the final battle between good and evil by two prophets
Picture by Stage Manager 11/03/19

Different ideas and opinions from cast members and some youth members of St. Monica Anglican Church kept creeping in. Some were used and altered while others were not depending on the message the choreographer wanted to convey.

4.4.13. Art of Performing for “Lasu”

Under the art of performing, the dancer must be able to wear the character he or she is meant to play. Specific roles were given to some characters to be studied to perfection during the process of performing all the way to the time of production. Among these roles were the major roles, which were true and false prophets and the time custodians. Other roles were the lost people, people in fear, the role of the church congregation and the Ghanaian traditional dancing.

Everyone's role was clearly explained to them, given them a better understanding of their characterization.

During the period of rehearsal in the year 2018, dancers were motivated at all time and some bonds were created between choreographer and the cast member. The most consistent bonding of all the groups during this period was found with the contemporary hip-hop team. This improved their stamina, flexibility, endurance, strength, and speed when performing during rehearsals, and I held no doubt they would be able to endure and sustain their characters throughout the production. Attention was paid to the stage presence and synchronization of movements to maintain movement clarity and precision.

Video recordings were also taken during rehearsal sessions to which the choreographer referred to pertaining the choice of movements. Over time, cast members referred to videos taken for corrections. Some movements were taking out as some were added over time.

4.4.14. Challenges for “*Lasu*” during the Performance period

Major issues were Lateness, Absenteeism, Poor Communication, Negative attitudes, and Rehearsal space. Some members of the other groups involved in playing the roles of the congregation, Ghanaian traditional dance scenes and fear scene became inconsistent and absented themselves without communicating after the Christmas break in the year 2019 and this became a challenge. Others came to rehearsal late with negative attitudes as well. I resorted to an alternate option by consulting Liberty dance troupe in Tema, who were also well vexed in the Ghanaian traditional dances needed for the production as seen in *Fig. 49*. Rehearsal with liberty dance troop began on the 13th of February 2019 on a Wednesday. The concept of the dance

production and the role they would play was explained to all the members of Liberty dance troupe.



Figure 49: Liberty dance troop performing Ghanaian traditional dance: Agbekor
Picture by Choreographer 13/02/19

During this period, some students who took part in *Lasu* joined the rehearsal session, which was scheduled on both Wednesdays and Saturdays. More of the focus was placed on the structure of the choreography, arranging and clarifying movements.



Figure 50: Students and Liberty dance troop at rehearsal working on Choreography
Picture by Stage Manager 16/02/19

The Liberty dance troupe communicated that they could not come to the dance hall at the dance department to rehearse with the whole team before the production. They believed they knew their role they would play and would not have any problem playing these roles on the day of production without having to rehearse with the whole team. That was a major issue, as I wanted the whole team to run the show so I could make the necessary corrections. I resorted to relying on the few committed students left.

With only ten days left, I had a meeting with the Head of Dance Department, Dr. S. K. Kuwor on Monday the 18th of March 2019 about the progress of the production. He resolved the issue by calling a general meeting and addressing the cast on the number of day's left and the significance of partaking in the production.

With the time drawing closer, the rehearsal was scheduled almost every day apart from weekends but space became an issue since undergraduate choreographers felt reluctant to give up the available spaces for rehearsal even though they had their production further in April 2019. I used any available space around the premises of the School of Performing Arts during that time whether convenient or not.

4.4.15. Choreographic Suggestion and Assistance

During the process of creation, the choreographer consulted Dr. Jennies Deide Darko and Dr. Aristedes Narh Hargoe for choreographic suggestions and advise concerning the choreographic piece. On the 15th of March 2019, there was a personal interview between the choreographer and both lecturers. Based on the interview, various suggestions towards the choreography came up.

After a lengthy conversation, my supervisor Dr. Jennies Deide Darko suggested I include some members of St. Monica Anglican Church, Baatsona, since the study is about the church. She explained that this would enable the members to get involved and give them a better understanding of how Ghanaian neo-traditional dances can be incorporated in the order of service in the church. With immediate effect, I included some of the youth and Mass servers of the church who were interested and willing to make time to be a part of *Lasu*. Mr. John Solomon Darko also gave me various ideas on how to approach the choreography during the creation process by showing a video title “the dancing church” by Thomas Kane. This video displays how some traditional dances have been accepted and infused in worship.

On this same day, Dr. Aristedes Narh Hargoe suggested I lift the regular Sunday order of service of St. Monica Anglican Church to put on the proscenium stage as part of the choreography as a whole. He further explained that, in doing so, a clear picture will be created for all which includes Anglicans and traditional believers on how to incorporate and infuse neo-traditional

dances at certain areas of the service. He went on to encourage the use of the Anglican chants and hymns that had been infused with Ghanaian traditional musical accompaniment by the researcher during the course of the researcher's study at St. Monica Anglican Church. The choreographer bought into the idea of creating and staging the piece from top to bottom as mass is being conducted at St. Monica Anglican Church and incorporating Ghanaian neo-traditional and contemporary dances to show the role dance can play in the order of service.

As the time drew closer to the set date, which was 29th of March 2019, more choreographic assistance came in from Miss Abigail Sena Atsugah an assistant lecturer at the department of dance studies, Mr. Lenny Amoo a graduate teaching assistant and Miss Candice Degraft-Ackun an international graduate of University of California.

Miss Abigail Sena Atsugah with her experience in the field of choreography took up the role of a dance master and contributed immensely to the creation and rearrangement of Ghanaian neo-traditional and contemporary dance movements where necessary in order to communicate various messages effectively.

