TRANSMITTING AN INTEGRATED GHANAIAN STORYTELLING MODULE IN THE CLASSROOM: THE CASE OF THE AƆLƆ-EUE

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DECLARATION

I hereby declare that this submission is my own work towards the MPHIL and that to the best of my knowledge, it contains no material previously published by another person nor material which has been accepted for the award of any other degree of the University, except where due acknowledgement has been made in the text.

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ABSTRACT

Throughout the history of humankind, when there were no written ways of communication, oral communication existed as the norm. And because human beings are historical species they continually engage themselves in the act of telling stories of things that happened, things they see happening and things that will happen. The Almighty God who is the creator of the world, according to Bible, laid the foot-map towards storytelling. For instance God said: let us make man in our own image and likeness. This is God telling us a story of what he wants to do. God began with the oral form of storytelling which he passed unto man and the Bible has become the written story of whatever ensued between God and man.

In Ghana, storytelling was a normal ritual for the indigenes after the evening meal, especially. Lessons or morals from folktales help to guide children grow up as upright and responsible members of the society. Educational institutions have also been using storytelling as a tool for the transmission and sharing of knowledge and values, this is because it is a natural and powerful technique to communicate and exchange knowledge and experiences. Music and dance in traditional storytelling, which is the focus of this study, serves as a dynamic tool in the transmission of indigenous knowledge, skills, values and virtues.

Therefore, this thesis examines Aŋlɔ-Eʋe traditional storytelling and other accompanied art forms such as music, drumming and dancing. Its purpose is to research how the traditional module of storytelling in the classroom can help the Ghanaian child in his/her development. This thesis will also look at the advantages of local language use in classroom storytelling over English Language in the development of literacy skills among the children.

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CHAPTER ONE

INTRODUCTION

Overview

"Storytelling takes the listener on a trip that encourages them to learn more about themselves and the world around them. It reflects the societal ideals that motivate people in their search of a meaningful existence in a culture," (Utley 2008, para. 1). Storytelling comes in different forms such as storytelling in Literature, Storytelling in Music, Storytelling in dance, Storytelling in Photography and so forth. However, my focus is more on folktales as using voice and gestures, as well as music and dance, to deliver a story to one or more listeners. Storytelling in-focus here is not the same as reading aloud a narrative but rather, the storyteller creating a series of mental images associated with words. This on the other hand will make the audience stare, smile, or lean forward, eager to hear more.

Storytelling in Africa provides amusement, fulfills the curiosity of the African people, and imparts essential life lessons. It's essentially a participatory event for the entire community. In Ghana, storytelling has been a ritual for the people in the evening after a hard day's work. Telling the *yiyi* or *ananse* folktales assist children in maturing into responsible members of society. The psychological goal of exposing children to storytelling explains the practice of telling Ghanaian folktales. The oral tradition of storytelling makes it possible for a culture to pass knowledge, history, and experiences from one generation to the next. Furthermore, the narrations *"glitoto"* by the Aŋlɔ-Eve are accompanied with singing, drumming, percussion instruments, and clapping are examples of music and dance (movements, gestures and visual forms). These music and dances are supported with proverbial songs, which are utilized to

highlight the expression of the characters. These complements make the story session interesting and easier for the audience to comprehend and be awake during the session. Again, telling stories through music has become the medium through which stories have been widely enjoyed and accessed in the world.

To the African, music and dance is a passionate act in all indigenous societies. The dance accompanies almost every occasion or ceremony performed in African societies. During dancing, the various parts of the body are moved in line with the tunes and rhythms from the musical instrument. Consequently, the writer is of the view that the aesthetic values that are exhibited during these traditional storytelling sessions should be integrated into the classroom of storytelling in order for these children to acquire the knowledge, history, and experiences of their culture through oral tradition.

The classroom here simply means a learning space found in educational institutions of all kinds thus, from pre-schools through to the university. In most cases, the classroom storytelling approach can be used as an effective medium in the teaching and learning of pupils in both the lower and higher educational levels. Since people understand easier through stories, storytelling could be prescribed as a theatrical recipe in all institutions of learning; teachers could be taught the skills in other to impact pupils.

Background of the study

Aŋlɔ-Eʋe is a sub-group of the Eʋe people located at the south-eastern part of Ghana. Again, Aŋlɔ-Eʋe can be referred to as a dialect of the Eʋe language spoken in south-eastern Ghana,

covering the expanse of white sandy beaches of along the Atlantic Ocean, beginning from what is now known as the international border between Togo and Ghana; and due west to the eastern shores of the Volta River.

It is believed that, for centuries, Aŋlɔ-Eʋe, like any other Africa ethnic group has no written documents but rather relied on oral history. "Aŋlɔ- Eʋe people lived in oral societies for centuries before their language was transliterated, and storytelling as well as other verbal arts have a robust history and continue as vital forms of cultural production across West Africa" (Guerts, 2002, p.129).

A story which is a primary form of oral tradition is used in conveying culture, experience, knowledge and wisdom. Aŋlɔ-Eʋe stories inculcate values and the advantages of "correct" attitudes of honesty, integrity, accountability and transparency in everyday dealings. Traditionally, Africans have revered good stories and storytellers. Smith (1940) has described the uses of stories as "educative devices in traditional African societies," (p. 64). Stories are used not only to amuse and express feelings, but also to teach ideal forms of behaviour and morality.

This research focuses on Aŋlɔ-Eʋe storytelling and its cultural values. In addition, Aŋlɔ-Eʋe stories are accompanied with music and dance as part of the story and as interludes throughout the section. Also, "storytelling is a means of training the storyteller as a singer and these stories form a rich repertoire of the old songs composed many years ago" (Cottrell,

A. and Kumassah, A.T 2015, para.4). The songs performed during the storytelling are necessarily complementary and relevant since they reinforce the meaning of the stories.

Therefore, throughout the history of humankind and social development, educational institutions have been using storytelling as a tool for the transmission and sharing of knowledge and values, because it is a natural and yet powerful technique to communicate and exchange knowledge and experiences. Its application in the classroom is also not new.

Classroom here means a space where learning takes place uninterrupted. Behmer explains classroom storytelling as "a process where students personalise what they learn and construct their own meaning and knowledge from the stories they hear and tell" (Behmer 2005, p.4). Storytelling aids in the framing of children's thoughts, feelings, and social-cultural identities. Because the classroom is a structured institution, Curenton (2006) attests that, "stories have a clear beginning, middle and end. They are topic centred, tending to revolve around one central event and following a linear time line," (78).

Statement of the Problem

Traditionally, storytelling and its sessions in Aŋlɔ-Eʋe (like any other African ethnic group) is a means to entertain members and an opportunity for children to learn the cultural values and acquire public-speaking skills. Again, these stories are told through music and dance or the stories are accompanied with music and dance. And all these performances, largely, remain in our indigenous homes together with the aesthetic values, which these stories contribute morally to the upbringing of our children.

The researcher opines that in this part of the country, pupils are lacking these values and the few schools that engage their pupils in storytelling overlook other art forms that make them complete. Such art forms include the drumming and dancing sessions. This is depriving children from acquiring the knowledge, history, and experiences of their culture. A dance practitioner and a scholar Kwashie Kuwor (2013) also emphasized in his dissertation that, "due to these challenges, some Aŋlɔ-Eʋe youths in Ghana and in Britain are gradually being separated from their cultural heritage and therefore, losing cultural identity" (p. ii).

It is therefore necessary to integrate these values into the classroom in order to acquaint the current generation with their indigenous knowledge. These challenges have forced Omiyibi (1972) to add her voice by saying that "for these culture values to see preservation and continuity in contemporary times, an effective approach is through the medium of education" (p. 87). And integrating these values with general education ensures their continuity and possible revitalization.

Thesis Statement

Storytelling helps to maintain not only our cultural norms and values, but also our feeling of humanity. It fulfils a deep need for us to define ourselves through our stories, which are the shells of our societal seeds. Storytelling is probably as old as man's power of speech and as new as the words that cone from a teacher's lips today.

This study seeks to analyse the extent to which Aŋlɔ-Eʋe traditional storytelling as an art form and a means of expressing cultural values in order to document how music and dance

performances may be integrated into the classroom module of storytelling in Ghanaian schools.

Aims and Objectives

The objectives of the study are:

- To investigate the layers of Aŋlɔ-Eʋe music and dance in traditional storytelling and to document it for classroom teaching in Ghanaian schools.
- To explore, understand and appreciate the relevance of music and dance during storytelling sessions.
- To include music and dance performances with their aesthetics into the classroom storytelling sessions.
- To revisit the creative, performative, and educational contexts and processes of Aŋlɔ-Eʋe music and dance.

Research Questions

For better understanding of the project in focus, the researcher formulated the following research questions:

- How can Aŋlɔ-Eʋe storytelling be reconstructed and transformed into a classroom module?
- What role do music and dance play in Aŋlɔ-Eʋe storytelling?
- How would incorporation of music and dance in storytelling benefit the pupils educationally?

- What kind of experience should the teacher have in order to teach these traditional music and dances?
- How can these cultural values enrich classroom storytelling in schools?

Theoretical Framework

Orally, transmitted information inherited from past generations may be shared in both structured and unstructured contexts. It constitutes a major resource, which has been classified by many different scholars. Because most African societies like that of Aŋlɔ-Eʋe have oral, non-literary traditions, "they have succeeded in developing complicated and beautiful webs of eyewitness account, idioms, legends, folklore, stories, proverbs and myths for all conceivable circumstances," (Omolewa 2007, p. 599).

The Aŋlɔ indigenous verbal arts forms are performed orally and by the use of the body movements, words, sounds and songs. These arts include poetry, storytelling, dirges, lyrics, oaths, libations, incantations, appellations and proverbs.

This study looks at storytelling from the Aŋlɔ-Eʋe perspective beginning with the African Society as a whole. The researcher also focuses on the role of music and dance (body movements) in Aŋlɔ-Eʋe storytelling and how its aesthetics and values in the storytelling session(s) can be transmitted into an integrated classroom storytelling module.

Subsequent chapters will unveil the views of traditional storytellers from the communities and a teacher in the formal sector. Storytelling in the school curriculum, which is practiced as story-reading, existed over the years with little attention paid to the traditional music and dance sessions inclusion. Utley, Octavia emphasized that "storytelling is not the same as reading a story aloud or reciting a piece from memory," (Utley 2008, para. 2). Therefore much of the literature under review is based on general information about storytelling and African/ Aŋlɔ-Eʋe traditional music and Dance.

Literature Review

Literature review is "an important chapter in the thesis, where its purpose is to provide the background to and justification for the research undertaken" (Bruce 1994, p. 218). A comprehensive overview of storytelling in Africa specifically, Aŋlɔ-Eʋe (Ghana) storytelling as artistic device, is herein, outlined.

This research reviews relevant works on Aŋlɔ-Eʋe as a people, their history, music and dance and storytelling, to set a tone for how this phenomenon could be explored and integrated into classroom module for teaching.

Methodology

Methodology for this study adopted qualitative mode of inquiry with ethnographic field work. The researcher assessed Aŋlɔ-Eʋe music and dance performances in storytelling and using music and dance to tell stories both in the native soil and in urban and academic

environments. Furthermore, the research also delved into classroom storytelling including music and dance as a section of teaching and learning in schools. Currently, the curriculum by NaCCA (National Council for Curriculum & Assessment), places storytelling under the Creative Arts and in Ghanaian Language respectively, as a strand. Also, inclusion of the traditional music and dance curriculum in the Creative Arts allocates limited time to the activity with only a few hours of contact with the pupils and almost no practical. This gives the Ghanaian child little time and, to some extent, absolutely insufficient contact hours with their teacher in acquiring his/her cultural values and indigenous knowledge.

Again, my investigations into this phenomenon began several years ago through participation and observation of Aŋlɔ-Eʋe evening storytelling sessions in my locality with its inclusion of music and dance performances. Some academics believe that forecasting or describing the distribution of some attribute, rather than determining cause and effect, is a better way to go. [Qualitative] researchers might be interested in figuring out what a phenomenon means...by looking at how others perceive their own experiences.

Additionally, my participation and observation of Aŋlɔ-Eʋe music and dance in the areas like religious, ceremonial, economic, political and social contexts over the years significantly helped in my data collection and analysis. Formal field research was conducted intermittently between the months of January to April 2021 and these form my primary and secondary sources of data collection. This is how my data was acquired for analysis and deductions in the conclusion. Qualitative methodologies are designed to help researchers understand people and the social and cultural contexts within which they live. Examples of Qualitative

methodologies that are employed include interviews, focus group discussions, observations, and field notes.

Data Collection Methods and Instruments

METHODS	INFORMANTS
Semi- Structured interview	The leader of the Kaleawo group in Akatsi (Volta Region) was interviewed. Two community historians, two storytellers and two teachers were interviewed. Again, two Scholars in the field of storytelling were also interviewed.
Focus group interview	Few members of the Kaleawo storytelling group were interviewed as well as few pupils.
Observation	Kaleawo storytelling group were observed during their evening performances. The classroom storytelling session.
Documentary consultation	Lododo art foundation programmes and other publications were consulted.

Individual interview and observation: Instruments that were used for collection of data for this study included individual interviews and observation. Storytelling sessions were observed and documented through audio visual recordings. Few individuals in the group and village historians were also interviewed and documented in audio visual recordings.

Participant Observation

The adoption of the participant observation research approach, as explained by Creswell (2005), aimed at "gathering first-hand information by perceiving people and their intra-actions at the research site. Socializing and participating in their work activities, enabled the author to arrive at a definite and reliable conclusion drawn to represent a fair assessment of

the topic and its main objective" (p.4). In addition, other secondary sources of data were used to support the result of the research.

Field notes and diary: To serve the purpose of the chosen qualitative research design, I took field notes and kept a diary because I do not trust my memory and also to serve as back-up to video recordings.

Scope of the Study:

This research focused on random selections of schools in Aŋlɔ-Eʋe traditional areas located around the south-eastern parts of the Volta Region of Ghana. The schools were observed during their classroom storytelling sessions. .

I chose this traditional area for the study because it is representative of Eʋes (Aŋlɔs) in the southern-eastern part of Ghana. The study aimed at investigating the Aŋlɔs' traditional storytelling together with its music and dance and how these are used in the context of education. The selection of the Aŋlɔ-Eʋe traditional area as study site for the research was based on three relevant factors, namely: the richness of data, availability and easy access. Nevertheless, references are made to other ethnic groups as and when relevant to the study.

Limitations

The researcher encountered a few problems in the course of this study. The researcher observed that most teachers in Aŋlɔ-Eʋe communities are restricted to what they are to teach.

This is because, since the introduction of the new curriculum in 2019, not enough workshops were organized for these teachers and also no official textbooks were provided to guide the teachers.

Again, most teachers were unwilling to share the challenges they face in the classroom because they were afraid to be victimized by leadership.

In conclusion, chapter two focuses on Aŋlɔ-Eʋe history, culture and values, music and dance that are currently dominating in the mainstream and its styles. All related literatures are reviewed in chapter three and the fourth chapter talks about storytelling and education in Ghana. Chapter four unveiled the informal and formal education in the country, storytelling as pedagogy in the classroom, its significance and challenges confronting the process in the classroom and the need to fight for the tradition storytelling inclusion in the classroom.

Chapter five discusses various activities that happen on the field which includes interviews, participation, and observation. The last chapter which is Chapter six reflects on the entire project, observations made, summary and recommendations.

CHAPTER TWO

AƊLƆ-EƲE HISTORY AND CULTURE

Introduction

"When human beings come to live together in a particular geographic space and share a life, they would feel the need to establish a social framework within which they can function as human beings" (Gyekye 2013 p. 141). However, for this need to be fulfilled, Gyekye (2013) explains that "the community would evolve and nurture certain values, practices, institutions, a pattern of thought and ways of behaving" (p.141), hence the term culture. While some perceive that the term "culture" abounds and ranges from very complex to very simple, others think otherwise.

Culture impacts people's perceptions of themselves and their interactions with their surroundings in Africa and worldwide. Anthropologists consider culture as an important phenomenon that warrants its own field of study. Amponsah et al, argue that "culture as a phenomenon can be conceived as a continuous, cumulative reservoir containing both material and non-material elements that are socially transmitted from one generation to another" (Amponsah et al 2015, p. 50).

Judging from these perspectives, the chapter looks at the historical background of the ethnic group under investigation, its culture (classifications of the concept of Culture), and its values.

Subsequent paragraphs focus on Aŋlɔ-Eʋe traditional music and dance, its categorizations, and the style in Aŋlɔ-Eʋe mainstream Music and Dance.

Aŋlɔ-Eʋe History

Generally, the term Aŋlɔ-Eʋe refers to the people who occupy the landmark in south-eastern part of Ghana and who share a common dialect in an administrative region known as the Volta Region within the modern republic. "The Aŋlɔ-Eʋe traditional state is presently among a political union of a distinct nature created by the British government during the period of the historic Western European partitioning of Africa" (Kuwor 2013, p. 302). It was once known as the Gold Coast, but when it gained independence on March 6, 1957, it was renamed Ghana.

Aŋlɔ derived from the Eʋe term 'ŋlɔ' which means rolling up or folding into oneself. According to oral history, the Aŋlɔ-Eʋe people settled at their present home around the later part of the 15th century (1474) after a dramatic escape from *Ɖɔtsie*, an ancestral federated region currently within the borders of the modern state of Togo.

According to Kathryn Geurts, "the people of Aŋlɔ (ancestors) were living in a walled city of *Ɖɔtsie* and were then called *Dogboawo* and not Aŋlɔ. Most of their kings of *Ɖɔtsie* were benevolent, but then *Agokoli* took power later" (2003, p. 383). According to oral history, King *Agokoli* was a tyrant who took delight in tormenting his people. An example ordering them to make rope out of 'swish' or clay filled with thorns. This, the people found repellent, so they began plotting their escape. The day for the escape began with vigorous drumming. The men drummed to entertain and distract the soldiers while the women packed minimal necessary items into their *keviwo* (reed baskets).

Listening to some historians, I gather that the move from *Ɖɔtsie* is thought to be more of a flee from a city-wide regime change than a migration. These subsequent resettlements are

commemorated in an annual festival known *as Hogbetsotso Za* (Migrating from *Hogbe*). A dance anthropologist Kwashie Kuwor attests that "their journey from *Ɖɔtsie* to their present home was full of many challenges and experiences that needed to be documented and stored for their younger generations," (2013, p 41). Hence, the memory of all these revolutions has been deeply imprinted on the Aŋlɔ-Eʋe consciousness through oral tradition including stories, philosophical concepts, names, ceremonies, songs, and dances, et cetera, at a time when Western style documentation had not started in Africa.

However, according to Geurts "earlier settlements were established along seamless stretches of white sandy beaches of the Atlantic ocean, from what is now the international border between Togo and Ghana and due west to the eastern shores of the Volta river", ((2003, p. 383). Names assigned to some of the settlements - Keta, which means "*the head of the sand*," and Denu, which means "the beginning of palm trees" et cetera et cetera, echoed the natural endowment and beauty of the landscape they were to call home.