Miss Candice Degraft-Ackun also spent time re-adjusting certain scenes that needed attention and merged Ghanaian and contemporary dance movements in the sermon aspect of the piece.

Mr. Lenny Amoo, assisted in the training and playing the Ghanaian traditional instruments consisting of the *kpanlogo* drums, *breketε*, *dondo*, *axatse* (rattle), and the *Gankogui* (bell). He also offered choreographic assistance along the creation process.

Reuben Adom, an undergraduate student of the dance department contributed heavily to the creation of movements and showed dedication and commitment.

4.4.16. Addition, Correction & Readjusting for “*Lasu*”

On the 18th of March, the choreography took a turning point based on the suggestions the choreographer integrated. With ten days left to the production day, new scenes were created which followed the order of a regular Sunday service at St. Monica Anglican Church. The other scenes were weaved into the structure of the piece and the sermon bit of the piece preached about the rapture. Ghanaian neo-traditional dances were used from the beginning to the end of the piece but were vastly seen at the beginning of the Anglican liturgy, point of peace, and at the end of the piece. All the cast members with the help of the mass servers learned the Anglican liturgical chants. Another song to supplement the *Adowa* dance was learned in *Twi*. The sequence to the Ghanaian Neo-traditional dances like *Damba*, *Adowa*, *Apatampa*, and *Agbadza* was re-arranged and used. Liturgical composition, which includes kneeling, praying and consuming the body and blood of Christ, was also symbolically created and enacted at the beginning, the point of the Holy Eucharist of the piece and at the end.

A work in progress was scheduled on the 26th and the 27th of March, which was on a Tuesday and Wednesday. The cast came late on Tuesday for my supervisor to review the work. On Wednesday, Dr. Aristedes Narh Hargoe reviewed the work and a few adjustments were made.



Figure 51: Image of cast enacting the liturgy of the Anglican Church
Picture by Stage Manager 26/03/19

4.4.17. Summary of Chapter Four

In this chapter, the research design and approach, the population, sample and sampling procedures as well as access issues are presented. Data collection instruments and procedures are also presented. Again, issues bordering reliability, and validity, as well as ethical considerations, are not left out. All these are geared towards making the results acceptable and dependable. Creswell (2009) and Bryman (2004) observe that research undertakings should be arduous and produce outcomes that are adequate to other tutors and investigators. To accomplish this task, the concept of validity and reliability of the data collected in the research design are comprehensively discussed. The presentation of the responses from my research participants and experiments conducted with the children service through staging choreography in St. Monica Anglican Church is articulated in the form of a report. The documentation is based on views and observation, reports on the extent to which the Anglican Church has accepted and infused neo-traditional dance styles for church ministration, how neo-traditional dance styles are impacting ministration in the Anglican Church and the extent to which congregants believe neo-traditional dance is of significance to the worship and praise of God during church ministration. A clear description of how Ghanaian Neo-traditional and contemporary dances can be incorporated into the liturgy of St. Monica Anglican Church, Baatsona in a form of choreography shown at the University of Ghana, Mawere Opoku Dance hall is documented.

CHAPTER FIVE

SUMMARY, RECOMMENDATIONS, AND CONCLUSION

5.1. Overview

In this chapter, the core findings of the study are discussed based on the research questions explored in the study. It also provides conclusions and makes recommendations in relation to the findings from the study.

5.2. Summary of Findings

Findings established by this study was based on the culture of the Anglican Faith, the role of dance in the Anglican church and how dance can be reconsidered as an addition to the structure of the Anglican liturgy focusing on St. Monica Anglican Church, Baatsona as the case study.

The following research questions were explored:

1. To what extent has the Anglican Church accepted and infused neo-traditional dance styles for church ministration?
2. How are neo-traditional dance styles impacting on church ministration in the Anglican Church?
3. To what extent do the congregants believe neo-traditional dance is of significance to the worship and praise of God during church ministration?

During the course of the research, I focused on their ways of worship, their liturgy and order of service, the type of music and how it influences congregants in dancing. I also focused on the extent of dance at St. Monica Church in comparison to other Anglican churches in Ghana, the perception and restriction towards dance at St. Monica Anglican Church, Baatsona and the various groups in the church with their respective roles. I further investigated the order and

principles of St. Monica Anglican Church as well as the areas in the church where dancing is appropriate.

I employed an ethnographic approach, which involved the close study and understanding of the culture of a people through direct observation and interaction. As the organist of St. Monica Anglican Church and the researcher, I was compelled to totally engage myself in the culture of St. Monica Anglican Church. This meant attending church services every Sunday to become both an insider and an observer to investigate and document the culture and role of dance in St. Monica Anglican Church. Although this research took two years, it was essentially eased by my over two decades of experience as an Anglican and six years as a dance student as stated earlier in Chapter One.

As an auto ethnographer and with the approval of the Parish Priest of St. Monica Anglican church, I further conducted various experiments, which had an impact on the perception of dancing and also influenced the style of music at St. Monica Anglican Church. These experiments are as follows:

- The fusion of Ghanaian traditional rhythms with Anglican hymns
- Incorporating Ghanaian traditional elements into Choreography at St. Monica Anglican Church.
- The Anglican Church on stage in a form of choreography titled *Lasu* at the University of Ghana.

I also observed the reaction of some participants and congregants and conducted various interviews with them. In terms of producing new knowledge in the field of academia, my research findings meaningfully establish in this thesis, that dance is a very essential tool for worship in the Christian faith and allows congregants to express themselves more to God. Dance

goes hand in hand with music. The type of music accompanied by Ghanaian traditional rhythms such as *agbadza*, *kpanlogo* and *adowa* inspires more congregants to express themselves joyfully through dance as they are able to relate more to rhythms of the Ghanaian culture. Respectively, the *agbadza* rhythm is associated with the Ewes, the *kpanlogo* rhythm to the Ga's and the *adowa* rhythm to the Akans. These are all ethnic groups in Ghana.

5.3. The Fusion of Ghanaian Traditional Rhythms with Anglican Hymns

Music at St. Monica Anglican Church, Baatsona consist of hymns, refrains, choruses, and chants for the Psalms, as well as responses for other liturgical music. In the year 2017, these Anglican hymns and chants were sung in their raw state throughout service at St. Monica Anglican Church, Baatsona, and dance was very minimal in the church because the congregants found it difficult to do so to only the Anglican hymns and liturgical chants of the church. In an interview with some congregants, they made reference to the type of songs being sung which are the hymns and Anglican chants, as it is not accompanied to any drum rhythm hence making it awkward to dance to. Preferably, all members stood while singing and chanting.

After a visit to the Presbyterian Church of Ghana, Immanuel Congregation located at Madina, Accra recommended by both supervisors and St. Nicholas Anglican Church, Tema, the researcher had various ideas on how to rethink on Ghanaian neo-traditional dances for ministration at St. Monica Anglican Church. The reality that Christian devotion is always celebrated in a particular traditional setting draws our notice to the dynamics between devotion and the world's many traditional cultures.

After observing how Ghanaian traditional rhythms like *agbadza*, *kpanlogo* and *adowa* were fused with the hymns at St. Nicholas Anglican Church, Tema, the researcher was intrigued. As

the church organist at St. Monica Anglican Church, the researcher proposed the idea of conducting such an experiment of fusing these Ghanaian traditional rhythms to the Anglican hymns and liturgical chants to the Parish Priest of St. Monica Anglican Church and he accepted the proposal willingly since he was the previous Parish Priest of St. Nicholas Anglican Church, Tema and had a better idea and understanding of the ambiance it creates.

These Ghanaian traditional rhythms fused with the Anglican hymns were first introduced at St. Monica Anglican Church, Baatsona on the 24th of December 2017 during procession and recession, the Kyrie, the Nicene Creed, and other local choruses. As this addition was new, few members danced to it while the remaining was contemplating whether to dance or not. After service that day, congregants of the church voiced out their desire for this new addition to continue and from that day onwards, these Ghanaian traditional rhythms fused with these hymns and chants became a ritual in St. Monica Anglican Church as the church music began to inspire congregants to dance. Merriam (1951) contends that the music of a group of people must be placed assertively in the perspective of their beliefs, experiences, and undertakings no matter the culture but without such ties, music ceases to exist. Music is, therefore, one of the artistic features of our society that plays a vital role in dance.

5.4. Integration of Ghanaian Traditional Musical Instruments

The history of how the Ghanaian traditional musical instruments at St. Monica Anglican Church took a gradual approach. The Konka drum which forms part of the *kpanlogo* drum made of white wood and skin was first introduced and underused in the church as seen previously in *Fig. 15* of Chapter four. Ghanaian traditional instruments popularly known as Ghanaian percussion instruments such as the *Kpanlogo* drums, *Dondo*, *Djembe*, *Gankogui* (bell) and the *Axatse* (rattle) as seen in *Fig. 16* were introduced on the 24th of December 2017 and were used during church

service at St. Monica Anglican Church to produce various traditional rhythms such as *Agbadza*, *Adowa*, and *Kpanlogo*. The instruments stayed afterward as congregants and Parish Priest were convinced with the impact it had on church service as they participated fully in dancing and singing. In agreement with Kuwor's (2013) notion, African dance cannot be considered effective without its music. He further contends that the drum is the common musical instrument in Africa and it symbolizes the heartbeat of an entire population. Its authority is able to conjure emotions that touch the soul of every society member.

5.5. Incorporating Ghanaian traditional elements into Choreography at St. Monica Anglican Church

On the 23rd of December 2018 at St. Monica Anglican Church, choreography was put up as an experiment on how Ghanaian traditional elements including dancing, singing, hand-clapping, and storytelling in vernacular could be used to articulate the story of the birth of Jesus Christ combining the performing aspect of dance, music, and drama. This idea was to create within the Ghanaian traditional setting and encourage the use of these traditional elements of our Ghanaian culture in the church as against that of the western way.

On this day, the choreographer performed various movements with the children's service such as *kpanlogo* and *agbadza* as seen in *Fig. 18* & *Fig. 19* respectively with Ghanaian traditional rhythms and singing in vernacular as explained in detail in the previous chapter. The reaction of the congregants was positive, as the majority were impressed with the performance. Verbal language in vernacular language was well understood by all, as the majority of the congregants were comfortable with the mother tongue. This choreography was aimed at highlighting the significance of Ghanaian neo-traditional dance and many other ways it can be used for church ministration. During the course of this endeavour, some children and youth members came to

understand that, the stereotype of Ghanaian neo-traditional dances belonging to some group of people and performed by them only is false. It belongs to all and can be performed by anyone.