A director of the African music programme, University of California at Berkeley, C.K. Ladzekpo, opines that "the people of Aŋlɔ-Eʋe have various moral and societal values meant to regulate interpersonal relationship and to perpetuate the entire community. They have certain standards or norms to be observed," (Ladzekpo, 1995, p. 5). Again, nobody is permitted to deceive the other. In the pursuit of a common destiny, the weak, the strong, the young, and the old all form an integral whole in the complex fabric of existence. Trust, honour, compassion, sacrifice, and a desire to share some part of themselves with others are the most characteristic institutional outcomes.

Music or Dance-drumming which is an integral part of Aŋlɔ's community life is also seen as one fabric that ties the community together. It is an important necessity in the pursuit of the collective destiny, perhaps the essences of their shared experience have not been left out. Ladzekpo added that "everybody participates. Non-participation amounts to self-excommunication from society as a whole and carries with it severe consequences in a similar manner as non-performance of some civic obligations in other cultures of the world," (Ladzekpo 1995, p. 2). For instance, a person may be denied proper burial as a result of non-compliance with societal obligations.

The extent to which each individual participates, on the other hand, varies and represents a hierarchy of relative importance among the performers. The elders, who represent the chiefs and community leadership, are at the pinnacle of this system. The male elders are called *Uumegawo* and the female elders are called *Uudadawo*. Their primary function is to serve as a source of authority and counsel, ensuring that the community's and the entire traditional state's customs are followed in an orderly and systematic manner.

The composer occupies the second rung of the hierarchy *(Hesino)*, the master artist in charge of creating the distinctive texture that gives the dance-drumming technique its distinctive look. The lead drummer (*Azaguno*), another master of the arts man or woman, leads the entire ensemble in performing the different shared traditions of good dance-drumming.

The next level of the hierarchy includes: (a) *Tonuglawo* (ring-leaders), who are some more experienced players with leadership potential who motivate and exhort the performers as well as the performance arena, as well as providing them with role models to follow. (b) *Haxiawo* (assistant song leaders), who help the composer lead and direct the singing. (c) The whips of

the musical community who impose discipline and ensure community members' attendance and participation at every performance are known as *Kadawo.*

Supporting drummers occupy the fifth level of the hierarchy, assisting the lead drummer in the execution of numerous musical guidelines. The ensemble as a whole is at the bottom of the hierarchy. Their primary responsibilities include singing, dancing, and occasionally accompanying them with rattles and handclaps.

The sanctity of human life is the most cherished moral value among the Aŋlɔ-Eʋe. Taking a human life is taboo. This value is enshrined as an essential component of a normal state of mental health.

Aŋlɔ-Eʋe epistemology and cultural values

Before colonialism, Africans, like any other group with a shared identity and culture, had their own unique approach to learning and dealing with life's challenges. To gain an appraisal of Aŋlɔ-Eʋe epistemology, culture, and values, it is necessary for us to have an understanding of these concepts and their meanings. This will help us grapple with the issues I will be dealing with in this section.

To begin with, culture comes into being as a result of a people looking for ways of dealing with the various problems that arise out of human beings living together in a society. Gyekye (2013) explains in his book "Philosophy, Culture, and Vision" that "the problem of how to survive collectively, relate to and help one another leads to the formation of a communal way of life," (p. 141). Similarly, Ezedike defined culture in African context as: "the totality of

Africans' shared attitudes and abilities, as well as their art, beliefs, moral standards, and rituals," (as cited in Amponsah et al 2015. p. 50).

However, Gyekye's explanation reveals that "an attempt at regulating the behaviour of the members of the society to bring order, social harmony, stability, and peace to the society leads to the establishment of legal and moral codes," (Gyekye 2013 p.141). He further added that "the desire to express their creative talents and communicate their feelings leads to the creation of such art forms as music and dance forms" (Gyekye 2013 p.141). These artistic forms, however, have intrinsic value and connect us to others by sharing a story. It gives voice to the knowledge inside us about what it takes to find our joy.

The way the people look at the universe may lead to questions about its origin and beliefs in some ultimate being (or, beings) beyond the universe as worthy of reverence and worship: herein lie the beginnings of religion or the religious practice. The ideas or beliefs of the people concerning death and the hereafter lead to the kind of ceremonial practices on funerals that are institute for the dead.

According to Celestine Chukwuemeka Mbaegbu (2015), "Since the conclusion of the Cold War, Africans have been motivated to show the world that they are "black and proud of it," as well as to show the world that Africa is not a blank sheet in the world's history," (p. 176) contribution to rich cultural values and heritage, and this means that African values can still make an important contribution to the world". Gyekye reflects his views on this phenomenon:

> "The culture of a people is their total way of life: it is seen in their views about what they hold to be most desirable for their lives (i.e. values), in their perceptions of the universe and the postulation of some ultimate being or beings considered worthy of worshipful reverence and

> obedience, in the ways they regulate their social and personal relations, manage the affairs of their style (i.e., their system of politics), and educate their children, in their style of architecture, in their habits and customs, and their system of reward and punishment". (Gyekye, 2013 p. 142).

Kaphagawani & Malherbe construed epistemology as 'the study of theories about the nature and scope of knowledge, the evaluation of the presuppositions and basis of knowledge, and the scrutiny of knowledge claims," (Kaphagawani & Malherbe 2002, p. 220). African indigenous knowledge continues to have a deep and important impact on individuals of African descent's lives, behaviour, and thinking. "The culture of a people is what marks them out distinctively from other human societies in the family of humanity," (Idang 2015, p. 97). Having looked at various scholars' definitions, I may then concluded that, culture, in its broadest sense, refers to a collection of characteristics and characteristics that distinguish a group of people from other groups or societies. Language, attire, music, work, arts, religion, dancing, and so on are all examples of these peculiar characteristics. People's social conventions, taboos, and values are also discussed.

The word value, is defined by Longman's Dictionary: 'as a standard or idea that most people have about the value of good qualities, quality is something that makes something helpful, useful, or desirable, a standard or notion that most people have about the worth of excellent qualities" (as cited in Opoku, M. A. 1970, p.42). To explain it in simple terms, values are beliefs that are held about what is right and wrong and what is important in life. A further study of values rightly belongs to the discipline of philosophy.

Idang in his article, African Culture and Values states that "axiology as a branch of philosophy deals with values embracing both ethics and aesthetics", (Idang 2015, p. 98). This is why philosophical appraisal of African culture and values is not only apt and timely but

also appropriate. Again, while great aspects of our culture should be practiced and handed on to future generations, harmful aspects of our culture must be abandoned in order to produce a more progressive and dynamic society. Having realized the concept and meaning of epistemology and its establishment in the place of cultural values, I will then want to bring it down to the Aŋlɔ-Eʋe context. "A culture is an embodiment of different values with all of them closely related to each other. That is why one can meaningfully talk about social, moral, religious, political, aesthetic and even economic values of a culture," (Idang 2015, p. 103).

We will therefore take a look at some of these cultural values one after the other and see how beneficial they are to humanity.

Eʋe Culture values	**Translation**
Nyatefe kple anukwaretoto	Truth and honesty
Tsɔtsɔke, nutifafa kple dekawɔwɔ	Virtues of forgiveness, harmony and peaceful co-existence
Bubu na ametsitsiwo	Respect and honour for elders
Detso le me na fomeawo kple nɔ vi wo	Regard and appreciation for one's family and benefactors
Dekawɔwɔ kple adzɔdodowo	Unity and cooperation
Dokuidzidudu	Self-control and courtesy
Nuse le dekawɔwɔ me	Unity in strength

Moral Values

The Eʋe culture is based on strong moral principles. It contains a set of beliefs and rituals that everyone should follow in order to live a long life and avoid inflicting curses on themselves and others. Adultery, murder, thieving, and other sorts of immoral behaviour are fiercely forbidden, and if a suspect disputes a charge, he will be taken to a soothsayer or forced to sign an oath to prove his innocence. For instance, in Eʋeland, *agbadada* (ordeal of spiritual enquiry) is very popular as a method of establishing truth or for crime detection. The soothsayer who specializes in using a fowl to apprehend a suspect revolves a fowl on the

suspect's head severally with incantations. After several attempts, the fowl is left on the ground and if it dies, then the prime suspect is found guilty and punished as customs demand. The prospect of being subjected to such an event, or of being stripped naked and paraded around the neighbourhood as in the case of stealing, effectively deters crime of any kind.

Aŋlɔ-Eʋes, like other African societies have proverbs and wise sayings, which constitute a rich repository of wisdom. The proverbs warn Africans against evil conduct. According to Mbiti (1977) they are "therefore a major source of African wisdom and a valuable part of African heritage" (p. 8). Aŋlɔ culture has moral rules that forbid harming a foreigner or a stranger, a kinsman, a relative, and an in-law, Except when such a person is involved in an immoral behaviour; in that case, it is best to avoid such a person, and even when they die, their bodies will not be honoured with a proper burial in a coffin and cemetery.

Social Values

Social values can simply be seen as those beliefs and practices that are practiced by any particular society. These values are implicit guidelines that provide orientation to individuals and corporations to conduct themselves properly within a social system. Idang (2015) explains that "The society has a way of dictating the beliefs and practices that are performed either routinely by its members or performed whenever the occasion demands" (p. 103). As a result, we have unique festivals, games, sports, and dances in our community. These tasks are undertaken because they are deemed vital. Some social values, particularly in African culture, are inextricably linked to religious, moral, political, and other values. In traditional African society such as Ibibio land (Nigeria), Idang opines that:

> "festivals which were celebrated often had religious undertones - they ended with sacrifices that were offered to certain deities on special days

> to attract their goodwill on the members of the society. Social values are backed by customary laws. They comprise of those traditional carnivals that people see as necessary for their meaningful survival. Let us illustrate with an example: the new yam festival as practiced in Ibibio land has a way of encouraging hard work and checking famine. It was a thing of shame for any man to buy yams for his family within the first two to three weeks after the festival. Doing so would expose a man as being too lazy. These festivals discipline society because nobody is to do anything when it is not time. For instance, new yam could not be eaten until the new yam festival has been celebrated," (2015, p.103).

Economic Values

Economic values of the traditional Aŋlɔ-Eʋe society are marked by cooperation. The traditional economy, which is mainly based on fishing and farming, was cooperative. For instance, friends and relatives would come and assist in fishing or doing farm work not because they will be paid but so that if they need such assistance shortly, they will be sure to find it. Children and youths were seen to provide the main labour force. That is why a man took pride in having many of them, especially males. Idang (2015) stated that "the synergetic nature of the African society is what made two or more individuals pool their resources together and uplift each other economically through the system of contributions" (p.106), which in Eʋe we called *"esoɔdzordzor"*. This contributes to togetherness. Apart from this, in the olden days, Individuals even collaborated in the construction of dwellings and other activities for the benefit of their fellow members. When one of them was in trouble, the entire group rushed to assist him or her. As a result, we can declare without fear of dispute that the old Al society's economic ideals were founded on hard effort and cooperation.

Aŋlɔ-Eʋe Music and Dance

Aŋlɔ-Eʋe Music and Dance like other African ethnic groups are one of the major areas Africa is contributing greatly to world civilization and recreational facilities, and that "Africans are notoriously music lovers," (Mbaegbu 2015, p. 176). Music and dance in Africa permeate into

all the various aspects of their lives. According to Mbaegbu, “various African writers have highlighted this aspect of the cultural life of the Africans by saying that music has rooted itself in African culture so much so that it has become part and parcel of their everyday life,” (2015. p. 176). Aŋlɔ Music and dance are two of Eʋe culture's most enduring characteristics. The Eʋes use singing, drumming, and dancing et cetera to express their emotions. Music and Dance to the Aŋlɔ-Eʋe is a passionate act as it is in all indigenous African societies. They accompany almost every occasion or ceremony performed in African societies. Doris Green articulated that “the concept of traditional African music is a source of communication and history retold through sound,” (1985, p. 406). Besides, traditional African music consists of numerous drum signals and drum languages, probably, as numerous and diversified as the people and languages of Africa.

According to Mbaegbu (2015) “the African is jovial, light-hearted, emotional and sensitive to music”. Hence, it's no surprise that his manual labour, leisure time, suffering moments, and so on is all punctuated by music." (For example, when a child is born, he or she is welcomed into the community with dancing, celebrating, and jubilant songs.) In both happy and sad times, the same music plays. Again, the ceremony of a genius in any sphere of human endeavour, at funerals, launchings of all sorts, initiation ceremonies and even in battle and contests including the field of soccer, music dominates the life of the African.

Green (1998) articulated that, “the concept of traditional African music is a source of communication and history retold through sound and they consists of numerous drum signals and drum languages probably as numerous and diversified as the people and languages of Africa,” (p.13). These drum signals which are played by the lead drummer are used to send

messages, draw attention to themselves, and summon people. Drum languages are employed as a means of communication or as a dancing accompaniment.

During dancing, the various parts of the body are moved in line with the tunes and rhythms from the musical instrument. The drum is used in all cases during a dance. Green argues that "in Africa, dance does not exist without music, or some form of accompaniment. However, the inverse of that statement is not true; music does exist without dance" (1985, p. 407). Traditional African dances are more than movements or visual art that exists in time and space. "Dances in Africa portray activities of daily life, war, and peace, farm work, joy and sorrow, domestic work and others" (Annor et al, 2011).

Furthermore, Justice Stephen Gbolonyo reveals that "Ewe music in particular and African music, in general, has been known for its complex instrumental, drumming, dance ensembles, and rhythmic traditions," (Gbolonyo 2009, p. 17) through two main ways: The first is from subjective and limited descriptive reports by explorers, colonial masters, missionaries, traders, and others who were drawn to the "exoticism" of this musical tradition in the late 19th and early 20th centuries; the second is to more professional and research-based studies by scholars from various fields.

To the Aŋlɔ-Eʋe, Music, and Dance is a holistic art form that is a pivot around which collective community life revolves. Music and Dance as art forms have significantly become involved in the "process of self-reflection and identity construction," (Kuwor 2013, p. 28) to the people of Africa. However, this unique art form has never been free from colonial and Western influence.

Dance, for instance, through the eyes of their early anthropologists, African conquerors misread African dance and frequently employed foreign techniques to measure it, resulting in a lack of understanding of its fundamental features.

The following excerpts illustrate typical trends of the early accounts. In Gbolonyo's dissertation, A. M. Jones quotes a characterization by John Ogilby as he describes a music-making scene among the Eʋe as:

> "They have great inclinations to dance; so that when they hear a Drum or other instruments, they cannot stand quiet, but must show their skill. They meet usually in the Evenings to Revel; while some Dance, others play upon instruments, as Copper Panns, struck with Buttons [batons?] or Drums made from a hollow tree, and covered over with a Goats Skin or such like barbarous Musick. They dance commonly two and two together, leaping and stamping with their Feet, Snapping their Fingers and Bowing their Heads one to another; some have horses tails in their hands which they cast one while upon on Shoulder, and one while upon the other; others with Wisps of Straw in their hands, which they let fall, then again suddenly reaching it, they cast it up aloft, and catch it in their hands. This Dancing having continued an hour or an hour and a half, everyone returns home. The women in the Kingdom of ARDER, at the east of the Gold Coast, are so addicted to Dancing, that they cannot forbear upon the hearing of any Instrument, though they are loaden with one Child in their Belly, and another at their Backs, where they commonly carry them (as cited in Gbolonyo 2009, p. 18).

The above statement explains one conspicuous element of the later works which is the level of attraction to Eʋe drumming and rhythm. Gbolonyo (2009) added that some scholars noted this attraction as he cited David Locke "African polyrhythmic drumming has long fascinated ethnomusicologists," (p. 20). This applies specifically to the drumming of the Eʋe-speaking people in West Africa who are subjects of several lengthy studies and whose performance, is being taught in many schools in the United States. "Although this music has been well studied, a coherent system of its basic rhythmic principle has yet to be developed. Indeed some of its most fundamental concepts are still the subject of vigorous debate" (Gbolonyo

2009, p.20). Dor, one of the few researchers whose research focuses on components of Eʋe music other than rhythm and drumming added: "Although the vocal genre of Eʋe music constitutes an integral aspect of the tradition's peculiarities, the vibrancy of Eʋe drumming continues to entice most researchers to focus on rhythm, while pitch-related components of Eʋe music have been relatively neglected." (as cited in Gbolonyo 2009, p.20).

To Africans, music and dance are inevitable and require in-depth studying, understanding, and appreciation of the entire culture of the African people; it is life in action and the performance is therefore vigorous and life-enhancing. Music and Dance vary from simple to complex patterns when it is performed during harvest, hunting, festivals, birth, puberty, marriage, and funeral celebrations. Music and dance to the Africans are inspired by natural events, everyday life, religious themes, experiences, beliefs, and attitudes. "Music and dance contribute to the integration of society by expressing social organization, validating instruction, perpetuating values and promoting group solidarity".

According to Pearl Primus an African-American, "African dance is basic, vital! For her, it is the source, the well from which she draws inspiration for the creative work" (Primus n.d., p. 4). To add to that, "Dance in Africa is not a separate art form, but rather an integral element of everyday life," (Primus n.d., p. 4). In traditional society, the dance alongside music is a way of expressing the lives of its people, their hopes and fears, their antagonisms and comradeships, their religious beliefs, their joys, and their reaction to group or individual tragedies. Music and Dance of the Aŋlɔ-Eʋe, as part of Africa, are classified into different categories:

Religious and initiation music and dance

As the name suggests, these are dances performed for their religious purposes: to communicate with the gods and to bring blessing. The Aŋlɔ-Eʋe believes that natural forces can be manipulated by human beings through the use of particular spiritual knowledge. Nii Yartey states, "African cosmology reflects a continuity of experience and the reoccurring relationship between the past and the present, the ancestors and the living; the unexpected and the familiar", (as cited in Kuwor 2013, p. 153). As a result, Kuwor, (2013) adds that "there is this perception in Aŋlɔ-Eʋeland that, the constant interaction of these forces, which at times affects human existence in negative ways, compels humankind to gain the spiritual knowledge required in dealing with such situations," (p. 153).

Further explanation gathered from Kuwor's dissertation on this aspect is that "these rituals are usually placed on the top list of the Aŋlɔ-Eʋe hierarchy of values" (Kuwor 2013, p. 154). It is vital to highlight that these ceremonies cannot be carried out without the accompaniment of music and dance. Cult dances, religious dances, and ritual dances are all terms used to describe dances that are performed in conjunction with religious rituals. Examples of cult dances in Aŋlɔ-Eʋeland include *Yeve, Efa, Kɔku, Fofui, Hɔŋgbato, Blekete* and *Atigeli.* "Among these examples, *Yeweh* dance appears to be more encompassing than any other religious dance in Aŋlɔ-Eʋeland", Kuwor notes. (Kuwor 2013, p. 154).