5.6. Choreography titled “*Lasu*” at the University of Ghana

On the 29th of March 2019, the production titled *Lasu* was staged at the Mawere Opoku Dance Hall, University of Ghana. *Lasu* shadowed the structure of how church service is conducted at St. Monica Anglican Church. As articulated in a form of a choreographic report in the previous chapter, Ghanaian traditional and contemporary dance forms were used which highlighted areas where dance could play a significant role in the structure of the service at St. Monica Anglican Church, Baatsona. The choreography demonstrated how some Ghanaian Neo-traditional and contemporary dance forms could be incorporated into the order of service in the Anglican mode of worship. The sermon of the choreography expounded on the end times. Costumes used were both religious of the Anglican Church and that of the Ghanaian traditional culture, which also highlights how Ghanaian tradition can be embraced, and appreciated even more in the church. Some other costumes were also specifically designed for some scenes. The music comprised of the Anglican hymns and liturgical chants fused with Ghanaian traditional rhythms such as *agbadza*, *kpanlogo* and *adowa* as well as Ghanaian traditional music accompanied with singing. Some beats and rhythms were specifically arranged and used for particular scenes as well due to the ambiance it creates. The set built resembled that of an orthodox, specifically the Anglican Church. Colours used for the set were black and white only as seen in *Fig. 42* of Chapter Four which symbolizes the combination of the Western Anglican ritual and Ghanaian traditional culture. The colour white represented the Western Anglican ritual whereas the colour black represented the Ghanaian traditional culture. The lights were manipulated based on the various scenes and their themes to create meaning and for the purpose of aesthetics.

In Agreement with Darko's (2017) definition, dance serves as a system of art that may be admired and appreciated and thus, may be used to worship God, and also bring people together in harmonious co-existence. This choreography aimed at educating the public and viewers about Ghanaian neo-traditional dance styles and how it could be used in the Christian faith in contemporary times. Dance art plays a significant role in both traditional and Christian societies. Furthermore, *Lasu* strives to present the production of contemporary neo-traditional dance style in a positive light, as vital as the survival of indigenous culture and a constructive contribution to a more Ghanaian cultural identity.

Members of St. Monica Anglican Church, Baatsona and other Anglican branches in Ghana were present for the choreographic presentation as well as personalities who believe in the preservation of Ghanaian culture. Some youth members of St. Monica Anglican Church participated in *Lasu*. At the end of the choreography, the researcher interacted with some viewers, the majority from the Anglican Church, specifically St. Monica, Baatsona. Out of these interactions, the researcher/choreographer was able to conclude that, members were convinced with what they had seen and were willing to practice various choreographies to minister in church and also find more ways of including dance in general to the structure of the service at St. Monica Anglican Church, Baatsona, hence making the service more enjoyable.

The motif behind *Lasu* as mentioned in the previous chapter was:

- To eradicate the fear factor when it comes to dancing
- To highlight areas where Ghanaian neo-traditional dances can be used
- To illustrate how it can be used for the long term
- To erase formed stereotypes and to encourage all members of St. Monica Anglican Church to accept more Ghanaian neo-traditional elements such as dance in their worship.

The researcher/choreographer believed that the better the members see and understand, the easier it becomes to accept and embrace it thereby creating the willingness on their part to learn. The Anglican Young Peoples Association (A.Y.P.A) of St. Monica Anglican Church held a meeting on Sunday the 31st of March 2019 after church service. The topic discussed was based on how to incorporate Ghanaian neo-traditional dances in the church as part of their ministration, how to stage choreographies as part of their youth programs in the church for the year 2019 and onwards, and how to enhance the music of the church by promoting Ghanaian neo-traditional rhythms in the church. With the consent of the Parish Priest, programs were fixed with dance playing major roles and new and upcoming programs as well such as “dance night”. As discussed amongst the youth, this program would entail choreographies for ministration, educational talk about the significance of dance in the Anglican Church and the reasons why the youth would have to take the initiatives.

5.7. Order and Restrictions in the Anglican Church

St. Monica Anglican Church, Baatsona as discussed further in the previous chapter follows an episcopal polity which starts from the college of Bishops, identifying Bishop Dr. Daniel Sylvanus Mensah Torto as the episcopate, entrusted with the authority to rule the church in the Anglican Diocese of Accra. Parish Priest of St. Monica, Baatsona explains, “ The Anglican Church is lead by the episcopate and governed by synod rules.” In relation to dance at St. Monica Anglican church, if a structure of dance is being added to the order of service the parish priest can decide whether or not to maintain it and at which point it can be done to suit the service. If it further creates some complications, which becomes a serious issue of decision making above that of the parish priest, the bishop steps in.

Generally, the choir and the band may dance during worship at areas close to the chorister's pew but at St. Monica Anglican church, the dancing is done where they minister their songs which is to the right side of the alter. According to the wardens of the church, all dances performed in the church during worship regardless of the type of dance are to be done in a dignifying manner.

5.8. Major Challenges Encountered by The Study

As a staunch Anglican and currently the organist for St. Monica Anglican Church, it has been very challenging conducting my research in the Anglican Church. Ethnographic challenges of conducting research in a church where my whole family holds significant positions and ties, as well as myself, was difficult. To be sincere, stepping out of the shoes of an Anglican was the main challenge and this was not an easy task. Kotsuaba (1999) cited in Darko (2017) describes the situation as “insider in an outsider's costume”. Finding the distinction between when to be an Anglican and a researcher was a challenge. I, therefore, engaged members in group conversations during meetings as well as individual interactions before and after church service. This unstructured and semi-structured approach to the interviews eased the members up, as they did not even feel interrogated. This approach aided effectively in data collection and analysis.

The zeal to study more about the culture of dance in the Anglican church kept me hungry for knowledge hence I approached this research with an open mind. In this regard, I had to control the difficulty of handling my subjective prejudices and did not allow personal feelings and sentiments to have an influence on the findings as per my supervisor, Dr. Jennies Darko's unceasing advice. I got involved in the study and reported my findings as they were exactly captured on the field. Various ethnographic works especially that of my supervisors Darko (2017) and Newman (1979) gave me firm support and groundings of the uncertainties surrounding dance and the Christian Faith.

During the course of the ethnographic study, I had a few expectations but an interaction and observation with some participants hit me with some realities as documented in Chapter four. I expected members of St. Monica Anglican Church to dance with new additions of Ghanaian traditional rhythms fused with the hymns and liturgical chants. I also expected members to embrace the idea of Ghanaian neo-traditional dancing and singing in local languages. In reality, some members were not ready to do so and were shy to dance; they would rather prefer to stand. Some members did not care as well and both children and adults apparently had little idea of Ghanaian neo-traditional dances. This took a slight toll on the choreography at St. Monica Anglican Church as more time than expected was needed for the rehearsal for the children's service to get a few Ghanaian traditional dance steps.

There were also choreography related challenges pertaining to the master's presentation: "*Lasu*" at the University of Ghana. The major issues were lateness, absenteeism, poor communication, negative attitudes, and rehearsal space. After the Christmas break, some members became inconsistent and absented themselves without communication in the year 2019. Others came to rehearsal late with negative attitudes as well. I resorted to an alternate decision by reaching out to Liberty dance troupe in Tema, who were also well vexed in the Ghanaian traditional dances needed for the production as seen in *Fig. 49.* of Chapter four. The Liberty dance troupe communicated their inability to rehearse with the whole team before the performance day, which became a major issue, as I wanted the whole team to run the show so I could make the necessary corrections. I resorted to relying on the few dedicated students left.

With only ten days left, a meeting was scheduled with the Head of Dance Department, Dr. S. K. Kuwor. He resolved the issue by addressing the cast on the number of days left and the importance of participating in the choreography. As time drew closer, space became an issue, as

the rehearsal was scheduled every day with the exception of the weekends. Choreographers at the undergraduate level felt reluctant to give up the available spaces for rehearsal even though they had their production further in April 2019. I managed to use any space available to me around the School of Performing Arts whether convenient or not.

5.9. Recommendations

This research adds to existing knowledge, I was not able to cover a lot, as there was more to uncover. I have therefore created another gap that I will encourage and recommend researchers in the future to undertake such an area and broaden the scope to tackle more issues based on traditional and contemporary dancing in various religious institutions and the impact it has on individuals and their object of worship. By so doing, researchers can further underline the distinction between culture and religion and how the two can co-exist more in harmony to serve a greater purpose of expressing one's self to their creator in their faith.

Also, taking into consideration the problems aforementioned, I advocate for production participation to be made a necessity for all dance students irrespective of their academic levels. More students not only from the dance department showed interest in the field of dance but they were encouraged even more to challenge themselves by taking up multiple roles and double-casting roles to create alternatives and ease in case of emergencies like injuries or sickness. Students should be closely monitored on their participation, discipline and commitment level for various choreographic pieces they take part in. Apathetic attitude towards the course should be discouraged and participants who give choreographers a hard time by showing negative attitudes towards rehearsals should be tamed. These measures put in place will improve the study area of choreography and encourage more pupils to enter the race. This will show how imperative it is to show seriousness in the field of choreography.

The Anglican church, on the other hand, should be encouraged to embrace even more the culture of traditional dancing of a particular society and incorporate it in its mode of worship. The Anglican Young People Association (A.Y.P.A) should be encouraged to attempt dance choreographies and be engaged in such performances as an alternative to church ministration as well. Policies against movements in the Anglican Church during service should be flexible enough to grant freedom to congregants to dance as and when they want to as an expression to God.

5.10. Conclusion

In this research, I studied the regular ritual of the Anglican Church, the order and the way in which their service was conducted using St. Monica Anglican Church, Baatsona as my case study. I studied the various groups in the church and the roles they play respectively. At the initial stages of the research, I investigated the presence of dance in the church, the type of music, the impact it has on the congregants and how it inspires them to dance. I drew a comparison to other Anglican churches situated in Accra and Tema. I drew inspiration from the Presbyterian Church of Ghana, Immanuel Congregation located at Madina recommended by both supervisors and St. Nicholas Anglican Church, Tema to conduct various experiments at St. Monica Anglican Church that was approved by the Parish Priest. These experiments were successful as they improved the music of the church by adding an additional cultural element, which further inspired people to dance. This thereby had an impact on some congregants, as they seem to enjoy expressing themselves more and could dance to these rhythms. From this study undertaking, I can, therefore, define Ghanaian neo-traditional dance as various emotions that are evoked and metamorphosed through body movements, which are triggered, by their

corresponding traditional rhythms and serves as the representation of the culture of a group of people.

Other experiments such as choreographed pieces both at St. Monica Anglican Church and the University of Ghana were well received by members of the Anglican Church and personalities who believe in the preservation of Ghanaian culture. More Ghanaian traditional dance steps from *Agbadza*, *Adowa*, *Kpanlogo*, *Apatampa* and *Damba* dances were used as well as contemporary movements. Ghanaian traditional and contemporary dance forms were used in the choreography titled *Lasu* at the University of Ghana, which highlighted areas, where dance could play a significant role in the structure of the service at St. Monica Anglican Church, Baatsona. The choreography demonstrated how some Ghanaian Neo-traditional and contemporary dance forms could be incorporated into the order of service in the Anglican mode of worship. This gave members the understanding that these dances belong to all, furthermore it drove them to believe how significant these Ghanaian neo-traditional dances are to the worship and praise of God during church ministration. The youth has taken it upon themselves to encourage these dances in the church as part of ministration and as choreographies in their program structure henceforth, by so doing accepting to infuse neo-traditional dance styles for church ministration.