Social or recreational music and dance

Drumming and dancing are usually produced for the sake of pleasure and recreation by society's younger members. "Such dance includes *Agbadza*, *Adowa*, *Kpanlogo*,

Borborboo. They serve to bring the African youth of both sexes together in a clean atmosphere which results in marriages" (Opoku 1970, p. 6-7).

Agreeing to Doris Green, "Traditional African Music and Dance is the integrated art of movement that is controlled by her music which is governed by her languages. African dance is not like any other form of dance. Its relationship to music, hereby language, is what chiefly distinguished it from any other art form". (Green 1985, p. 406).

In Africa, likewise in Aŋlɔ-Eʋe land, children are introduced to music and dance at an early age through routine exposure and being integrated into almost all social events. This shows that music and movements in indigenous dances such as *Agbadza*, *Gahu*, and *Kinka* advance the children's abilities to independently create, perform, and acquire skills in morality, character, economic activities, and values or norms of the culture. To some, music accompanying dance is considered the prime feature in performance but while music is not just an accompaniment, it plays a pivotal role in aiding the learning of African dances.

War Music and dance

Following Kumassah, as cited in Kuwor's dissertation, "*Atrikpui*, their first war dance was used, first, to invoke the warriors' spiritual, emotional, and physical preparedness to engage in battle"; (Kuwor 2013, p. 154) and second to celebrate with heroic songs and body movements that reinforce messages being communicated through drum languages and chants that replicate the various verbal powers that were employed during the war.

Currently, Aŋlɔ State can boast of war music and dances such as *Atrikpui, Atsiagbekor, Adzogbo, Gadzo,* just to mention a few. In the traditional setting, according to

Kuwor, "all these war dances are done strictly by men, allowing women to assist in the provision of music in a form of singing and hand clapping" (2013, p. 151).

Having discussed the various forms of music and dance in Aŋlɔ-Eʋe culture, it is important to acknowledge that what music and dance mean to the Africans is wide and varied. "Each dance form represents a particular cultural expression education and expression oneself" (UClan 2019, p. 2). One must remember that within each main geographical placement, there exists a multitude of sub-structures each having its unique technique, style, and signature that reflects the culture of the movement base. Mawere Opoku pointed out that "a study of the African Dance is a study of its peoples," (Opoku 1970, p.7).

Aŋlɔ-Eʋe Mainstream Music and Dance styles

Style is defined "as a mode of expressing thought in language characteristic of an individual, period, school, or nation, a custom or plan followed in spelling, capitalization, typographic arrangement, and display;" Webster's New Encyclopaedia Dictionary (as cited in Amegago, n.d., p. 100), a mode of dressing; or a distinctive, characteristic manner or method of acting in a performance, especially per some standard. Similarly, Random House College Dictionary defines it as "a particular kind, sort, or type regarding form, appearance, and characteristics; or a particular, distinctive mode of action or manner of acting; or a mode of living, expression, thought, writing, or speaking that is characteristic of a group or a person; or a fashion", (as cited in Amegago n.d., p. 100).

"Over the years, African societies, in particular, that of the Eʋe , have developed various music and dance forms as a way of re-enacting and documenting their cultural experiences and values, fulfilling their artistic desires, and responding to their environmental conditions",

(Amegago n.d., p. 103). The Music and dance in a traditional society is a way of expressing the lives of its people, their hopes and fears, antagonisms and comradeships, beliefs, joys, and reaction to group or individual tragedies.

Because of the above, some repertories of the Aŋlɔ-Eʋe music and dance have been projected to the mainstream of performances such as: *Agbadza, Adzogbo, Atsiagbekor, Gahu* and *Gota.* These repertories are found in the curriculum of some institutions at the second cycle and tertiary levels in the country.

Agbadza

According to oral history, *Agbadza* as one of the oldest Eʋe music and dance forms/styles is believed to have originated from the old military dance called *Atrikpui*. Describing *Atrikpui* dance, Kuwor noted that "this is a dance whose movements are purely military gestures that use the handling of such props as a sword, gun and horsetail with stamping of feet and cross swinging of arms all of which go with strong contraction and release of the torso" (Kuwor 2013, p. 81). It then had developed chronologically to become a piece of social or popular or mainstream music and dance. *Agbadza* drum rhythm and movement can be practiced or learned using numerical terms and it is performed as well as taught in Eʋe communities of the Republic of Ghana, Benin, and Togo. Similarly, Amegago in describing *Agbadza* style, explains that "the dance is characterized by the positioning of the hands by the sides of the body (at the waist), the contraction and release of the upper torso along with the expansion of the hands' movement downward and back to place". Meanwhile, "the feet maintain timekeeping steps one at a time basically tapping on the regular beat or what is widely known as the pulse" (Kuwor 2013, p. 85). Doris Green in discussing the cultural significance of African dance forms confirms this

role of the feet. She writes: "In dances such as *Agbadza, Atsiagbekor, Gahu* and *Kadodo*, the feet acting as timekeepers is evident" (as cited in Kuwor 2013, p. 85).

Traditionally, *Agbadza* is categorized into two main types thus the fast and the slow *Agbadza.* The fast *Agbadza* according to Kuwor (2013) "is mostly enjoyed by the youth. They have the energy and vitality to do it" (p. 96). Sometimes two dancers challenge each other in the field of *Agbadza* dance. For instance, the two dancers keep doing this vigorous torso movement continuously until one of them bows out making the other the winner.

The slow *Agbadza* is performed while relaxing in timing. And because of its slow nature, the older people find it more comfortable to do. Explaining the slow type of *Agbadza*, Kuwor attested that, "the slow *Agbadza* gives the dancer enough time to coordinate movements from the various body parts including the hands, arms, shoulders, head, the pelvic region, legs and feet in a rhythmic motion that corresponds to the strong contraction and release of the torso" (Kuwor, 2013, p. 95-96).

Adzogbo

Adzogbo music and dance as a war dance "originated among the Fon-Eve of the Republic of Benin (Dahomey) during the seventeenth century as sacred, religious music and dance and was also performed within the context of communal defense" (Amegago). It is now performed on many social and ceremonial occasions and is taught by special groups in some Eve communities and schools in Ghana and, some institutions abroad.

Generally, *Adzogbo* has two main parts. *Kadodo* as the first part is performed mainly by women as curtain-raisers. "It's elegant, graceful and charming arm gestures contrast with the

taps and hops of the leading foot" (Ghana Dance Ensemble). Atsia, the second part, is performed by strong able men who respond to the energetic demands of the vigorous music. Atsia is a series of dances in which the men show their agility toughness and virtuosity. Some movements performed are motifs from the arms drill of the French colonial soldiers including leaping over the wooden horse, wrestling and boxing. Formerly a war dance, it has now been adapted as a social or recreational dance.

Atsiagbekor

War has, for centuries, defined the status and aspirations of societies and individuals. *Atsiagbekor* is a medley of dances performed after a successful battle to demonstrate to people at home symbolic movements of the battlefield. To watch *Atsiagbekor* is to watch scenes that have their original forms in these battles fought long ago. The dance is made up of choreographed inventions based on regimental movements. These are a serious expression of prowess, suffering, and hardship by a people who once fought battles through hostile territory in search of peace. *Atsia,* like the Twi Akyea, means to "show off" or to "strut your stuff". The dancers tend to show off with movements that display agility, strength, and pride. The Ghana Dance Ensemble presents it in a slow and fast format.

Gahu

Gahu origins are intriguing as the dance comes to Ghana from Nigeria via Benin, *Gahu* originated from the Yoruba of Nigeria. It is spontaneous and gay. The Dance derives its name *Gahu* from the Fon language of Benin meaning "money dance." "Ga", means money or very important personality and "Hu" ("ʊu" in Aŋlɔ-Eʊe) refers to drum or musical type. The dance is flexible, light-hearted, and is shared between couples. There is a studied coyness as the girl moves away from the advance of her partner.

Executed in a circle it is also communal and delightfully flirtatious. *Gahu* is a cult dance from the Republic of Benin. This dance is used mainly as a means of expressing gratitude to the cult after one has undergone an ordeal to show and justify the power of the cult. *Gahu* has been absorbed into the Eʋe tradition of south-eastern Ghana and is performed by both men and women.

Gota

Gota music and dance form originated from the republic of Benin and is broadly performed among the Eʋe youths of Benin, Togo, and Ghana. Some researchers trace its origin to the Kabye ethnic group but this is liable to further investigation. Nowadays, *Gota* is also performed by neighbouring groups such as the Ga and the Akan. It is taught in some Ghanaian elementary and secondary schools and in the school of performing arts, the University of Ghana. The stylistic features of *Gota* include the use of percussive gourds which are semi-hemispherical and turned upside down in bowls containing water, which produce a distinct rounded timbre; the positioning of both hands in front of the torso while performing the basic dance movement (as opposed to the usual positioning of the hands sideways, as in the Eʋe *Agbadza* dance); the movement of both hands and feet from backward to forward simultaneously, and the featuring of youths' social themes, domestic chores and games. Nowadays, some *Gota* groups in Ghana use *atsimeʋu* or *sogo* as a lead drum, and combine *kagan* and *kidi* or *kidi* and *sogo* as supporting drums while others combine the traditional (calabash) gourd vessel drums with some of the Eʋe drums.

Conclusion

This chapter has highlighted the history of Aŋlɔ-Eʋe, the concept of epistemology, culture and values. The chapter established the origin and present location of the Eʋe people, which

could be traced back to the years between 13th to 15th centuries. The current location of the Aŋlɔ people is a result of the wicked leadership of king *Agokoli.* "Among the Aŋlɔ-Eʋe, the totality of their existence is perceived as a concentrated journey that is realised through various segments such as their spiritual life including a moral state of living, their political life and their socio-cultural life" (Kuwor 2013, p. 149). It is therefore necessary to enforce the tradition of drumming and dance in our societies.

Again Aŋlɔ-Eʋe music and dance is the tool employed in exhibiting the various rites that are performed in the society as well as those involved in the chiefs' palaces, which are the war dances and royal dances. Idang (2015) pointed out that "Since values are an integral part of culture and culture is what defines a people's identity, then the values that a people hold are what differentiate them from other people" (p. 108). It appears that cultures strive to preserve the values that are vital for their people's existence. Close kinship relationships, for example, are prized among Africans.

The civilization's synergetic component, which allows people to collaborate to build houses and farms, is diametrically opposite to the Western individualistic paradigm. It was not uncommon to see a neighbor, friend, or family member reprimanding a misbehaving youngster whose parents he or she knew back in the "good old days," as some would put it. This was based on the true belief that raising a well-behaved child would benefit not only the immediate family, but the entire society. In the same line, it was thought that if the child turned out to be a failure, not only the immediate family would bear the brunt of his annoyance, but also neighbours, friends, and acquaintances. However, people are increasingly adopting nuclear family forms and the Western individualistic lifestyle. A friend

or neighbour who tries to correct a misbehaving child will be asked, to his chagrin, "What is your business?" in no time.

CHAPTER THREE

LITERATURE REVIEW

Introduction

This chapter reviews relevant sources of literature of the various writers on storytelling in general, who becomes a storyteller, Aŋlɔ-Eʋe traditional storytelling and some restrictions during the performance, the structure of Aŋlɔ-Eʋe storytelling, and telling stories through music and dance. I therefore considered the following materials relevant to my study; Tordzro (2018), Iseke (2013) and UClan (2019). Other materials that were consulted include Jo-ann Archibald and Q'um Q'um Xiiem (n.d), Passi (2019), Omolewa (2007), Elder (2017) and Ikyoive (2011).

Much of the literature reviewed for this study focused on the Aŋlɔ-Eʋe *Glitoto* (storytelling), by examining its traditional structure, Music and Dance in Aŋlɔ-Eʋe *Glitoto,* "*Glimeha*" (Embedded songs) and "*Glimedeha*" (interlude). The final part of this chapter will outline the act of storytelling through music and dance and profile some of the instruments used.

The act of storytelling is also, sometimes, an act of history. "Through an engagement with memory involving both recollection and improvisation and the process of narrative translation, the figure of the storyteller has assumed an active role in the crafting of both personal and collective accounts of history," (Ikyoive 2011, p: 3). Over the past decades, there has been a wave of widespread structural change within our global society following the onslaught of rapid urbanization. This, to some degree, has caused a decline in the quality of indigenous traditional values and morals practices.

By tradition, Africans have valued good stories and storytellers, much like most people around the world who are rooted in oral cultures and traditions. Ancient writing traditions do exist on the African continent, but most Africans today, as in the past, are primarily oral people, and their art forms are oral rather than literary. Storytelling is not a one-man show. Everyone is involved in the act of storytelling consciously or unconsciously. No one in the world can deny ever telling a story. No day passes, no second and no moment without human beings narrating one form of a story or the other.

Citing a scenario from Whitehouse article,

> "Rhode Island storyteller Marc Joel Leavitt once told me a story that went something like this: In a small village in Africa some years ago, anthropologists were interested in the impact of modern society on a remote tribe of people. The researchers decided to place a TV in the middle of the village and observe the tribe's reactions to it. The villagers were amazed and were observed watching the TV almost all day and night. After a few weeks, though, the crowd became smaller and smaller until, after a month, hardly anyone stopped to watch the TV shows. A researcher asked one of the villagers about it. The villager replied, "Oh, we like it just fine but we'd rather listen to the village storyteller." "But, "replied the researcher, "the TV has lots of stories from all over the world." "Yes, that's true." "Then why would you want to listen to the storyteller rather than watch the stories?" The villager didn't hesitate in her reply: "Because the storyteller is talking to me" (Whitehouse 2015, p. 1).

Storytelling is one of the most basic instruments used by humanity as a medium to expressively communicate an idea, relate a message or describe an event to one another. Because human beings are a historical species they continually engage themselves in the act of telling stories of things that have happened, things they see happening, and things that will happen. Among Aŋlɔ-Eʋes, storytelling, Gli-toto, is the preserve of the traditional healers and diviners. There is the edict that 'Wo me to'a Gli le bokor feme o', to wit – it is sacrilegious to

tell stories in the diviner's presence. They are the weavers and originators of all stories. Brer Rabbit stories are believed to have been an acolyte of a priestly diviner. The *bokor* uses allegorical stories to impart knowledge and lessons, values and historical events. Most Aŋlɔ-Eʋe stories are allegorical in nature and leave you with a lesson at the end. The Biblical story of the God who is the creator of the world laid the foot-map towards storytelling. Inquisitive as we are, we tend to ask HOW? Genesis, the very first book of the Bible keeps reminding us of God's creation process. For instance, God said: let us make man in our image and likeness. This is God telling us a story of what he wants to do. God began with the oral form of storytelling which he passed unto man and the Bible has become the written story of whatever that ensued between God and man.

Storytelling requires an audience: "hearer-spectator" who either doesn't know the story being told or is eager to hear it again with new details or fresh expression. Storytelling thus generates elements of character impersonation – the creation of voices, gestures, and facial expressions that reflect the personalities of the individuals portrayed and seek means to convey character emotions to the hearer-spectator. It also seeks to entertain, and thus it provides a structured story, rather than a random series of observations which makes the narrative flow to compel audience engagement through suspense, varied graphic details, and a calculated momentum of escalating events that, in theatre will be called a plot. We can see all of these features in great storytelling today, both in surviving tribal cultures and in modern storytelling performance.

Music and dance as another form of art rely on storytelling to make their message known. Many stories have survived today because of their immense engagements in music and dance. Music and dance have become the medium through which stories have been widely enjoyed

and accessed in the world. In Africa and other parts of the world, stories are told through body movement and gesticulations with it accompanied music. For instance, many choreographed dances today in Africa and many parts of the continent constitute well-crafted stories of events, problems, and challenges in society. The entertainment aspect of dance attracts audiences who watch and in the long run learn lessons been enacted. Africa traditional music narrates more emphatically stories of the traditional African life and through which modern music has today found favor. Traditional African music made use of chants, poetry, et cetera as a form of telling its story.

African Storytelling

"Africa is a large continent made up of many countries each country having its own unique diverse cultural mix. African arts are works produced in Africa and have African characteristics" (UClan 2019. p. 1). Though some of the works executed in Africa were for secular use, most of them served religious purposes. These arts are associated with the religious beliefs and cultural life of the people.

Historically, before western methods of writing and recording became commonly adopted through interaction with western colonial masters, indigenous knowledge, skills, beliefs, and histories of the Africans were handed down to the next generation through a "highly developed oral tradition that incorporated stories, music, movement, and dance as well as other creative forms like textiles, sculpture, and architecture," (as cited in Tordzro 2018, p.53).

Tordzro (2018) posits that "before the arrival of Television in every home and more recently the presence of mobile phones in the hands of every young person, children in every

community enjoyed the popular daytime or night time activity of storytelling" (p.53) led by older members of their families and communities as much as they enjoyed stories told by children among themselves. Nevertheless, traditional storytelling is believed takes many forms including folktales, dramatic narratives, song, movement and dance, images used in textile, sculpture architecture, and handicrafts.

Utley (2008) argues that, storytelling is retelling a tale to one or more listeners through voice and gestures, and it is not the same as reading a story aloud or reciting a piece from memory (para. 1). Additionally, this storytelling's an ancient art and was/is part of our basic human instinct and whenever we learn, we try to share it with everyone we can find. Deacon and Stephney attested that "Stories are a key part of our rich legacy of intangible heritage: language, memory, ritual, traditional knowledge systems, practices, et cetera" (Deacon and Stephney n.d. p. 2). They continued that "the stories help us to develop imagination by introducing new ideas into the world" (Deacon and Stephney n.d. p. 2) and the folktales or stories play a vital role in our growth and development.

Through an engagement with memory involving both recollection and improvisation and the process of narrative translation, the figure of the storyteller has assumed an active role in the crafting of both personal and collective accounts of history. "Elders who remember ways of learning the oral traditions from their ancestors, being on and with the land, and helping the younger generation learn from and with Indigenous traditional and lived stories," (Jo-ann Archibald and Q'um Q'um Xiiem (n.d) p. 233). Even though ancient writing traditions do exist on the African continent, but most Africans today, as in the past, are primarily oral peoples, and their art forms are oral rather than literary. The Oral Arts of Africa are rich and

varied, developing with the beginnings of African cultures, and they remain living traditions that continue to evolve and flourish today.

Every human culture in the world seems to create stories (narratives) as a way of making sense of the world. Its concept entails the development of storied memory, the living of storied lives, the disruption of memory stories, and the awakening and resurgence of storied memories. “Ideas about fantastical worlds being able to tell a story that audiences will enjoy, remember, and engage with, is both compelling and difficult to accomplish,” (Jo-ann Archibald and Q’um Q’um Xiiem (n.d) p. 233).