As a passionate enthusiast in the art of Ghanaian neo-traditional dance and music, I will continue to encourage this form of art in the Anglican Church by willingly offering myself to neighbouring churches in Ghana to teach and further educate them on the significance of encouraging neo-traditional dances for ministration. By so doing, this will give fellow Anglicans a better understanding of Ghanaian culture and dances which will further erase all stereotypes as this is vital to preserve and promote our Ghanaian culture. As an organist of the Anglican faith, I will continue to diligently spread my wings to my fellow organists and music directors of

neighbouring Anglican Churches in Ghana to enlighten them about Ghanaian traditional rhythms fused with the Anglican liturgy and how it will enhance the church experience. This will inspire more people to dance and give them the platform to express themselves more through various neo-traditional dances. In my quest to promote contemporary neo-traditional dance style in a positive light, I will continue to create various choreographies for church ministration, as this is vital to the survival of indigenous culture and a constructive contribution to a more Ghanaian cultural identity

In agreement with Romain (2002) as stated earlier in the review of literature, the traditional dance in Ghana is being re-structured to shape nations general sense of unity and self esteem. Respectively dance of the Ghanaian culture might be seen as a unique product of a single ethnic group, but they are shared with satisfaction under the canopy of being a citizen of Ghana. This rethinking has come to describe the present-day purpose of traditional dance in Ghana.

He further posits how clear the message is by explaining how proud Ghanaians are of their creative works as a people. He further argues that these dances will no longer be shunned as outmoded and that they merit acknowledgment as genuine art. In agreement with Romain's (2002) reason, I concur that we as Ghanaians must acknowledge it and use it in all aspects of our lives as well as worship, hence rethinking the purpose of Ghanaian neo-traditional dances for ministration in our churches we are in today. By so doing, I strongly believe this will improve the worship experience in the church as a whole.

A cautious amalgamation of such viewpoints on dance hints to the deduction that dance is a culture of a group of people. Hence this is what the people believe in and what they stand for which has been accepted by their society. Drawing from these scholarly views, I perceive dance as a language accompanied by music and a tool for communicating, expressing one's thoughts

and feelings as well as playing the role of a narrative in any form and in this context; the form of worship. Anglican churches in Ghana can and should consider incorporating Ghanaian neo-traditional dances in all aspects of their service. This will further attract many people of different ethnic groups in Ghana, as they will experience an acceptable and relatable atmosphere.

I strongly concur that one must understand our Ghanaian culture and therefore the influence of religion on our lives must first be appreciated.

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APPENDIX A**List of Interviews**

Name	Place	Date
1. Rev. Canon Anthony Eiwuley	Baatsona, Spintex Road	20/02/18 03/04/19
2. Rev. Fr. Victor Doodoo	Baatsona, Spintex Road	07/10/18
3. Dr. Jennies Darko	University of Ghana	15/11/18 19/02/19 14/05/19
4. Dr. S. K. Kuwor	University of Ghana	16/03/19
5. Dr. Aristedes Narh Hargoe	University of Ghana	15/10/18 15/03/19
6. Mr. Seth Asare Newman	University of Ghana	21/02/18 02/12/18
7. Mr. John Darko	University of Ghana	15/11/18 19/02/19 14/05/19
8. Ms. Abigail Sena Atsugah	University of Ghana	22/03/19
9. Mr. Lenny Amoo	University of Ghana	22/03/19
10. Mr. Safianu Umar	University of Ghana	17/10/18
11. Mr. Daniel Naayang	University of Ghana	17/10/18
12. Mr. Rueben Adom	University of Ghana	29/03/19
13. Mr. Stephen Nortey Dorwuona	Baatsona, Spintex Road	11/11/18

14. Mr. Evans Bortey	Baatsona, Spintex Road	11/11/18
		29/03/19
15. Mr. Ben K. Bannerman	Baatsona, Spintex Road	23/12/18
		29/03/19
16. Mrs. Tracy Padi Djorbuah	Baatsona, Spintex Road	29/03/19
17. Mr. Emmanuel Padi Djorbuah	Baatsona, Spintex Road	29/03/19
18. Mrs. Augustina D. Bannerman	Baatsona, Spintex Road	23/12/18
		29/03/19
19. Mother Kate Eiwuley	Baatsona, Spintex Road	08/04/18
20. Mrs. Palomeras Dorwuona	Baatsona Spintex Road	10/11/18
21. Mr. Ransford Clottey	Baatsona Spintex Road	29/03/19
22. Mr. Augustine Bhali	Baatsona Spintex Road	11/11/18
		29/03/19
23. Ms. Stella Hope	Baatsona Spintex Road	29/03/19
24. Ms. Nancy Bortey	Baatsona Spintex Road	29/03/19
25. Ms. Agnes Yepkle	Baatsona, Spintes Road	21/10/18
26. Mr. Francis Hope	Baatsona, Spintex Road	31/03/19
27. Nii Boi Obeng Nyame	Baatsona, Spintex Road	10/11/18
28. Naa Ayeley Obeng Nyame	Baatsona, Spintex Road	10/11/18
29. Joy Dorwuona	Baatsona Spintex	10/11/18
30. Mr. Akwess Boateng	Tema, Community 20	26/11/17
31. Ms. Candice Degraft Ackun	Tema, Community 22	08/10/18
32. Kezia Myers Tetteh	Accra, Central	12/11/17