Some familiar features of the folktale, a common kind of story around the world, for example, can be discerned in Tortoise and the Birds, an Igbo folktale recounted Chinua Achebe’s acclaimed 1958 novel Things Fall Apart:

"…it is only the story that can continue beyond the war and the warrior.
It is the story that outlives the sound of war drums and the exploits of brave fighters.
It is the story . . . that saves our progeny from blundering like blind beggars into the spikes of the cactus fence.
The story is our escort; without it, we are blind.
Does the blind man own his escort? No, neither do we the story;
rather it is the story that owns us and directs us."
--Chinua Achebe, Anthills of the Savannah (1987)
"I will tell you something about stories....They aren't just entertainment...
They are all we have...to fight off illness and death.
You don't have anything if you don't have the stories."
--Leslie Marmon Silko, epigraph to Ceremony (1977)
(as cited Agatucci C. 2010, para. 1)

They often use percussion instruments, masks, and costumes to entertain while telling their stories. Audience participation is most often an important part of African Storytelling.

Secular tricksters like the Spider often project the kinds of evil forces and bad behaviours against which the human community must contend to survive and which must be kept in check. This goal is rehearsed and achieved in communal performances of African proverbs and folktales, wherein the trickster's bad anti-social behaviours are usually punished, and the evil forces unleashed are controlled or defeated. Thus, for example, recounting Spider stories in African communities can function to reaffirm the priority and wisdom of the community, reassure its members that balance and harmony can and should be restored and that the community will survive and prevail.

In modern times we tell tales for many reasons: for entertainment, for strengthening community and cultural bonds, to preserve cultural history, to teach lessons, and to promote literacy and reading. "Storytelling describes the social and cultural activity of sharing stories, sometimes with improvisation, theatrics, or embellishment. This means that the activity which involves an exchange of tales, experiences and just information from a person to its audience" (Passi 2019, para. 3).

The oral tradition of storytelling makes it possible for a culture to pass knowledge, history, and experiences from one generation to the next. Many cultures in Africa have rituals of oral storytelling. "Traditional storytelling in Africa reveals ideas, themes, beliefs, and facts that are widely spread. It discloses conceptions that are unique to a tribe, village, or region" (Utley 2008, para. 1). Adding the above, Harold Courlander also stated that, "tribes may be united with a mainstream of African traditions and yet have stories of their heroes, mythological idols, and unique ancient origins" (as cited in Utley 2008, para. 1). However, storytelling in Africa has been manifested in many ways and was used to serve many purposes. To some, storytelling was used to interpret the universe, resolve natural and

physical phenomena, teach morals, maintain cultural values, pass on methods of survival, and praise God.

According to Iseke (2013), "story is a practice in Indigenous cultures that sustains communities, validates experiences and epistemologies, expresses experiences of indigenous peoples, and nurtures relationships and the sharing of knowledge" (p. 559). Having understands that, one will then see storytelling as opportunities to express the experiences of Indigenous peoples in Indigenous languages and nurtures relationships and the sharing of Indigenous knowledge and culture. This allows the storyteller creates a series of mental images associated with words. The audience stares smiles or leans forward to hear more. What is unique about storytelling in Africa is that storytelling provides entertainment, satisfies the curiosities of the African people, and teaches important lessons about everyday life. It is essentially a communal participatory experience and in a storytelling setting, where the storyteller and the audience interact, both parties have rights and obligations.

Storytelling is a shared event with people sitting together, listening, and participating in accounts of past deeds, beliefs, taboos, and myths. Repetition of the language and rhythm are two important characteristics of oral storytelling in Africa. Storytellers repeat words, phrases, and stanzas. The use of repetition makes the stories easy to understand and recall from memory. When the audience is familiar with the stories, they actively participate as they learn important aspects of their culture. "Indigenous Elders, as the wisdom and knowledge keepers of Indigenous communities, are situated in communities as leaders in sustaining Indigenous cultures and pedagogies" (as cited in Iseke 2013. p. 561). Elders and cultural keepers have "long been researchers of the natural world and our relationships to it" (as cited in Iseke 2013. p. 561). Their stories express these interrelationships and teach them to the next

generation. They educate children, youth, and adults about the living systems of which we are a part.

Seeing storytelling as an integral part of the cultural life of the African people, Emmanuel Matateyou contends that "Storytelling like rhetoric is the exercise of the mind. The words have great power" (as cited in Utley 2008, para. 9). Matateyou added that “in Cameroon folktales keep the community united. They help preserve the knowledge, wisdom, and techniques that are part of society. The narration of the tales takes place at night after the evening meal” (as cited in Utley 2008, para. 9). These night-time gatherings provide an opportunity for the affairs of the land and family to be discussed or planned. Problems are resolved through recourse to folktales. Matateyou again articulated that “Taboos in many cultures of this area prevent people from engaging in any serious work at night. Each tale retold enlightens the consciousness of the audiences” (as cited in Utley 2008, para. 9). Describing the important elements of the storytelling events in this region, Matateyou opines that, “the folktales are divided into three sections which include the opening formula, the body/expository section, and the conclusive formula” (as cited in Utley 2008, para. 9). This means the storytelling session begins with an opening ritual. Next, there is mostly an exchange of jokes and riddles. After engaging audience participation, the storytelling event sets in motion with a solemn beginning. And after the opening ritual/formula, the storyteller starts the narration of the tale. The storyteller sets the scene, introduces the characters, and defines the conflict using all sorts of techniques.

Furthermore, in most parts in central Africa, “the people perform a real dramatic play. The storyteller sings, dances, shouts and invites the audience to dance or sing. The storyteller uses a language full of images and symbolism” (Utley 2008, para. 2). During the conclusive

formula, the closure of the story is indicated by a moral or final statement about an issue that was indicated in the body/expository section. The order of the events illustrates the importance of structure as a literary quality of folktales.

Likewise, in Ghana, storytelling has been a ritual for her people in the evening after a hard day's work. Telling the *yiyi/ ananse* folktales helps the children grow up to be responsible members of the African society and in most communities, the psychological intent of exposing the children to storytelling justifies the reason for telling folktales in Ghana." *Yiyi/Ananse* folktales are usually told creatively by adults. The audience includes family members and children of the neighborhood. The serene nights and sitting around the fire set the tone for storytelling. The attention and enthusiastic response of the audience make the stories interesting. The *yiyi/ananse* folktales do not follow any sequential order. The stories are told subjectively once the description or theme of the story is decided. "The narration of the *yiyi/ananse* stories is accompanied by music, singing, drumming, percussion instruments, clapping, and dancing. "The proverbial songs are utilized to highlight the expression of the characters" (Utley 2008, para. 11). Given that, *yiyi/ananse* stories are intended to send a moral message to the audience, especially the children.

Children learn by listening to their elders, imitating or "emulating" them. This made stories usually handed down from one generation to the next; their main concern is to induct the youth into the moral, philosophical, and cultural values of the community.

Who Becomes a Storyteller?

Everyone is a potential storyteller; however "a good storyteller should be someone who is performer, entertainer, inspirer, and can educate s/he audience" (as cited in Utley 2008, para.

21). A good storyteller should know how to captivate the audience with more than just words. Good storytellers use gestures, singing, facial expression, and impersonations to arouse the audience. Since there are very good storytellers in our communities, there will be very poor ones too. "The best add a sense of drama, careful timing, appropriate voices, and sustain a dynamic relationship with the audience and that experienced storytellers narrate the story using repetition, rhythm, imagery, proverbs, and similes" (as cited in Utley 2008, para. 21). The use of repetition helps the audience remember the chorus and join in with the storyteller. Using short phrases makes the stories easier to understand and memorize.

In the past, effective storytellers were indispensable at the chief's court. Being the custodians of the oral history of the people, they were very influential in matters of traditional arbitration, especially in matters of land litigation, and succession to the stool. When new chiefs were confined before their outdooring, storytellers would engage to instruct and entertain them. These chiefs would be told stories of war and peace, of successful and failed chiefs, intelligent and foolish chiefs, and kind and mean chiefs with their consequent rewards and punishments.

When the audiences are familiar with the story, they actively participate. In some regions in Africa, there are professional storytellers. "In Cameroon for instance, storytelling is not a professional activity. Although the people have the potential to tell stories, they only develop excellence in the art of storytelling with time, age, and experience" (Utley 2008, para. 22). The age and sex of the storytellers determine the type of tale that will be told. Women and children generally tell animal stories dealing with the faults of man. Men narrate tales dealing with heroic characters, gods, and spirits. The storyteller uses the sense of foresight and insight to manipulate the audience and subject matter. According to Utley (2008), "in the Beti

area of Cameroon, which is forest region, a storyteller usually tells his stories standing in the middle of the scene to dominate his audience" (para. 23). He added that "he-the storyteller moves from side to side, pointing at or inviting a participant to perform an action or repeat a refrain" (as cited in Utley 2008, para. 23). The storyteller comments on the behaviour of a character, explain a social phenomenon or adds an expression to enhance the understanding of the plot.

Aŋlɔ-Eʋe Traditional Storytelling

Storytelling has been an integral part of Aŋlɔ-Eʋe traditional society. "From time immemorial good stories have been regarded as stores of knowledge and inestimable value, record, and experience" (Cottrell, A. and Kumassah, A.T. 2015, para. 3). Aŋlɔ-Eʋe traditional stories like many other African communities mostly contain characters such as names of animals, things, and places that do not exist. These stories are therefore mostly the history of the people, drawing upon the collective wisdom of a people with highly developed oral skills. It is one of the ways the people Aŋlɔ-Eʋe communities are educated with good character training and morals in their children.

Listening to these stories would encourage young children during play to retell stories heard from older siblings, parents and grandparents, favourite uncles, and aunties to their friends who were not present. According to Cottrell and Kumassah the Agbotadu of the Aŋlɔ State and a storyteller, another way of telling stories in Aŋlɔ-Eʋe indigenous homes is "Mothers often told their children stories by the fire while cooking the evening meal to keep their minds off hunger as they waited to listen with rapt attention to the stories," (2015, para. 4).

Traditionally, stories to the Aŋlɔs served as a medium for relaxation and entertainment as people gathered together in the public square after a hard day's work, wishing for nothing better than to listen to a good story. These meetings constantly reinforced social cohesion and agreed on values as people shared ideas before and, most significantly, after the stories. Cottrell and Kumassah (2015) added that "Most eloquent public speakers were also good storytellers and the art of good storytelling requires a retentive memory with a logical, sequential and coherent presentation of situations, ideas, and events" (para. 4). A storyteller's most effective weapon was his words as he used appreciate vocabulary, gestures, and actions to bring situations and events to life, helping the listeners to use their imagination to see events in their minds, eyes.

In Aŋlɔ-Eʋe stories, languages that are proverbial are used to give vent to a whole perspective on the world, and thus constitute a means of tapping into societies' view of reality. Proverbs to the Aŋlɔ-Eʋes and Africans are rich sources of wisdom and philosophy. In relating to proverbs, Omolewa made it known that "African proverbs are spurs to knowledge, wisdom, and morality. They can be prognostic and can challenge assumptions to inspire further reflection" (Omolewa, 2007, p. 598). He added that proverbs "serve as a warning in all areas of human activities or relations. They criticize, praise, advice and teach." (Omolewa, 2007, p. 598). For instance, another, oral tradition that Aŋlɔ-Eʋe stories carry is Myth. "Myths are the vehicle that conveys a certain fact or a certain basic truth about man's experiences in his encounter with the created order and man's relation to the supra-sensible world" (Omolewa 2007, p.599). In explaining in simple terms, Myths seek to explain what brought about the present uncomfortable order and to indicate that man is destined to overcome the present discomfort. In Aŋlɔ-Eʋe traditions, myths tell us how some things came into being and talk of

supernatural beings. Omolewa added that "Myths are stories, the product of fertile imagination, sometimes simple, often containing profound truths" (Omolewa 2007, p.599).

As in most traditional stories, Aŋlɔ-Eʋe stories have songs that were sung at intervals throughout the story. In addition to training the storyteller as a singer, the stories form a rich repertoire of the old songs composed many years ago. The songs sung during the storytelling are necessarily complementary and relevant since they reinforce the meaning of the stories. Elder (2017), an associate professor at the Ohio State University attests that "Within the framework of the storytelling performance, audience members interrupt the story with songs that lead to dancing, enliven sleepy listeners, and add each song leader's interpretive 'take' on the story" (p. 1). The singing is most relevant because it allows community participation and, indeed, reverses the artist-audience roles.

Furthermore, Eʋe traditional stories validate social attitudes towards common human characteristics such as arrogance pride, greed, anger, and laziness. The stories emphasis the consequences of social vices like murder, adultery, robbery, lying, and cheating.

Today, traditional storytelling no longer features in the regular up-bringing and training of our children, but rather confined to a showcase position in cultural festivals. Cottrell and Kumassah (2015) painfully state that "the rich knowledge and experience embedded in the traditional stories are gradually being lost and we are intellectually morally and emotionally poorer for the neglect", (para. 7).

Some restrictions in Aŋlɔ-Eʋe Storytelling

According to tradition and historians, storytelling/folktales in Aŋlɔ-Eʋeland are not to be told during the daytime, it is always done in the evenings. They believe that day time must be used to work such as going to a farm and other workplaces. Another serious restriction to Aŋlɔ storytelling is the narration of folktale is not to be stopped on the way without ending it. However, if for any reason, a narration has to be stopped during the narration, the narrator/teller must indicate same to the audience with the words: '*Glitakpo dzo do ave*', which means the incomplete story, has fled into the forest. For instance, should there be an unavoidable incident that needs the attention of all members; the narrator will say "*glitakpo dzo do ave*" which means "the uncompleted storytelling has jumped to the forest.

Aŋlɔ-Eʋe tradition restricts *"Bokowo"* (Traditional diviners) from telling stories or does not take part in the storytelling. It is not narrated to them and they also do not narrate it. It is believed that folktales are like their divination and divination stories are like storytelling.

Finally, Eʋe culture forbids eating while talking and verse versa. This implies that these two activities need absolute concentration. An individual cannot do both at the same time. Thus, because one cannot be talking (narrating) and be eating at the same time and it is not done in workplaces example: farms, markets, et cetera.

Storytelling as Indigenous Pedagogical tool

From an Aboriginal language perspective, "everything that we see has a life of its own, the creator had put that here including our stories because our stories are the experiences being shared, those experiences are alive. It's not dead, it's not static and it's not a noun" (as cited

in Iseke 2013). The stories we tell inculcate values and advantages of "correct" attitudes of honesty, integrity, accountability, and transparency in everyday dealings.

According to Tordzro (2018),

> "Aŋlɔ-Eʋe oral traditions deploy both fiction and factual storytelling methods to teach trade skills like; fishing, farming, blacksmithing carpentry and joinery, palm wine tapping, drumming, and drum carving, through engaging apprentices with stories that tell of how their masters performed the same tasks, or how they learned the trade they now practice and teach, citing the challenges they faced, the successes and the legacies the elders left for posterity as examples" (p. 51).

These stories are not just told, but the ideals of a well-behaved, respectful, and respectable person as defined by societal norms, values, and beliefs. Oral African storytelling is essentially a communal participatory experience. Everyone in most traditional African societies participates in formal and informal storytelling as interactive oral performance—such participation is an essential part of traditional African communal life, and basic training in a particular culture's oral arts and skills is an essential part of children's traditional indigenous education on their way to initiation into full humanness.

In Aŋlɔ-Eʋe culture, apart from "recruitment and training into some esoteric cults such as *Yeve*, *Da*, and *Afa*, informal processes were largely utilized for transmission of the knowledge, skills, ideas beliefs, attitudes and behaviour patterns which the ewes cherish" (Agbodeka ed. 1997, p. 220). Again, notwithstanding the evening fireside storytelling, stories are told to the young as they help their parents, adult siblings, and other relatives in farming, fishing, and household chores. Citing an example, Tordzro recounted his own story, when his mother started teaching him how to cook *'akple'*, He said she also told him several stories about his older siblings, including where each one of them was born, but more importantly the story of how they learned how to cook *akple,* the mistakes they made, and when and how

they mastered the skill to be able to do it unsupervised. He added that the mother would also chip in her own learning experience of when she was a little girl learning to cook.

Aŋlɔ traditional mode of learning encourages the child to learn in other areas in specific professions such as gold and ironsmiths, woodworks, weavers, et cetera. These specialized teachers do not only focus on their profession or a means for economic survival but they see that as an integral part of the individual lives and also train these young apprentices moral, character sharping, et cetera through stories of their ancestors and current happenings. And by so doing they succeed in leaving permanent imprints in the memory of the apprentice of what they learn. "The lasting memory of a story, a song or a proverb that goes with an activity is also a lasting memory of that activity and lesson taught and learned through the story, song, proverb, dramatic gesture, and facial expression" (Tordzro 2018, p. 51).

Furthermore, in many cultures, storytelling as art is reserved for professionals. In some parts of Africa, for instance, Nigeria, the most accomplished storytellers are initiates (griots, or bards), who have mastered many complex verbal, musical, and memory skills after years of specialized training. This training often includes a strong spiritual and ethical dimension required to control the Special Forces believed to be released by the spoken/sung word in oral performances.

Indigenous storytelling pedagogies encourage broader understandings of identity, community, culture, and relations. Community education located in Indigenous storytelling has long been a powerful form of education that enriches the lives of the community, creating a sense of interconnectedness between family, community, and nation and with all relations as well as with the spiritual understanding of self and the spirit world.

Traditional Structure of Aŋlɔ-Eʋe Storytelling

Traditional storytelling *(glitoto)* sessions in Aŋlɔ-Eʋe communities were mostly at night, mainly an intergenerational gathering of children and adults. *Glitoto* takes three stages: 1. asking permission and giving permission, 2. the actual narration of the story, and 3. the story /narration itself.

Asking permission and giving permission stage of the storytelling is when the *glitola* has to ask permission from the folks or listeners *(gliselawo)* to give/grant him/her permission to tell them a story. For instance

Glitola (Narrator): listen to story/once upon a time!(mise gli loo!)

And in response to Glitola's call,

Gliselawo (Listeners): Egli neva! (let the story come)

After the permission is granted the second stage then follows which is the actual narration of the story. At this point, the *glitola* introduces the characters in the story by mentioning their names one after the other:

Glitola: - gli tso vuo dze yiyi dzi	storytelling move, move and fell on a spider
Gliselawo: in response wodze edzi	it falls on him, et cetera
Narrator: - woli vuu dɔ ga ade va to	when they lived, there was serious starvation.
Listeners: woto!	there was

The last major stage of the storytelling structure is the narration/story itself. At this stage, the *glitola* unfolds the story to the listeners *(gliselawo)*. At times, the *glitola* would sing a song as part of the story and it is assumed that it is a character who is singing it to say something important. This song is called "story song*" (glimeha).*

After singing the "story song" the narrator continues with his narration until a listener would ask permission to sing. This permission is done by a listener rising his hand. When permission is granted, that listener would raise a song for everybody to sing. This song is called interpolation.

In conclusion, the narrator would end the story by stating what happened in the story. He also gives a word of advice and points out the moral lesson in the story.

Example:-

Narrator:- that is why a spider has many eyes. *(nu ma tae yiyi to …….gede do)* That is why the chameleon moves slowly. *(nu ma tae agama zɔna blewublewu).* That is why the vulture has not got hair on its head. *(nu ma tae akaga fe ta be do).* At some places, the narrator would end it all by saying, "this what an old lady used to deceive me and I also used it to deceive you *(esiae nyaga ade tsɔ blem nye ha metsɔ ble mie).*

Therefore, the story is introduced, with a call to attention, and response, involving all in a dramatic introduction of every character in the story drawing on our youthful imagination as the story itself assumes the character of an animated life-giving entity that rises and lands on each character within it, to raise it into life. Thus, in Aŋlɔ-Eʋe storytelling, the "story and its telling searches, finds and chooses each character gives it life and engage it with other characters" (Tordzro 2018 p. 55). This life-giving process of the story carves various characters into the story life. It is the process of being made aware of and being able to sense and interact within the society by getting engaged and implicated in the micro-events of life. In this sense, Tordzro (2018) is of the view that "one will see 'Story' and its 'Teller' become united and assume a single identity, they become one single agent of 'mental imaging' until there is an interruption" (p. 55).

Music and Dance in Aŋlɔ-Eʋe Storytelling

Traditional music and dance are seen as a fundamental ritual during *glitoto* in Aŋlɔ communities and are introduced to equip the learners with the ability to function effectively in other areas of learning such as language acquisition, body movement, speech therapy, literacy, numeracy, and other related themes. Traditional music and dance during these storytelling sessions contribute in diverse ways in bringing out good stories. Amidst a session in the traditional setting, music and dance are inculcated in two different ways. *"Glimeha"* which is embedded in the story is mostly sung by *glitola* (teller) without the audience participating. Contrarily, *"glimedehawo"* which are songs sung as interludes during the sessions are raised among the audience then the cantor starts then it continues. At this point, the *glitola* (teller) mostly does not sing along.

With this account, Bemah (2011) also added that "Stories with their accompanying songs give character training and serve as a corrective measure and are generally told with their accompanying songs, sung to express sentiments arising from different situations" (p. 65). However, Aŋlɔ-Eʋe oral tradition continues to be a reservoir of inexhaustible wisdom whereby indigenes learn about their origin, history, culture, and religion, about the meaning and reality of life, morals, norms, and survival techniques. Talking about orally transmitted information which inherited from past generations that may be shared in both structured and unstructured contexts, Fasokun opines that "because most African societies have oral, non-literary traditional, they have succeeded in developing complicated and beautiful webs of an eyewitness account, idioms, legend folklore, stories, proverbs and myths for all conceivable circumstances" (as cited in Omolewa 2007, p. 599)

Musical performance often has transformative power by bringing participants vividly into the present moment creating space where past baggage is forgotten and through these musical connections, alliances and advocacy naturally emerge among members.

***"Glimehawo"* (story songs: Songs that are embedded in the Stories)**

In Aŋlɔ-Eʋe *glitoto*, a song that is embedded in the story or is part of the narrative is known as "Story song". Story songs are there to express a character in the story's emotion and this makes the story interesting. Some "story songs" points to a particular moral lesson in the story. However, despite these advantages, the story-song prolongs the story which makes it to be lengthy.

The *glitola* engages the *'gliselawo'* with questions, and they are at liberty, take turns to interrupt the *'glitola'* with questions, songs and dance, proverbs, and riddles. Anyone at any point in the story without warning, announcing that they witnessed a particular event in the story the *glitola* is telling, is given the chance to 'seize the moment to engage the gathering. The listener will sing a song that has a bearing on the event the *glitola* is in the process of narrating, and all *Gliselawo* and *Glitola* join in to sing, clap, raise and engage in impromptu dancing. While singing, the short chorus is repeated over and over. "Repetition serves as a memory enhancer, but it also builds excitement and opens up space for more to participate and shine," (Elder 2017, p. 13).

***"Glimedehawo"* (interpolation)**

Moving on, *glimedehawo* are songs that are not integral parts of the story are mostly sung with dancing to spice up the story, wake up listeners who are sleeping or dozing,, and reduce

boredom. This is what we called interpolation. It also to enables the *glitola* to rest and to recollect the story. Furthermore, interpolation enables people to learn songs and a way of saying the truthiness of the story.

Emphasizing that, a writer Cottrell and a historian Agbotadu Kumassah stated that, Aŋlɔ-Eʋe stories have songs which were sung at intervals throughout the story. As well as training the storyteller as a singer, the stories form a rich repertoire of the old songs composed many years ago. The songs sung during the storytelling are necessarily complementary and relevant since they reinforce the meaning of the stories. Conversely, some believe that these songs sometimes remind the storyteller that he or she is telling a long or uninteresting story.

For example:

Gliselawo: - gbe ma gbe mele etefe (I was present that day).

Narrator: - neva mise (let's hear from you).

Gliselawo: - that day, spider raised "we are the children of anthill"//

All listeners: - hee"//

We were the people

Who chop tree for tiger, Hee!

Tiger invited us to drink. Hee!

Earth should keep mute for us to hear. Hee!

(miawoe nye kɔ fe viwo hee:

Miawo du ati na kpɔ

Hee!

kpɔ dze aha yɔ mi hee!

Anyigba nedo to miase nu

Hee!

After several choruses in which the energy rises and flags, all gliselawo decide they have had enough and they wind down to end the chorus. The listener who asked the permission to sing would instruct the narrator/storyteller to continue with the narration

Glisela: (To the Glitola) Kpɔ aɖe! (Receive your tongue)

At times the storyteller would take or mention that listener to be one of the characters in the story.

Example:

Glitola: gbe ma gbe woe nye yiyi

(That day you were the spider) briefly bringing us all back to the normal state of being.

Experiencing interpolation in Aŋlɔ-Eʋe storytelling is what Tordzro unveiled in his dissertation that:

> "The German theatre maker Bertolt Brecht used techniques similar to Glitoto in what is now well known as 'Brechtian Theatre'. The technique of interruption characterizes all levels of Brecht's work which he likened to taking a pair of scissors and cutting it into individual pieces, each fully alive, thereby formally imposing a freeze, a change in direction, or framing to halt action with the interruption in the progression of storytelling" (Tordzro 2018, p. 55).

And *Glisela* continues her/his story exploring various events of cause and effect as a metaphorical example raising issues of the lived human experience. Normally, a moral lesson or pertinent question would be presented through the story in the form of a series of story events to arrive at an answer to the question posed, the justification of a situation, or further questions to trouble and challenge the audience thinking.

A question like "Ne woe de aleke na wɔ?" Meaning, "If it were you, what would you do?"

In posing questions as part of the storytelling research process, s/he engages participants actively and jointly own the story and its telling.

Moral lessons are learned from folktales and it makes us refrain from evil-doing. We acquire the knowledge at singing from folktales through the singing of songs that are part of the story and the songs that are interpolations. It makes people have control over the language (Evegbe). They learn communication skills through a narration of folktales. It makes people be intelligent and keep things in memory easily. Folktales can be used to change the unacceptable life pattern of people. Folktales are created and used to correct bad behaviour in people. Folktales or storytelling is a way of preserving the culture and tradition of our forefathers and keeping them. Folktales or storytelling make us understand and realize how intelligent and wise our forefathers were.

Storytelling through Music

Music is another form of art that relies on storytelling to make its message known. For centuries, the history, beliefs, and folklore of African communities specifically West Africa have been kept alive through the tradition of music and oral storytelling. Ikyoive (2011) attested that "many stories have survived today because of their immense engagements in music" (p. 8). Traditional musicians pass their messages through stories in their songs. In some parts of West Africa, Griots had important and multifaceted duties as musicians, genealogists, advisers, teachers, interpreters, and historians, responsible for preserving the ancestral records of entire communities through oral storytelling. Griots were highly respected members of society, and their role evolved into a hereditary social caste. Normally, the Griot position was passed from parent to child, like an apprenticeship. Griots told their stories through music, using accompanying instruments such as the balafon, ngoni, or the

kora. Music has become the medium through which stories have been widely enjoyed and accessed in the world. Talking about modern music, the traditional music in Africa narrates more emphatically stories of the traditional African life and through which modern music has today found favor. Traditional African music made use of chants, poetry, et cetera as a form of telling its story. In the Aŋlɔ society for instance traditional musicians like the Late Hesinɔ Vinɔkɔ Akpalu told stories of the Eʋe people, personal life, sorrow caused by death and poverty just as other tribes do in their various kinds of music.

According to Ikyoive (2011) "music has become a potent tool which society is updated with all that happen around his society" (p.8). For example, Hesinɔ Akpalu's (from Anyako in the Volta Region of Ghana) songs have always been a sort of commentary on events in his own life or the lives of other people. Every song of his has a story to tell. "In Nigeria, the late Fela Kuti also told many of the stories of what exists in the Nigerian society even up till today, his song on bad leadership, corruption, and bribery, et cetera made leaders to sit-tight" (Ikyoive 2011, p. 8). This shows the very important function of stories. The right use of storytelling can enlighten, reshape and reposition society. Again, the late King Bruce and the Black Beats too used music to tell their story. For example the song on "5 million Ghanaian go gay" reveals all that happened on 12th November 1959 even to those who were not born by then. This song brought excitement and joy to highlife music as the country welcomes the Queen from England. An extract of the song will be quite relevant here.

> "//This is the day, 5 million Ghanaians will go gay. Queen Elizabeth and Prince Philip will be here that special day. We'll drink and dance the whole day and put on kente fine [Ghanaian woven cloth] on that Thursday 12th November 1959//"
> Chorus: "//May God bless this fine Thursday when all Ghana will go gay. Elizabeth we love you, akwaba wa wa too [Ashanti Welcome]//"

This stanza by King Bruce gives a clear historical process in the arrival of Queen Elizabeth and her husband Prince Charles to the celebration that took place in the country about sixty years ago. History has been effectively told using music. Ghana has produced a lot of musicians who have unceasingly used music to tell us stories and reshape our mind perception of so many issues.

Storytelling through Dance

Often times, people think that dance is only meant for entertainment. Others also see dancing as physical therapy. However, dance has gone beyond that stage of entertainment and physical therapy. "Dance is used to educate the society, to tell the society of its past, its present, and even its future. It requires a veritable skill by the dancers and a careful audience to read the underlining meaning of the story of dance especially if songs are not used to trigger out such meanings" (Ikyoive 2011, p. 9). While the body is seen as the medium for telling the story, the language is the body's movements. Storytelling through dance invokes a particular power that can only come from the core of the human body to ooze an evocative pathos that cannot be spoken, just felt. Animatic (2017) suggested that "many times, indescribable joy or perhaps sorrow that clutches tears at the human heart is the end product of such emotional story told by dance because the dancer speaks directly to the center of the observer" (para. 1). The people of Aŋlɔ-Eʋe have been able to use *Atrikpui* dance to tell their stories. The *Atrikpui* dance which is now transformed to *Agbadza* dance tells the story of Aŋlɔ-Eʋe people who went through various times of war and oppression before settling down in their present places.

Ikyoive again added that "many choreographed dances today in Africa and many parts of the continent constitute well-crafted stories of events, problems and challenges in the society"

(Ikyoive 2011, p.9). The entertainment aspect of dance attracts audiences who watch and in the long run learn lessons been enacted. A choreography piece "*Ajenuloo"* by Aristedes Narh Hargoe (Ph.D.), for instance, is a Ga word for riddles. This dance piece, set in contemporary Ghana, takes us back on a journey into our immediate historical past to reflect on some practices that used to be the norm: practices that spoke intelligently to the Ghanaian child via the affective and psychomotor domains. The choreography highlights some of the Ghanaian and/or African modes of oral performance, cultural practices, religious, social, and political implications.

Basic instruments use during the performance session in Aŋlɔ-Eʋe storytelling

During Aŋlɔ-Eʋe storytelling, all kinds of traditional instruments are used. But basic instruments which run through the ensembles are *Gankogui, axatse* and *doodo*,

Gankogui: It is an instrument made out of iron with a double bell which is played with a single stick and produces high and low pitches; manufactured by blacksmiths. It may be the first instrument to think about when it comes Eʋe ensembles. According to Kuwor, "the larger forged iron bell is considered as the mother and smaller high pitch one is considered the child in the protective bosom of the parent" (2013, p. 101). Hence, *Gakogui* which means a "controller of rhythms also signifies the usual practice of African mothers carrying their baby at the back as opposed to the usual practice of pushing buggies in Britain". *Gakogui* constitutes the basic foundation of the entire ensemble upon which all other instruments must run smoothly in a harmonious style. It also provides two different tones revealing the tonal nature of Eʋe language. It is played with a stick technique while held in one hand of the performer who sits on a bench with a firm relaxed body. The stick, held by the stronger hand is swung as the hands go into motion supported from the elbows. The actual swing of the

hand is done from the wrist. The stick is struck on the full rounded portion of the bell to achieve the best resonance.

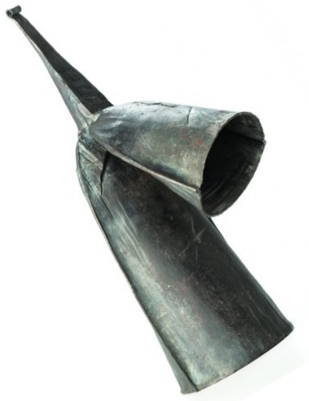

Figure 1. An image of *Gankogui*

Axatse: *Axatse* a generic name for rattles/shakers is a vibrating dried gourd hollowed out by removing the seeds and covered with beads or seeds or cowries woven into a net covering the gourd. The sound of *axatse* is produced by striking it lightly on the thigh and the palm. When struck to rebound off the thigh or the hands (palm) a dry rattling sound is produced and described in the vocal syllable as "Pa". Struck in a clap-like manner by the palm produces a rattling sound combined with a tonal component from the vibration of the air inside the gourd sounding "Ti" in vocal syllable. However, the shape of the gourd determines the sound of the instrument.

Obviously, the bell and rattles are witnesses to all the rhythms or messages played by the drums.

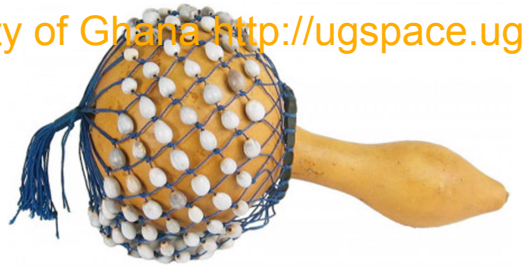

Figure 2. An image of *Axatse*

Conclusion

It is of no doubt that, Africans have valued good stories and storytellers, and this is because in the past, the people on the continent were primarily oral people, and their art forms are oral rather than literary. The western methods of writing and recording later became commonly adopted through interaction with western colonial masters. Some of the art forms include stories, music, and dance as well as other creative forms like textiles, sculpture, and architecture.

Storytelling is seen as one of the most basic instruments used by humanity as a medium to expressively communicate an idea, relate a message or describes an event to one another. Storytelling is not a one-man show. Everyone is involved in the act of storytelling consciously or unconsciously and everyone is potential storyteller. However a good storyteller adds a sense of drama, careful timing, appropriate voices, and sustain a dynamic relationship with the audience. The use of repetition in a story helps the audience remember the chorus and join in with the storyteller. Using short phrases makes the stories easier to understand and memorize. In some part of Africa, in telling the story, percussion instruments, masks, and costumes to entertain are often use. Stories need audience and their participation in order to send message(s) across.

Aŋlɔ-Eʋe considers storytelling as integral part of their tradition/ culture. "From time immemorial good stories have been regarded as stores of knowledge and inestimable value, record, and experience" (Cottrell, A. and Kumassah, A.T 2015, para. 3). Stories are one of the ways the people Aŋlɔ-Eʋe communities are educated with good character training and morals in their children. Proverbs as rich sources of wisdom and philosophy in Africa find it way in most lips of Aŋlɔ-Eʋe storytellers. As a result, languages that are proverbial are used to give vent to a whole perspective on the world, and thus constitute a means of tapping into societies' view of reality.

The *yiyi* as a secular trickster in stories are often project the kinds of evil forces and bad behaviours against which the human community must contend to survive and which must be kept in check. This goal is rehearsed and achieved in communal performances of African proverbs and folktales, wherein the trickster's bad anti-social behaviours are usually punished, and the evil forces unleashed are controlled or defeated.

Just as teaching and learning takes place in the classroom, storytelling allows everyone in most traditional African societies to participates in formal and informal as interactive oral performance—such participation is an essential part of traditional African communal life, and basic training in a particular culture's oral arts and skills is an essential part of children's traditional indigenous education on their way to initiation into full humanness. Again, Aŋlɔ traditional mode of learning encourages the child to learn in other areas in specific professions such as gold and ironsmiths, woodworks, weavers, et cetera. These specialized teachers do not only focus on their profession or a means for economic survival but they see that as an integral part of the individual lives and also train these young apprentices moral, character sharping, et cetera.

Aŋlɔ-Eʋe *Glitoto* (storytelling) three stages are: asking permission and giving permission, the actual narration of the story, and the story /narration itself. These processes are very important because it gives a sound mind to the teller that he/she is welcome to present to the available audience.

The *glitola* singing of a song as part of the story which is *glimeha (*story song*)* and it is assumed that it is a character who is singing is to train the teller to be a singer On the other hand, *glimedeha* maybe as a result of a listener who happens to be touched emotionally by the story may decide to sing relating to the story.

Glimeha and *glimedeha* as traditional music and dance are seen as a fundamental ritual during *glitoto* in Aŋlɔ communities and are introduced to equip the learners with the ability to function effectively. These give character training and serve as a corrective measure and are generally told with their accompanying songs, sung to express sentiments arising from different situations. These are not ordinary songs with drumming and dancing, but points to one or two moral lesson(s) in the story and opportunity for people to learn new songs. However, both sometimes are seen as they prolonging the story making it to be lengthy.

Moral lessons are learned from folktales and it makes us refrain from evil-doing. We acquire the knowledge at singing from folktales through the singing of songs that are part of the story and the songs that are interpolations. It makes people have control over the language (Eʋegbe). They learn communication skills through a narration of folktales. It makes people be intelligent and keep things in memory easily.

Music is another form of art that relies on storytelling to make its message known. For centuries, the history, beliefs, and folklore of African communities specifically West Africa have been kept alive through the tradition of music and oral storytelling. The body is seen as the medium for telling the story; the language is the body's movements. Storytelling through dance invokes a particular power that can only come from the core of the human body to ooze an evocative pathos that cannot be spoken, just felt.