33. Ms. Louise B. Agbesi	Accra, Central	12/11/17
34. Ms. Serwah Myers Tetteh	Accra, Central	12/11/17

APPENDIX B

INTERVIEW GUIDE

INTERVIEW GUIDE FOR THE PARISH PRIEST

1. What is your general perception of dance?
2. How do you perceive Ghanaian neo-traditional done in the church as part of the sermon?
3. How do you feel about traditional musical accompaniment infused with the mode of worship?
4. How does the music in the church affect the dancing in the church?
5. Do you encourage more traditional music and dancing in the church?
6. What verbal language do you encourage in the church?
7. Will you encourage traditional dancing, music and spoken word inside the church?
8. Would you allow traditional dance movements on the altar? Why or why not?
9. What do you hold a preference for? Western or foreign instruments? And why?
10. It is commonly believed that traditional dances are primitive and profane. Do you believe it? And why?
11. Who sets the principle for the church?
12. If the principles of the church are based on the bible then where in the bible does it say specific types of dances are not accepted in the church to worship God
13. Who is setting the doctrine as to whether traditional dances are profane or not?
14. Are the church rules concerning dance able to change depending upon who is in charge?
15. Who is setting the standards on what is acceptable and no acceptable in praising God?
16. Why are these dances currently not incorporated in St. Monica Anglican Church?

INTERVIEW GUIDE FOR MASS SERVER

1. How do you dance in church?
2. How do you feel your body moves naturally in praising God?
3. What type of dances do you do in the church?
4. When do you dance in church?
5. Who determines dances that are respective to God?
6. Would you feel comfortable doing the dances you know in church?
7. Would you like Ghanaian traditional dances to be incorporated into the mode of worship on the Anglican Church?
8. Do you currently feel completely spiritually fulfilled with how you worship in St. Monica Anglican Church?

INTERVIEW GUIDE FOR MEMBERS

1. How long have you been a member of St. Monica Anglican church
2. What are your general thoughts towards Ghanaian traditional dances?
3. Do you feel that there is an appropriate way to worship God?
4. Do you think people should be able to worship God in ways that they feel comfortable in this church?
5. How do you currently feel about the way praise and worship goes in St. Monica Anglican Church? Do you like it? Why or why not?
6. Have you ever seen or done Ghanaian traditional dances being performed in an Anglican church? If yes what was your perception?

APPENDIX C

ETHICAL APPROVAL LETTER



UNIVERSITY OF GHANA

ETHICS COMMITTEE FOR THE HUMANITIES (ECH)

Ref. No.:..... **ECH 108/18-19**

6th June, 2019

Mr. Benjamin Katey Bannerman
Department of Dance
School of Performing Arts
University of Ghana
Legon.

Dear Mr. Bannerman,

ECH 108/18-19: DANCE AND THE ANGLICAN FAITH: RETHINKING GHANAIAIAN NEO-TRADITIONAL DANCES FOR CHURCH MINISTRATION.

This is to advise you that the above reference study has been presented to the Ethics Committee for the Humanities for a full board review and the following actions taken subject to the conditions and explanation provided below:

Expiry Date:	06/06/20
On Agenda for:	Initial submission
Date of Submission:	18/03/19
ECH Action:	Approved
Reporting:	Bi-Annually

Please accept my congratulations.

Yours Sincerely,


Prof. C. Charles Mate-Kole.
ECH Vice Chair

Cc: Mr. Seth Asare Newman, School of Performing Arts, University of Ghana.
Dr. Jennies Darko, School of Performing Arts, University of Ghana.



APPENDIX D

PARTICIPANT CONSENT FORM PRO FORMA



Official Use only Protocol number

UNIVERSITY OF GHANA

Ethics Committee for Humanities (ECH)

GUARDIAN /PARENTAL PROTOCOL

Section A- BACKGROUND INFORMATION

Title of Study:	DANCE AND THE ANGLICAN FAITH: RETHINKING GHANAIAN NEO-TRADITIONAL DANCES FOR CHURCH MINISTRATION
Principal Investigator:	BENJAMIN KATEY BANNERMAN
Certified Protocol Number	10403511

Section B- CONSENT TO PARTICIPATE IN RESEARCH

General Information about Research

The study is purposely towards educating and enlightening the members of St. Monica Anglican Church, baatsona, spintex road about Ghanaian neo-traditional dances and how they connect us to our cultural heritage. This gives us a better understanding of who we are and where we come from hence promoting the safeguarding of cultural heritage and identity. This research creates an awareness of the use of Ghanaian neo-traditional dances as a supplement or an alternative to ministering in the St. Monica Anglican Church. An experiment will be conducted with the children's service of St. Monica Anglican church where Ghanaian cultural elements of neo-traditional dances, storytelling in local languages, clapping and singing accompanied with kpanlogo drums will be used during their Christmas recital and nativity play. The kpanlogo drums are traditional drums beaten with the hands, which are associated with kpanlogo music, and originate from the Ga people of the Greater Accra Region in Ghana, West Africa. Its rhythm is one of the most famous African drumming rhythms in Ghana and is the basis of modern Ghanaian pop music. This undertaking will encourage the unlearning of formed stereotypes of traditional dances.

The research duration will span from October 2018 to April 2019. Data collection will begin with the church authorities in the form of interviews thus the Parish Priest-in-charge of St. Monica Anglican Church, which in this case is Rev. Canon. Anthony Eiwuley and a visiting priest Rev. Fr. Samuel Victor Doodo and Rev. Fr. Gordon Arthur. This will be done in order to understand their point of view on Ghanaian neo-traditional dances and its music. Similar but altered questions will be asked of the participants and members of St. Monica Anglican Church to also investigate their perception of what Ghanaian neo-traditional dance entails.