CHAPTER FOUR

STORYTELLING AND EDUCATION IN GHANA

Introduction

Basically, education is seen as the act of transferring knowledge in the form of experiences. Truong also understands "education as a key to social and economic progress for any country's population" (as cited in Seti et al 2015, p. 1). Education is widely acknowledged as the foundation of civilization and development. Therefore, before the arrival of Europeans in the 15th century, informal education also known as traditional education existed in Africa for among the Aŋlɔ-Eʋes, purposed to introduce young people into society as adults.

The traditions and values of the community, as well as the meaning of life, were taught to the child. By using post-colonial theory as a framework for analysis, "it is evident that the Western formal education introduced to the people of the Gold Coast by the Christian missionaries and the British Colonial government did not serve the indigenous population well" (Pinto 2019, p. 5). Rather, it denationalized and facilitated the indignity and loss of cultural identity of the Ghanaian. Pinto added that "the missionary and colonial education aimed at character training and civilization resulted in cultural annihilation and religious, and linguistic hegemony", (Pinto 2019, p. 5). On the contrary and in line with the educational legacy imposed on the continent, Omolewa (2007) opines that "African oriented knowledge systems and values were regarded as unworthy of academic pursuit – except for studies by some anthropologists, colonial officials and mission-oriented personnel from mission organizations", (p. 595). In view of that, the majority of these people regarded African knowledge systems as of a lesser form and not important for the development of an Africa-based modern knowledge system.

This chapter seeks to clarify informal (traditional) education and formal education in Ghana, focusing on storytelling in the classroom and its structures. Further areas that the chapter focuses on are observations made through classroom storytelling and its outcomes including why there is the need for inculcation of Music and Dance (Aŋlɔ-Eʋe) into classroom storytelling.

Informal Education

"What one would say without any arguments is that education existed for as long as human beings started living in their societies in Africa" (Sitwe, 2011, p. 2). The term for education/ learning that occurs outside a structured curriculum is called informal education. According to Omolewa, (2007), traditional African education, which is also known as informal education "is an integral part of the culture and history of a local community, which is stored in various forms and transmitted through various modes" (p. 594). Such modes include language, music, dance, oral tradition, proverbs, myth, stories, culture, and religion.

Nevertheless, disagreeing with the widespread belief held by early foreign observers in Africa that Africa was a dark continent before their arrival, Omolewa argues that "the continent had already reached a high level of educational development, which had evolved over time" (2007, p. 594). Sitwe also added that "this type of education existed in Africa way back before the coming of the missionaries. However, the missionaries came along with what is known as modern education or western education" (2011, para. 2). In fact, Ametewe also emphasized that "the Ewes as a people have had a pattern of education long before their contact with the Europeans", (as cited Agbodeka (ed.) 1997, p. 219). And this traditional education as found among the Eʋes emphasized the ideals of a well-behaved, respectful and respectable person as defined by societal norms, values, and beliefs.

These learning processes in the traditional system is passed on from one generation to another, usually by word of mouth and cultural rituals, and has "to some extent been the basis for sustainable development in agriculture, food preparation, health care, conservation and other sectors for many centuries" (Omolewa 2007, p. 594). Furthermore, economic and religious considerations were also crucial in the traditional education of the Ewes. The child was therefore trained to earn a livelihood and, as an adult, expected to support and care for the aged parents; and "children must have knowledge of religious rites and be guided in the observance of customs and traditions and taboos so as not to bring down the curse of the gods on themselves and others" (as cited in Agbodeka (ed.) 1997, p. 220).

Additionally, Omolewa believes the coming of western education from the late 15th century onwards disrupted the traditional system and brought the formal school system at the primary, secondary and tertiary levels, which resulted in the learning of European languages, literature, history, philosophy, as well as the science subjects including mathematics, biology, physics, and chemistry. However, each form of education had its strengths and weaknesses.

> Sitwe attested that "when the missionaries came, they only looked at the weaknesses of traditional African indigenous education and concluded based on what they saw that Africans were uneducated. Little did the missionaries consider the merits of indigenous African education even neglecting the fact that African children in pre-colonial period learned what they lived" (2011, p. 2).

Meanwhile, Kelly defines "education as a lifelong process in which the older generation imparts skills, values, and knowledge to the young ones for their survival. Education is not the same as schooling, but it is a lifelong process conducted by many agencies" (as cited in Sitwe 2011, para. 3). Education is the action exercised by the adult generation on those who are not yet ready for social life. What caused the introduction of European education to

overtake our indigenous education, which Omolewa revealed was that "the Christian missionaries among these Europeans were later supported by the colonial administration in using the new educational system as a means of cultivating the mind of the Africans to accept European values and practices" (2007, p. 598). As a result, the African response to this development was influenced by the reward system and the incentives provided by the acquisition of the new educational provision. It is clear in Africa and Ghana, in particular, today that there is no other form of education taught for the survival of the children as it were in the indigenous African education system.

Formal Education

The History of education in Ghana dates back to 1592. Over the centuries education has had different goals, from spreading the Gospel to creating an elite group to run the colony. After Ghana gained its independence in 1957, the formal education system, then modelled on the British system, has undergone a series of reforms. This led to little attention being paid to the social and cultural environments of Ghana and what was imposed on us was an alien and abstract form of education. However, the country's reforms in 1980 geared the education system away from purely academic and more in tune with the nation's manpower needs. Additionally, the present structure of education, which starts at the age of 6 years, consists of 6 years of primary education, 3 years of Junior Secondary School, 3 years of Senior Secondary School, and 4 years of University or courses at other tertiary institutions. The first 9 years form the basic education and are free and compulsory.

Upon further reflections on this new educational provision in the mid-eighties, Ghana opted to undertake some landmark reforms in education, all to make it more functional for its citizens. The educational Reforms Review Committee recommended that more emphasis be

placed on religious and moral education as well as the study of Ghanaian Languages. Because of that the government "changed the educational system to ensure that the stimulation of creativity is effectively linked to our traditional values, arts, and culture" (Flolu 2000, p.25).

"Western education is said to have had a role in the alienation of the African peoples from their culture and has received the strongest condemnation" (as cited in Flolu 2000, p.25). Additionally, the visual and performing arts subjects have faced the threat of neglect and abandonment in the cause of time at both basic and senior secondary levels as a result of the subsequent reforms.

In recent times, there is a high request for Ghanaian educational institutions to encourage their students in developing an overall capacity for creative thinking. Ghanaians need to explore the benefits from all the cultures that they are now exposed to so that they can devise a system that provides insight into the legacies of our former colonial educators. In short, Ghanaians still have to face the increasingly difficult but inescapable task of developing an educational system that will synthesize indigenous Ghanaian culture and traditional morality with the literary and scientific resources of modern education.

Indigenous language and Education

"Colonial languages such as English still have a powerful position within the linguistic habitus and linguistic hierarchies in Africa—in particular in the educational domain. The consequences are largely negative for mastering indigenous languages and the colonial languages" (Seti et al 2015, para. 1). In relation to the above, the 2011 Progress in International Reading Literacy Study (PIRLS) assessment in seven countries indicates that

"at least 10% of students reported speaking a different language at home from the one they were tested in. In all these countries, their likelihood of achieving minimum learning standards in reading was lower than for students whose home language was the language of assessment", (Education For All Global Monitoring Report 2013/4, para. 2).

Basically, language is the main form of interaction with our environment with words that preserve stories, traditions, culture, and identity. The indigenous languages represent the legacy of our grandparents. "We must take care of them because when an indigenous language disappears, the indigenous traditional knowledge (stories, legends, songs, values, myths, prayers) also disappears", (Conde 2019, para. 2). Indigenous groups often face discrimination in school, a situation which may be further reinforced because the language used in the classroom may not be one that they speak.

Currently, indigenous cultural identity and languages are threatened by the constant growth and assimilation of globalization. In Bolivia, for example, the teaching of an indigenous language is mandatory. However, the relevance that is placed on the time load of a foreign language is greater than the hours dedicated to the learning of a native language. The preservation and revitalization of native languages strengthen indigenous peoples, therefore, these languages should be given equal importance and reflection in the same workload.

The interconnectedness between language, communication, and effective teaching and learning is generally poorly understood but for a small group of experts in the field. In Africa, misconceptions regarding these relationships have resulted in a situation where the majority of children and students receive education in the dominant European languages of former

colonial masters—languages, which most learners in Africa poorly understand, have a poor command of, and use very little in their lives outside classrooms and universities.

Giving details on the above statement, Seti et al in an article published in 2015 gave an example that:

> "The Norwegian students, who have never had English as the language of instruction, either in secondary school or for their bachelor studies at the university, are normally better in both oral and written English than most of the African students who have had English as a language of instruction for ten and sometimes even fourteen years. The Norwegian students seem to have learned English well as a foreign language, instructed by teachers who are experts in teaching English as a foreign language to Norwegian students". (as cited in Seti et al 2015, p. 19 and 20).

Far from being an exception, this example illustrates the consequence of the present passive attitude regarding "the use of indigenous languages as LOLT and the difficulties that many non-native English speaking students in Africa face", (as cited in Seti et al 2015, p. 20).

According to Prinsloo, "one of the reasons for their limited command of both English and their home language relates to the fact that the drastic change of medium of instruction does not take into consideration the students' cognitive needs", (as cited in Seti et al 2015, p. 20), "ignoring the fact that investment in learning through the mother tongue has short-term, medium-term and especially long-term benefits for overall school performance and the learning of additional languages, Heugh added", (as cited in Seti et al 2015, p. 20).

The above, notwithstanding, Degawan suggests that, "with the growing global recognition of indigenous knowledge systems, the hope that indigenous languages will thrive and spread in spoken and written forms is being rekindled", (Degawan 2018, para. 10). As a result, though many indigenous communities have already instituted their systems of revitalizing their

languages, education must be a source of this revitalization of the indigenous languages. This enriches the spirit, shows the diversity between cultures and their importance while promoting respect among them. For instance, the Ainu of Japan have set up a learning system where the elders teach the language to their youth. Schools of Living Tradition in different indigenous communities in the Philippines, similarly, keep their cultural forms, including languages, alive.

And in Africa, Chuo attested that he still remembers the reaction of his primary school students three decades ago when, as a young teacher in north-west Cameroon, he switched from explaining ideas in English — the official language of instruction — into his mother tongue, of Kom. And as a result of that, "the children were so excited and motivated," (as cited in Jack, 2021, p. 3) he says. This explains the growing evidence that when children are taught in their language, they work even beyond what the teacher asks. In contrast, it has been found that "when pupils start learning in a foreign language, their education slows down. They learn better in their first language, the language of the heart, which is not learned but inherited from their parents," (Jack, 2021, p. 3).

In Ghana, the Ministry of Education in collaboration with the developers of the 2019 Curriculum and Assessment for Ghanaian schools have a "call for participatory and thematic approaches to help children to connect Ghanaian language learning and their cultural values in the classroom to solve real-world problems", (NaCCA, 2019, p. ix). They also suggested that teachers should promote interaction and make learners active in constructing the learner's knowledge, thoughts, and experiences in the classroom. In this approach, the curriculum suggested that "teachers should recognize individual differences in language learning to ensure effective teaching of language in the classroom", (NaCCA, 2019, p. ix).

Furthermore, language learning is not just listening, speaking, reading and writing, but also it involves the appropriate use of the language in an appropriate context. In view of that "teachers are therefore are advised to develop the linguistic and sociolinguistic competence of the learners" (NaCCA, 2019, p. ix). The group again assumes that "pupils as learners who are knowledgeable in their first language can access indigenous and educational information effectively, and construct their knowledge, thoughts, and experiences efficiently" (NaCCA, 2019, p. ix). Hence, these learners will then appreciate their language and culture and that of others, and contribute meaningfully to the development of their communities as honest and responsible citizens.

One of the major problems, which is brought up when it comes to the teaching of mother-tongue language in schools is the lack of textbooks and other learning materials. What is available for teaching is mostly in the English Language, which aggravates the situation since it implies "that learners were expected to be able to process and produce complex cross-curricular information beyond their second language proficiency", (as cited in Seti et al 2015, p. 20). Seti et al (2015) emphasizes that "the inability of these students to acquire academic literacy skills and to cope with the cognitive leap not only had negative effects on their academic achievements (e.g., lower marks, dropping out, et cetera.) but also contributed to developing negative attitudes toward their home language" (p. 20).

Another problem confronting the system is teachers are rarely prepared for the reality of multilingual classrooms. For instance, in Senegal, Education For All (EFA) Global Monitoring Report came out that, "only 8% of trainees expressed any confidence about teaching reading in local languages", (EFA Global Monitoring Report 2013/4, para. 9). What is needed is initial and on-going programmes to train teachers in teaching two languages and

to understand the needs of second-language learners. Analysing the report, EFA is of the view that "as a result of inadequate training, including an overemphasis on theory rather than practice, many newly qualified teachers are not confident that they have the skills necessary to support children with more challenging learning needs", (EFA Global Monitoring Report 2013/4, para. 10).

According to the EFA report, international society has reached a global consensus on the Human Rights of indigenous peoples. This consensus is the United Nations Declaration on the Rights of Indigenous Peoples, which states in article 14 that "indigenous peoples have the right to establish and control their educational systems and institutions providing education in their languages, in a manner appropriate to their cultural methods of teaching and learning", (EFA Global Monitoring Report).

Storytelling as pedagogy in the Classroom

Throughout the history of human and social development, storytelling has been used as a tool for the transmission and sharing of knowledge and values. This is because it is a natural and yet powerful technique to communicate and exchange knowledge and experiences. Its application in the classroom is also not new with regards to the use of storytelling in the classroom. Behmer states that "Storytelling is a process where students personalize what they learn and construct their meaning and knowledge from the stories they hear and tell", (Behmer 2005, p.4). But the question mostly asks is: "What do children learn during a storytelling experience?, Roney (1996) is of the view that "much learning does occur, but because it is primarily cerebral, the learning isn't observable", (p.2). He added that "the act of storytelling itself appears difficult to define because so much of what takes place in a storytelling session involves unobservable mental processing by both the teller and

audience", (Roney 1996, p. 2). Since many activities take place during this process, the classroom setting of storytelling provides the teacher who is the storyteller, communicating his/her lessons, using all elements as it is used on stage in the theatre to communicate.

Thus, "he uses body (movements and gestures), visual forms (shapes, designs, special objects, patterns, and colours), Music (sound, rhythm and vibration) and Multisensory modalities (kinaesthetic senses including balance and internal feelings), which is the very spirit of acting", (Tordzro, 2018, p. 51). Sometimes, the storyteller (the teacher) changes to or wears a costume and aims at looking decent or portrays a character in the story. Tordzro, (2018) also attested that "in the Aŋlɔ-Eʋe community, the storyteller/teacher (with the appropriate accompaniment of use of tools as props in their story, songs, proverbs, dramatic gestures, and facial expressions) convey elements of the process, method, and style, attention to detail and the results as they carry out various trade tasks", (p. 51).

Telling stories as an act of interaction and co-creation, "is one of the most powerful forms of art/communication known to humans and this explains why it possesses such great potential as a teaching-learning tool" (Roney 1996, p.1). Behmer, (2005) further explains that "the teller, using vocalization, narrative structure, and mental imagery, communicates with the audience who also use mental imagery and, in turn, communicate back to the teller primarily been crucial through body language and facial expression in an ongoing communication cycle" (p. 7). Again, Roney, (1996) attests that "storytelling is a viable teaching-learning tool and can be recognized only if its inherent nature is clearly understood", (p. 2). These stories become the framework for how we interpret and construct our understandings of the world. Our need for a story is universal although the particular form of storytelling varies from culture to culture. They, however, create aesthetic pleasure by letting the audiences resolve

separate narrative elements that are accompanied by some aesthetic experiences. It is through creating stories that we can understand and learn from our experiences and share and compare them with the stories of others.

For children, each seems to be a natural process that takes place in the form of simple explanations of daily activities to lengthy detailed descriptions of imaginary friends, unusual creatures, and far-off places. Children must develop sufficient social skills to be able to cooperate with people of diverse needs and values to make our democracy work. They must become competent decision-makers and develop to their fullest potential, and they must become literate. Roney, (1996) also added that "children must be immersed in and actively engaged in the medium they are to learn. The expectation that they will master the medium must be unequivocal by the learner but most especially by the mentors, (parents and teachers)" (p.3). Clearly, participation by children in storytelling, either as a member of the audience or as the teller, involves immersion and active engagement in a meaningful language experience.

Most often, the teacher first looks at the moods of the children to know which story should be told before imparting the knowledge. He decides how best he can deliver the lesson. He also chooses his words and verbal communication methods to enhance a quick understanding of his lesson. The teacher is happy only when the children are following his/her story. Songs that go with the lesson can also be taught or sung with dramatic movements so that the result of a lasting memory of that activity will be retained.

Some experts are of the view that because storytelling requires a special skill, it is suggestive that teachers who become the storytellers, are trained right from the training institutions or

their equivalents. This must be so because these are young people who will teach at nursery and primary schools where a lot of care and patience is needed. In addition, teachers who become storytellers would need an effective background in bilingual education during their training in other to reduce learning disparities.

"Stories help us make sense of our lives because they provide a basis for interpreting life events and sharing fantasies and spiritual faiths", (Curenton, 2006, p. 78). Because the classroom is a structured institution, Curenton (2006) attests that "stories have a clear beginning, middle and end. They are topic-centred, tending to revolve around one central event and following a linear timeline", (p.78). Retelling stories is another active procedure that may aid comprehension, the concept of story structure, and oral language. Amato & Ziegler think "storytelling enables children to play a large and active role in reconstructing their own stories and it also provides for interaction between the teller and the listener" (as cited in Curenton, 2006, p. 78). During the classroom storytelling, sometimes after listening to a story, children are asked to retell it to the colleagues in other to test their attentiveness.

Although some think classroom storytelling promotes expressive language development, others think it must not be viewed as a "cure-all for what ails literacy programs in school", (Roney, 1996, p.3). The classroom storytelling is only one among many strategies that can be employed to help children become competent and confident readers and writers. Responsibility for the success of a storytelling session is dependent upon the children who participate (whether they are telling the story or listening to it) and happens only as a result of mutual exchanges between the teller and audience where a storytelling mentor (the teller) demonstrates competent storytelling technique.

Moreover, the expectation for success by the audience, as well as by the teller, is great. But there is more to be said about the connection between storytelling and literacy. Goodman, has suggested that "reading (and, by implication, writing) is a creative-predictive process involving a person's use of his or her background knowledge to make educated guesses as to what is ahead in a line of print" (as cited in Roney, 1996. p. 8). Having sufficient knowledge about the world in general, about the nature of print and printed language, and about the specific type of material to be read/ written is critical when recreating the text during reading or creating it during writing. Not only does storytelling provide children with an abundance of relevant background knowledge, but it also provides them with practice in the very same creative process that literate people engage in.

Finally, while classroom storytelling requires teachers to help children master a multitude of skills and abilities, several specific ones appear to be critical. "Children must develop sufficient social skill to be able to cooperate with people of diverse needs and values to make our democracy work" (Roney, 1996. p.2). Additionally, children must also become competent decision-makers and developmentally to their fullest potential, and they must become literate. According to Agosto (2013), "although the purposes for modern storytelling in schools are well understood, less is known about the actual impact of oral storytelling on schoolchildren", (p.54).

Storytelling may be as old as the hills but it remains one of the most effective tools for teaching and learning. A good story can make a child (or adult) prick up their ears and settle back into their seat to listen and learn. When students can recall and retell African folktales, they will keep the tradition of African storytelling alive in society and the classroom.

Structure of Classroom Storytelling:

Plot: Any story's plot is the most significant aspect. It establishes the theme of the story as well as the audience's experience. It establishes the motives, difficulties, and goal, as well as the path people are following to achieve it. It allows the viewer to empathize with the protagonist, as well as connect with and comprehend the underlying qualities and subtleties.

Character: Characters are the components of the story that are alive. The plot's characters have goals, attributes, personalities, weaknesses, and fears, and they act according on their psychological characteristics. A story's characters can contribute to the storyline in a variety of ways. The protagonist, often known as the main character, is the one whose journey we follow throughout the novel; a dynamic figure who changes as a result of the story's events, but also a static one who does not change.

Theme: The theme is a word that can be stated in a few words, and once you've determined the storyline, setting, characters, and conflict of a novel, you may start looking for its theme. The theme is the story's "big concept" or underlying lesson about life, according to experts. It can be a single word or a lengthier statement that encapsulates what a story is trying to express.

Dialogue: It's the way characters interact with one another and with the audience; the language chosen in the story; the tone employed; and how it connects to the target audience.

Significance of Storytelling on pupils

Stories and storytelling have helped humanity from the creation of the universe. Societal knowledge and values continue to be passed on from generation to generation through this

act. We tell tales to connect with others and find meaning in our individual and common experiences in today's society. “Stories are not literal accounts of an event as much as the meaning we make of our experience”, (as cited in Rossiter & Clark, 2007). We tell stories based on our memories of an event, picking and selecting which details to include and which to leave out.

Imagination, credibility, and content are the components of a great story. It's all about the story's dilemma, resolution, and moral in terms of content. Furthermore, a well-told narrative from the distant past may demonstrate the worth and significance of the myths we create, as well as how they serve to unite cultures and inspire people to form their lives around these experiences. Underwood uses stories to teach a specific concept by enabling the listener or reader to reach his or her own conclusions. Because it draws on the learners' own experiences, storytelling is a natural and organic part of adult education. "Eliciting personal anecdotes makes the curriculum information more genuine, immediate, and personal," says the author,” (as cited in Rossiter & Clark, 2007, p. 70).

Furthermore, storytelling is a non-hierarchical collaborative approach that engages learners as active actors rather than passive receivers in the learning process. One of the most important philosophies of adult education is experiential learning. Making connections between new information and prior experience is one aspect of experiential learning. We can build these connections by telling stories. A theory is no longer abstract; we make meaning of it by telling tales about it. One method to build these relationships is to tell or write our story. Sharing our experiences in a discourse with others allows us to gain a better understanding of the concepts. When one person tells a story, it frequently prompts others to tell stories as well. A collaborative story may form over time. Telling collaborative stories about

environmental sustainability, for example, could help to create a future that is more in tune with nature.

Children utilize a variety of talents to make sense of and integrate stories into their life when they listen to them. Listening to stories and participating in them allows youngsters to practice a wide range of abilities. One of the key human mental processes that allows us to remember, prepare for the future, navigate, and make decisions is employing their imaginations to generate mental pictures of the story. Furthermore, mental imagery is a key component of many mental health illnesses and is becoming increasingly significant in their treatment.

Pupils improve their oral communication abilities by hearing new words, phrases, and concepts as stories are recounted in the classroom. This is a child's first, most significant, and most frequently used organized communication channel. It is the basic way through which each kid can shape, assess, narrate, and manage his or her own experience.

Furthermore, and perhaps most importantly, "oral language is the fundamental cultural mediator, as it is via it that children situate themselves in the world and define themselves with and within it" (as cited in Archer, et tal, 2012, p. 34). Storytelling in the classroom, according to Peck (1989), "increases expressive language development: Oracy (speaking) and composition (writing)," (p.138) and in so doing, it promotes receptive language development: reading and listening comprehension.

Similarly, because stories have been passed down through the years through oral history and are now being maintained as a collective treasured experience and survival tool for the

people, it is critical to treat them with respect. And it is because of this regard that storytellers are recognized as keepers of heritage and representatives of their indigenous culture. Aŋlɔ-Eʋe like any other African community do not only tell stories about human beings but about plants, wildlife, rocks, thunder, water, wind, and sun, which are personified as beings and considered to be as alive as the breath that carries the stories from one person to another. "Everything has an essence in the daily world of nature; thus, everything has a story to reflect a part of the earth and sky", (Lawrence and Paige 2016, p. 65).

Another key benefit of storytelling for pupils/students is that it improves critical thinking and good listening skills by allowing the teacher to act as the storyteller. When the students are the tellers, on the other hand, opportunities for oral and written expression are generated. By listening to each other tell stories, students get a taste of storytelling from both the teller and the listener's perspectives. Furthermore, taking on the roles of both teller and listener benefits pupils in both dimensions.

The act of storytelling helps in building self-confidence. Again, it appeals to different learning preferences and personalities by ensuring that students, from the shyest to the most active, have a chance to participate in ways that they can enjoy within the learning process whether as quiet listeners or active participants.

We learn more about nature through listening to stories. Today's scientists in America utilize stories to learn about the geology of North-western America. This is due to the fact that locals still tell stories about screaming two-headed serpents and epic battles between 'Thunderbird' and a whale relating to enormous earthquakes that occurred between AD 900 and 1700, causing massive flooding, tsunamis, and landslides. Those evenings of storytelling by the fire

are still clear in my mind. We, the youngsters, were generally read stories by adults, but everyone became interested and involved. The following day, we, the youngsters, would relate the stories to other children who worked in the fields.

Aŋlɔ-Eʋe music and dance, like those of any other African group, did not evolve in a vacuum, but rather grew out of philosophical foundations. Music and dance are essential aspects of African culture. The ability to operate effectively in various areas of learning "such as language acquisition, speech therapy, literacy, numeracy, and other related issues" is introduced to children or learners," (Omolewa 2007, p. 596). Because creativity and choice are frequently fostered and nurtured, these learners (people) look forward to the music and dance sessions. "Learning takes place at initiation, festivities, the age-grade system, home education, and community education where everyone is encouraged to learn the norms and values of the society," according to Omolewa, "via carefully prepared music and dance programmes," (Omolewa 2007, p. 596).

Challenges confronting storytelling

Many indigenous civilizations' stories are missing from our history texts. Oral history is a technique of preserving these stories. In comparable oral traditions, indigenous Africans and Caribbeans have kept and conveyed stories. These surviving examples of storytelling, whether narrated in the traditional way, written on a rock, carved in great detail on totem poles, or painted within a cave or on animal skin, are keys to connecting the past and present to a wiser future. Indigenous histories come to life in these stories, which describe centuries of tribal conflicts, disease, oppression, broken treaties, and weakened family links with nature. The innumerable blessings of living with a sense of love and harmony for the land and all the exquisite joys that this living planet brings are reminisced in these stories once

again. And that is what storytelling is all about: educating people who they are so they can become everything they were meant to be.

A world awash in aural and visual stimuli, both electronic and digital, is a fundamental impediment to storytelling. The youngster, who is the primary audience for storytelling, is now more sophisticated than great grandparents or even parents. Well before birth, children are exposed to the sounds of electronic jibbers. With this in an increasingly transient culture, we often find ourselves separated from our roots and, children cut-free from their past, find themselves adrift, lacking self-identity. Storyteller and preacher, Fred Craddock says, "Anybody who can't remember any further back than his or her birth is an orphan", (as cited in Kaighn 1996, p. 4).

The need for Aŋlɔ-Eʋe Music and Dance in Classroom Storytelling

A growing body of evidence suggests that Aŋlɔ-Eʋe music and dance, like any other African music and dance, is becoming increasingly popular around the world, even in the most conservative groups. Omibiyi, (1972) "As their knowledge and awareness of its structural and socio-cultural relevance grows, conventional beliefs long held have gradually been eliminated," says the author," (p. 87). For example, African rhythm previously regarded as mere noise has now been accepted as a disciplined art and, what in African music, was formerly interpreted as the absence of set form, has been acknowledged as improvisation (as cited in Omibiyi, 1972, p. 87). "The ongoing movements of "nationalism" and "negritude," on the one hand, and intensive research, on the other, have fueled this new trend in the awareness and acceptance of African music.

Again, pupils in southern Volta, similar to pupils across the country, have experienced limited time to participate in their traditional music and dance. It is assumed this participation happens occasionally during school functions, annual festivals (Hogbetsotso), or national festivals yet, only a few participate.

Furthermore, the traditional music and dance appearance in the school curriculum (both old and current) comes under Creative Arts and is being taught as a strand/topic and not a subject. Conversely, the fundamental curriculum goal in Ghana's education is "helping children grow into adults who participate actively and competently in the democratic process. In addition, pupils, as part of their general education, need to learn to appreciate, to create and to understand the aesthetic products of their culture", (NaCCA, 2019, p. IV). If this is the case, do we need to justify the inclusion of traditional music and dance in school curricula on the same level as languages and sciences before they can properly serve their educational purposes? Flolu, (2003), is of the view that "the unpopularity of the arts (visual and performing) in schools is attributable to arts educators forcing them to conform to the academic traditions, teaching and examination styles and expectations of mathematics and science", (p. 28).

Therefore, since African folk music and dance is an important aspect of culture, the implication is the need for its integration into classroom storytelling. I am suggesting that the inclusion of Aŋlɔ-Eʋe music and dance into classroom storytelling, regularly, will help teaching/learning strategy. Again, storytelling (folktale), storytelling through music, and storytelling through dance as an art form and means of communication and entertainment will build on children's strengths and oral language expertise to help them successfully develop social, intellectual, linguistic competencies and physical expression of their culture.

Aŋlɔ-Eʋe music and dance are considered to be an important element of the people's spiritual culture. According to Nasev, (2013), “the need of studying folk music and dance in modern society appears as a social phenomenon. It is the carrier of cultural symbols through which the unity of a community is expressed and perpetuated”, (p: 95). Dance as an art may be divided and studied as national, social, artistic, amateur (recreational) art, and pantomime. Unlike the past, when dance had ritual and social functions in traditional cultures, these functions are gradually being “forgotten, they are disappearing or changing their function in today’s modern society”, (Nasev 2013. p: 95). As a result, it is critical that they be studied, conserved, and staged in its original and true format as part of the educational curriculum. Children develop beneficial physical and motor functions, as well as love and desire, through learning and performing these dances.

Again, “Its application in the classroom allows students to understand and learn the concepts of rhythm, pace, dynamics, space, and simple folk dances with singing and stylized dances more easily”, (Nasev, 2013. p. 95). “Besides the fact that it develops creativeness, it also has an educational and aesthetic function” (as cited in Nasev 2013. p. 96).

Students who are learning about their traditional music learn to appreciate, perform, and develop rhythmic body movements that are synchronized with the music. In addition, They will become familiar with the performance of artistic and folk dances; they will be encouraged to play individually, in pairs, and in groups; they will gain confidence in performance (orientation in space, synchronization, and coordination of movements, learning and changing the sequence of movements, and execution of a complete psycho-motor activity); “they will be exposed to the beauty of traditional dances; and they will be encouraged to freely express themselves in dancing and release tension,” (Nasev 2013, p. 95).

"Dance is a physical representation of thinking and expression of thoughts and feelings", according to Flolu (2009, p. 61). It is a method of comprehending and conveying.... Children can learn about the history and lives of people of various ethnic backgrounds, as well as their customs, music, celebrations, world views, and human achievements, via dancing.

The preceding is one of the best examples of topic matter integration found in the educational curriculum. Through dance performances, students can learn about the history and lives of people of many ethnic backgrounds, including their customs, music, celebrations, and costumes. This led some to feel that in ordinary music classes, the natural alliance between music and dance learning experiences has been overlooked and under-explored.

Conclusion

Storytelling in education as has been widely discussed above with its merits and challenges, it is now possible to conclude that The extent to which Western culture suffocates indigenous Ghanaian values has prompted a need for educated Aŋlɔ-Eʋe residents, especially, the youth to go back to their roots and revive these values. This will help promote the teaching, learning and acquisition of indigenous education while empowering them with the maturity to assume responsible future adult roles in the society.

Human capital is defined as the sum of an individual's knowledge, abilities, and skills acquired via education, which plays a critical role in the development of societies and their residents. As a result of these experiences and trainings, improved levels of economic growth and development can be achieved.

Furthermore, language is not only a means of communication but a powerful medium through which individuals (and nations) pursue their interests and display their practical competences. Our language is encased in a shell, like a pearl. The shell resembles the individuals who carry the language. If our language is lost, it will be like a pearl that has been lost. We'd be as if we were an empty oyster shell. As a result, it is critical to continue pushing for the Eʋe language, as well as other indigenous languages across the continent, to be used in the classroom and to become the primary language in diverse communities. To make headway through the learning process, stories should be told to children in Eʋe (indigenous) language.

Teachers have employed stories—parables, fables, and myths—as a teaching technique throughout history. Because of the impact that stories in indigenous languages have on students, other academic disciplines use them to demonstrate concepts, provoke conversations, and improve or humanize a story. Teachers utilize stories for a variety of purposes, including "to provide points of departure for student composition, to encourage outstanding behavior (stories with morals or fables are best for this), and to "wind down" an energetic class," (Whitehouse 2015, p.1). Similarly, Green, (2004) opines that “because stories provide natural connections between events and concepts, mentioning one part of the story may help evoke the other parts of the story, just as hearing one bar of a familiar tune may bring the entire song to mind”, (para. 12).

To end it, the modern prospect of education among the Eʋe, and for that matter, Ghanaians, can be described as dualistic. This is so because traditional education as described above still persists alongside schooling, which was introduced into Eʋe-land about 140 years ago. The need for more of school education in Ghana must be seen within the context of the changing

society and modernization processes, and the Eʋes cannot afford to be left behind, (Agbodeka (ed.) 1997, p. 220). Much as this is so, elements of traditional education can hardly be under-rated in the proper upbringing of the Ghanaian child. Therefore, the issue of encouraging the use of Eʋe language in the classroom for teaching and learning through storytelling and other artistic forms such as music, dance and drumming must be intensified. If these matters are not addressed, we may continue to promote complete education, which is based on non-African cultural contents in our society.

African communities are still underdeveloped despite all the informal education given its indigenes. The question is why do we continue to see these levels of underdevelopment today? "Some people would attribute it to the unscientific nature of the traditional development process, but others would point to the fact that it was foreign intervention that thwarted the process", (Agbodeka (ed.) 1997, p. 6).

Storytelling shares a close affinity with education, oral stories, music and dance, which are all seen as convenient theatrical methods that can be used in the teaching and learning process in schools. This is because storytelling as a theatrical method is able to provide a high sense of interactiveness to the 'storyteller-student' relationship. "This helps effective understanding and makes it easier for what had been taught to be remembered since the dramatic picture comes to mind very easily" (Ikyoive 2011, p. 13). Again, telling of stories in all forms (orature, music and dance) can be sustained if they are employed in other subject areas of teaching such as Mathematics, Religious and Moral Education, Science et cetera.

CHAPTER FIVE

FIELD RESEARCH

Introduction

This chapter contains an ethnographic study employed by the researcher in gathering his data. This work entails the processes of gathering data at the research sites through participant observation, focus group discussions, note-taking, interviews, and audio-visual recordings. This act of record-keeping will go a long way to help and guide others should they want to go into a similar project. The narrative serves as a fundamental foundation for all human learning and education; its recounting allows indigenous peoples to convey their experiences in their own languages, while also nurturing relationships and the sharing of indigenous knowledge and cultures. Given that, the researcher used the ethnographic instrument of participant observation to get himself in the performance at Kaleawo traditional storytelling sessions in Akatsi. This is a group of elderly men and women, who have come together to revive the declining traditional storytelling (including drumming and dancing) in Akatsi and its environs to educate and entertain to current generation on Aŋlɔ-Eʋe cultural values.

Again, since the researcher wasn't familiar with the classroom storytelling, the Keta A.M.E. Zion Basic School was an opportunity for that experience; pupils in basic one (1) class were observed during their storytelling lessons in the classroom. While observing the classroom lesson, the researcher recorded every activity that went on. As much as he was observing and recording, he still took notes as he did not trust his memory and recording tools as fail-proof.

The researcher later met few members from the group for discussions. An interview was later conducted with the leader of the group. Two community historians who happened to have in-

depth knowledge of the indigenous stories were also interviewed with two (2) teachers in different communities in the Keta and Anloga districts. Again, one academician in the field of storytelling was also interviewed.

Aŋlɔ-Eʋe Story/tale (why the dog and the goat became domestic animals)

In indigenous cultures, telling stories is a way of sustaining communities and validating their experiences and epistemologies. The story portrays indigenous people's experiences and fosters partnerships and information exchange. A good story is something that everyone enjoys. The majority of individuals enjoy hearing, telling, reading, or writing them. When it comes to beauty, traditional African communities have created high aesthetic and ethical criteria for participating in and judging skilled storytelling performances, and the audience often feels free to recommend modifications to less talented or recognized secular artists. Why the dog and the goat became household animals is a narrative that teaches us many life lessons. Some of these abilities include the ability to coexist with others in society, exercising personal initiative, and being a good neighbour. The story-telling has a protocol, including a structured and non-changing introduction, which lists all the characters that will be encountered in the course of the narration.

The opening protocol is an invitation to the audience to embark with the teller into the realm of the story.

Narrator: Mi se gli, mi se gli loo.

And we responded: let the story come.

Narrator: The story moved, moved, and fell on leopard, dog, goat, elephant, and other animals.

In response, we said: it falls on him, et cetera.

The narrator then started his story with the introduction, which indicates the setting as the animal Kingdom, whose head was the Elephant. His bravery frightens most animals. Anthropomorphic stories feature fictitious animals that have human-like characteristics but look to be beasts. Using animals in stories allows storytellers to integrate animal features with human behavior, create metaphor, and delight children. So the animals then decided to take another king. Leopard was then enstooled as their new king. The leopard made a rule that no animal should eat another animal. So all the animals were very happy and because of that, no animal went into hiding. Choosing Leopard as protagonist may be as a result of what the teller wants to communicate to the audience. Leopard's early character gives freedom to all the animals to walk, eat and graze freely. As a result, they all put on weight and started looking fresh. This scenario about kingship or leadership reminds me of a quote that says that "*leadership is primarily a matter of removing barriers so that people can act with freedom and independence"*.