After gathering data and efforts to erase formed stereotypes, a choreographic performance would be devised at the department of Dance studies using Ghanaian Neo-traditional dances and its movements to narrate a biblical story. This will be open to all and performed before all audience; both religious and traditional believers.

Benefits/Risks of the study

The research seeks to use Ghanaian neo-traditional dance as an alternative or supplementary tool of ministering and telling bible stories. The research will as well educate and conscientise the members of St. Monica Anglican Church on embracing their culture and inculcating the practice of dancing and employing the use of traditional music and local languages in the church. This will, therefore, erase formed stereotypes of traditional dances in the Anglican Church. There may be the possibility of minor injuries occurring in learning the Ghanaian traditional dance movements like Ankle sprains. Hence, measures such as warm-up and stretching exercises before and after learning and practicing some dance steps and routine will prepare and condition the muscles to avoid such minor injuries. Regular water breaks in between to rest will also lessen the risk of injuries.

Confidentiality

Participating parties agree that any information provided via data collection, video and photography, is only to be used for research purposes. The option to have identities masked is available upon request by the participant.

The members of St. Monica Anglican Church, the parish priest, and visiting priests will have direct contact with the research.

Compensation

There will be no monetary compensation for participation in interviews or the choreographic piece. During the rehearsals, the choreographer will provide refreshments and water.

Withdrawal from Study

The research is purely voluntary with little motivation and as such, no one will be forced or abused in any form if they refuse to be a part of the research. This research will not be used as any legal document against any of the participants in any way and therefore does not demand any legal representation of any of the participants. As such if any participants feel they would not be able to bind themselves with the work at hand they are free to walk out. The purpose and the processes involved in the research will be duly spelled out to the participants and consent taken before they are allowed to partake in the research.

Contact for Additional Information

If there are any enquires and questions you can contact the researcher using the following details.
Benjamin Katey Bannerman, P. O. Box LG 25 Department of Dance Studies, School of Performing Arts, University of Ghana, benjib13.bb@gmail.com, +233277799901

If you have any questions about your rights as a research participant in this study you may contact the Administrator of the Ethics Committee for Humanities, ISSER, University of Ghana at ech@isser.edu.gh / ech@ug.edu.gh or 00233- 303-933-866.

Section C- PARTICIPANT AGREEMENT

"I have read or have had someone read all of the above, asked questions, received answers regarding participation in this study, and am willing to give consent for me, my child/ward to participate in this study. I will not have waived any of my rights by signing this consent form. Upon signing this consent form, I will receive a copy for my personal records."

Name of Participants

Signature or mark of participants

Date

If participants cannot read and or understand the form themselves, a witness must sign here:

I was present while the benefits, risks, and procedures were read to the volunteer. All questions were answered and the volunteer has agreed to take part in the research.

Name of witness

Signature of witness /Mark

Date

I certify that the nature and purpose, the potential benefits, and possible risks associated with participating in this research have been explained to the above individual.

Name of Person who Obtained Consent

Signature of Person Who Obtained Consent

Date

APPENDIX E

PICTURE GALLERY



Figure 52: Congregants of St. Monica Anglican Church dancing during offertory
Picture by Research Assistant 24/12/18



Figure 53: Congregants of St. Monica Anglican Church dancing at their seats
Picture by Researcher 10/02/19



Figure 54: Some congregants dancing while others stand during the Nicene Creed
Picture by Research Assistant 10/02/19



Figure 55: Children service rehearsing Borborbor dance with handkerchiefs
Picture by Researcher 03/11/18



Figure 56: Researcher rehearsing agbadza dance with children in front of the altar

Picture by Research Assistant 03/11/18



Figure 57: The world of trials and tribulations, reign of the antichrist during LASU

Picture by Stage Manager 29/03/19



Figure 58: Blindfold dancers performing prayer motif together during LASU
Picture by Stage Manager 29/03/19



Figure 59: Congregants showing love during the peace Juncture in LASU
Picture by Stage Manager 29/03/19



Figure 60: Female dancers exiting with Atsia as male dancers enter with Damba
Picture by Stage Manager 29/03/19



Figure 61: All congregants joining in with Damba movement during LASU
Picture by Stage Manager 29/03/19



*Figure 62: End of Anglican Church service during LASU
Picture by Stage Manager 29/03/19*



*Figure 63: Image of cast enacting Eucharist during the LASU creation process
Picture by Stage Manager 11/02/19*



Figure 64: Cast performing Damba dance during LASU creation process
Picture by Stage Manager 11/03/19



Figure 65: Musicians practicing damba rhythm during the creation process of LASU
Picture by Stage Manager 11/03/19

APPENDIX F

VITA

Benjamin Katey Bannerman is earning a Masters degree at the University of Ghana with a focus on choreography and performance. He is a passionate young artist, who experiments with ideas through body movements and other art forms including music and theater. He received his B.F.A in dance and theater from UG Legon and trained in Ghanaian Neo-Traditional dance, Afrobeats, and Ghanaian traditional music. Benjamin specializes in acro-dancing, which he began in his early childhood and also received training in ballet from Pippa's Health Center for a short time. He has staged multiple original choreographic works, collaborated with the National Dance Company of Ghana in staging African contemporary pieces, and performed with the Ghana Dance Ensemble on several occasions.

With his experience in music, dance, and acting, Benjamin's goal is to create unique artistic techniques that include Ghanaian elements of musical percussions and dance to the world. This will involve breaking the status quo in a creative way to address various subject matters. Benjamin utilizes almost every style of dance and that versatility makes him an asset to any project.