However, due to the law imposed by the new king, all the animals walked past their neighbours without being wary because of each other; if you pounce on another animal, the king is sure to come after you. Apparently, the king made this rule to lull the animals into a false sense of security, the king himself being carnivorous and not a grass-eater. The cunning mind of this king established the saying that, the behaviour of a person becomes wicked when, in the pursuit of their excessive desires, they deliberately harm others. This is what happened one day, when the king stepped out from his palace to take a walk. He came across a very well fed male grasscutter.

Soon after, another grasscutter came running by. At that moment, the King had to control himself saying: "I don't know how many grasscutters are out here; if I pounce on one, the

news will go round". Leopard's character in this story tells us how a person is likely to be corrupted by power when given the opportunity to operate or rule. The next day the king went to that same spot to take a walk. Once again, the grasscutters came out because they had previously found a lot of food at the same spot and they were not attacked by the king. As one of the grasscutters was grazing, the king saw him and noticed that there was no other animal around. So, the king leopard pounced on him, tore him apart, ate him quickly, and wiped his mouth clean. Leopard went back to his palace. This is what sometimes happens in our society where people with authority use their public offices for personal gain while ordinary citizens suffer.

In the night, all the animals were back home but one was missing. The following day, the king went out again and pounced on another animal without being noticed. This went on for a while till the animals realised that each time they went out to graze, one of their number got missing. When elected leaders abuse their positions through such cruel behaviour, which goes on for a long time, it normally leads the citizens to agitate. This unbearable situation may lead some to go on demonstration. So, these animals started questioning why fellow animals were getting missing from time to time. Again, the actions of the rest of the animals remind us of each being our neighbour's keeper.

The dog in the story called his fellow animals, at a point, and said to them, "my uncle leopard whom you have made king is very dangerous and wicked". The animals debunked the dog's claims about their king who they believed thought so well of them and was protecting them. The dog persisted and again told them: this king, my uncle, is one of my very own and I am telling you of his true nature". The animals remained in denial of the true nature of the king and animals continued to go missing in the Kingdom.

At a point, however, they decided to make a plan. They advised themselves not to go out to the king's area anymore. So, the king failed to find prey and was hungry. Sometimes, such wickedness can often be checked by punishing the offenders. However, just as the animals developed a plan, the king and his people also device a plan. One day, when it got to the limit, the king called his fellow leopards and said to them: "listen, let's make a plan. I am going to fake my death and you will call out all the animals to come to the funeral. And as soon they're gathered, we will pounce on them, kill and preserve them by grilling, frying, and roasting". The rest of the king's fellow's agreed to what seemed a fail-proof plan.

And so news went round very quickly that the king had died and everyone was expected to come to the funeral. Attendance at the funeral was mandatory so, anyone who was not present would have to answer for the death of the king. Due to African society beliefs and practices of a communal way of life and togetherness, everyone was expected to attend the neighbour's programmes, especially, funerals. One may decide not to participate or attend a funeral. This was however, not possible since the Leopard happened to be their leader (king). This set the dog thinking and asking himself: "this is my uncle, when did he even get sick and to have died without me hearing anything about it?". The dog decided to visit the diviner about this strange funeral announcement and then advise his next steps based the on the diviner's message and counsel.

So the plan was to lay the seemly dead leopard in an inner chamber with all other the animals hosted in the outer chamber, which would be locked for execution of the king's plan to kill all the animals. The building was so big but the inner chamber where the dead king leopard would be laid was very small. The funeral day was the same day the dog went to see the diviner who turned out to be the Frog. The Frog said: Dear Sir, if I give you this divination,

you would've to be strong otherwise, you'd miss your steps at the funeral. The Frog said to the Dog, "go and get the feathers and furs of all kinds of animals and a needle so that I may offer a sacrifice on your behalf.

And the dog asked: "if this is done on my behalf, would I survive" And the frog said yes. So, the dog went around and got all the feathers and furs from all animals except the fur of the dead leopard. He came back to the frog (the diviner) with the required furs and feathers. The frog said there was no need for the tiger's fur since it is because of tiger that the sacrifice was being carried out. In preparation for his arrival at the funeral, the diviner asked the dog to carry a club, which will make everyone recognize his presence as soon as he lifts it up. . The dog was then the cantor for the Kingdom and could be heard even if you are five kilometres away; the goat was their chief drummer. On his return from the diviner, dog realized that all the animals were going to the funeral. The rest of the leopards went to the "dead" leopard and whispered to him that all the animals were in except the dog and the goat. "Shall we close the door and kill them", they asked. And the king rejected their request in the absence of the dog and the goats were also among the smartest animals in his kingdom. The king recognised that if the other animals were killed without the dog and goat, their plot would be out.

So, the goat arrived ahead of the dog and entered the room. He was asked why he had kept so long. "I was busy somewhere but today I will play my best". Not too long after, the dog also arrived and said: "I was busy doing something. But, look, I have come to sing the Song of Songs for my uncle".

At this point, the dog raised the song

//Kpɔgbale dzie metsi adelawo fɔm//

(I was surrounded by tigers but rescued by hunters)

//kpɔ le amea eye adelawo fɔe//.

(Tiger caught a man but was rescued by hunters)

The leopard family asked the king whether to start killing the rest of the animals. The king said "as for the dog he is our relative, I don't think he can ever betray me so allow him to come and see me". The dog carried his club and wore his cloth, all thirty-six yards, and took strides to the inner chamber. So he entered the inner room and saw his dead uncle's face in the coffin. He said he needed to perform a ritual on the dead uncle's body before going join the other mourners. He started singing

"//is this man dead ….eeeh.. is this man truly dead….

as his eyes are looking like that… is this man dead ….eeeh..

my uncle are you truly dead//."

And so he started singing, a song full of insults to his uncle. "Look at your ugly face, your ugly crawls". He started saying all kinds of bad things about the uncle to get his reaction. But his dead uncle continued to put on a very long face and refused to respond. The dog then decided to move his plans to the next level. He remembered the club with the needle given to him by the diviner. He took the club and hit the shin of the dead leopard with the needle; the leopard moved his leg. The dog then removed his cloth and tied it around his waist. He started singing

//"is this man dead ….eeeh..

is this man truly dead….

as his eyes are looking like that…

is this man dead ….eeeh..

my uncle are you truly dead."//

This time, the club hit leopard's rib and he reacted again. Then the dog realized that the uncle was not dead. "This is serious", he said to himself, "if I say he is not dead, the rest of the

leopards will pounce on me". So, he decided to announce that the leopard was dead. With this in mind, the rest of the leopard family agreed that the dog has not betrayed them.

Dog, therefore, announced to his fellow animals that the king was truly dead. He urged the animals to join him outside for a final performance for King Leopard before burial. All the animals exited the outer room for the performance. He said to them: "I am going to sing a song; if you fail to understand the song, then don't blame me for what will follow". The goat as the master drummer started playing drums and the dog started singing to his fellow animals: "as for this funeral…., we must do it from a distance. Distance is where we will stand for this funeral. Listen, everyone, at a distance is where we will be…. After singing the song, dog fled. So there was a cultural ensemble with different tunes initiated by the master drummer, the goat.

When the dog fled, he went to the hunter for shelter. He narrated the events and said: "my uncle who claims to be dead is not dead but playing dead to trap and eat the animals so; I am seeking shelter with you". Meanwhile, the goat was still playing the instruments waiting to see why the dog said "we must do this funeral from a distance". At this point, all the animals had fled, leaving the goat and six singing birds. And so the leopard family went to the king and said, "The dog performed a song, which told everybody to do this funeral from a distance and so, everybody has fled leaving the goat and six birds. So, that's all we can get… let us get them.

The goat continued to play until all of a sudden, the dead king appeared in front of him, he shouted and threw the instruments away and started running. The birds also flew away. They chased the goat and tried to run him down but goat remembered his grandfather's magical

powers. It was a charm for running away from danger such as this. Goat realized that the track on which he was running was too straight and will allow him to be caught easily. So, he veered off and the leopard family run past him without seeing his tracks.

The goat ended up in the same house as the dog, the hunter's house. The hunter asked them to stay and he went out with his gun. In no time, the leopard family arrived in the house. The hunter fired his gun among them and they all fled. The hunter told the dog and the goat that their king leopard was gone so they could go back to their home now. The dog refused the suggestion and said: "No I know my uncle and he is a very cunning man; we are going nowhere we will stay here with you". And that is how the dog and the goat became domestic animals to this day.

In summary, one cannot deny that there are so many lessons to be learnt from the above story. Despite the characters being animals, they are only portraying the values and vices of individuals in the society.

Aesthetics

Aesthetics is commonly defined as "the study of beauty, and its opposite, ugliness. Some philosophers conceive of aesthetics as applying solely to the arts or artistic experience" (Huron, 2008, p. 151). Aesthetics is a discipline of philosophy that deals with concerns of beauty and artistic taste. It is defined as a set of ideas concerned with the nature and enjoyment of beauty. Based on the above definitions, I would conclude that the term "aesthetics" is the study of the theory of the art of beauty. The theories of aesthetics that are applied to most visual artworks are imitationalism, Emotionalism with Formalism. Emotionalism is an aesthetics paradigm that emphasizes an artwork's emotive aspects. The

basic goal of emotionalist art is to powerfully transmit the viewer's moods, thoughts, and ideas. The artwork's main goal is to grab the viewer's attention and affect their emotions in a dramatic way. An excellent emotionalist painting will be successful in conveying the artist's message.

Aesthetics is a branch of philosophy that studies how people perceive, appreciate, and create art. Aesthetic experiences, such as looking at paintings, seeing a dance performance, listening to music, or reading poetry, are tied to the sense of external objects, not to any apparent functional use of the objects. More than just preference, the aesthetic experience encompasses a wide range of emotional responses, from beauty to wonder, sublimity, and a host of other (often knowledge-based) feelings.

Likewise, observation is very important in descriptive research because when one observes an activity, one understands it better. There is a Chinese adage that says 'A picture is worth a thousand words'. Some information was obtained through observation that helped the researcher understand and remember some of the facts needed. The researcher witnessed series of storytelling events on different occasions such as community storytelling, classroom storytelling, and storytelling festivals which were celebrated by the Lododo art Foundation at the University of Ghana – Legon. Again, the researcher observed a choreographic piece as storytelling through movements. Through these observation exercises, the researcher was able to make use of audio-visual recordings and a few pictures were taken. Below is an Aŋlɔ-Eʋe traditional storytelling session the researcher participated and observed in Akatsi.

Figure 2. Kaleawo storytelling session in Akatsi 19/04/2021

Aesthetic Experiences: Participant Observation during Aŋlɔ-Eʋe traditional storytelling

The use of participant observation in this context "requires the creation of conducive atmosphere for storytelling, reminiscent of what used to be the case in pre-colonial Ghana, within traditional communities", (Dorgbadzi 2014, p. 66). However, nowadays, in place of the full moon, electric floodlights were mounted to light the venue. It was memorable when indigenous storytelling was organized in my village some years ago. The declining nature of these cultural practices is making headway in recent times in communities around my village. The atmosphere to the commencement of this event was so grand seeing different traditional storytellers from neighbouring communities that night wearing different kinds of costumes from.

The performance arena was as usual a circular seating arrangement, which makes it possible for everyone to see and hear everybody. The first narrator started at half-past six in the evening. This took place because some among the audience who requested for this performance to be organized were people from the diaspora.

Before the commencement of the show, there was drumming and dancing for thirty minutes (30min). I may say the drumming and dancing attracted most of the children and the youths to the programme. As participants in the performance, we had to dress in similar costumes the tellers were wearing. Some had to get a cloth, which they tied around their necks. Due to availability of fewer seats, the little ones who happened to live around the event grounds had to go in for chairs and stools to sit on. Others without seats went to look for cement blocks to use as seats. Children who had not taken their baths, as yet, were asked to go back and do so. The fire was set to control the temperature at that moment and keep us warm due to the open space we found ourselves in at that time of the season when the rains had set in.

There were about five different stories that were told at the programme with four storytellers, all dressed in their traditional garments. Two of the men had their walking sticks and all had their cloths wrapped around their waists with chains of beads on their necks and wrists. They did not leave out their traditional knitted hat *(togbenya)* and slippers *(efia forkpa)*.

The first narrator took his seat to set the ball rolling; he asked permission from us the audience using the opening protocols and permission was granted to begin. All of us were pleased to experience such a moment after so many years. The entire place was very quiet. This stage of the storytelling is when the *glitola* has to ask permission from the folks or listeners *(gliselawo)* to give/grant him/her permission to tell their story.

As a result, the story began with a dramatic call to attention and response, involving all in a dramatic introduction of every character in the story, drawing on our youthful imagination as the story assumed the character of an animated life-giving entity that rises and lands on each character within it, raising it into life. As a result, in Aŋlɔ-Eʋe storytelling, 'Story' and its

telling seeks for, picks, and gives life to each character, as well as engaging it with other characters. “This life-giving process is an aspect of the idea of ‘Storying’ as the story carves various characters into the story life”, (Tordzro 2018). It is the process of becoming aware of and capable of sensing and interacting within society by becoming involved and involved in life's micro-events.

The glitola/storyteller then begins with the story; people who are familiar with the story or the trend of the story make funny but interesting interjections and reactions to keep the audience excited and laughing all through the narration. At a point, someone intruded in the narration by saying “*gbe ma gbe mele etefe”* (I was present that day) then in no time the *glitola* responded *neva mise* (let’s hear from you).

In Aŋlɔ-Eʋe storytelling, likewise, in some other African communities, the audience(s) is/are allowed to intrude with an interlude if he/she so wishes. When that happens, people who are sleeping off or are losing focus of the narration are drawn back to the story being told. Sometimes, it also gives room to others who feel tired sitting for so long to stretch themselves and exercise their limbs with the singing and drumming that comes in. Few people also get the chance to learn new songs and new dancing skills at these events. These songs that are sung must have a connection with the story and a good singer/cantor can come out with songs that have that connection. Stories connect us to life and the past by feeding our minds and emotions. To me, this storytelling platform is one of the best means by which children get to interact with their elders in the community. Kaighn similarly attested that “stories help adults and children communicate, help children develop skills, build character, and aspire to greatness”, (Kaighn 1996, p. 5). Additionally, in these stories, children learn the use of

language crafts such as proverbs, puzzles, paradoxes and literary devices like metaphor, similes and so forth.

A few of the stories enjoyed by the audience extend beyond the estimated time allocated. Some people got carried away as some were made to laugh at themselves. The performance lasted for four-and-half hours.

Observing Classroom storytelling

To determine how teachers approach classroom storytelling, the researcher conducted an observational study. During each session, the teachers used rapport, motivation, dramatic aspects, teaching and learning resources, and indigenous language (Mother's tongue) as well as English.

On the 26th of April, 2021, I (researcher) was at Keta A.M.E. Zion School to observe a storytelling session during a lesson in the Primary One (1) class. According to research, children make touch with and gain a clear grasp of things for the future in their early years of life, particularly at the elementary school level. Furthermore, primary one (1) under the GES (Ghana Education Service) marks the beginning of the fundamental stages in education; therefore, a child's performance in later years will be affected if he or she misses basic learning activities such as dramatic experiences of storytelling at such a young age.

The lesson began with the teacher introducing the subject "Ghanaian Language" and storytelling as a sub-strand. The moral and the aims/objective of the story were written on the chalkboard. Unlike traditional storytelling, the story title /theme, aims and objectives are not

mentioned from the beginning rather, the audience has to listen attentively till the narration ends when the storyteller would ask or tell his/her audience.

However, the period lasted for 45-minutes since it is a structured institution and all subjects/activities are located with time. Before the start of the lesson, the usual classroom sitting arrangement of the pupils was changed to a horseshoe formation. The title of the story was written on the board, keywords were also written. A flipbook containing the story (text and images) was used. Each page containing texts and images was shown to the pupils with the perception that they would see the trend of the story before it is read or retold to these pupils. This process was done from seat to seat. Since there is no video to play to the pupils on folktales as the curriculum requires, Mrs. Dzikunu stated that she uses her experience gathered over the years to narrate to the understanding of these pupils.

After the brief introduction of the characters and various pages that the pupils looked at, Mrs. Dzikunu asked one of them to come out with a song, which they all sang. When the song came to an end, the teacher read the title/ heading again and started reading the story from the textbook provided by NaCCA to the pupils. She read while the students listened intently because they had been warned that questions would be answered at the end of the session. According to neurologists, this attentive listening talent exercises both the right and left hemispheres of each child's brain, but it does so in such a way that the two must operate together. The left, or logical, side provides the story's narrative structure or framework, while the right, or more creative, side develops the imaginative story content that the teller and audience visualize and co-create. As a result, storytelling is in line with contemporary directives to engage youngsters in whole-brain learning. The session was followed by questions from the teacher based on the story.

Having heard that pupils in Ghanaian schools are now engaged in storytelling, Dr. Sarah Dorgbadzi says “kudos to Ghana education service and government of Ghana that we have storytelling on the curriculum of our schools”.

Figure 3. Pupils with the teacher singing and dancing before a storytelling session at A.M.E. Zion Basic in Keta 25/03/2021

Figure 4. The teacher showing pictures of characters to pupils before a storytelling session at A.M.E. Zion Basic in Keta 25/03/2021

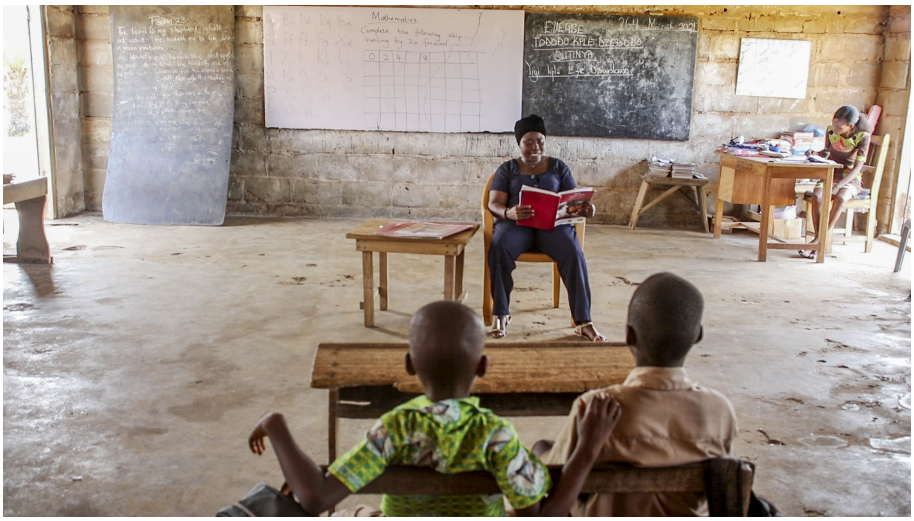

Figure 5. The teacher reading the story to pupils at A.M.E. Zion Basic in Keta 25/03/2021

Interviews

Interviews conducted on this project were twofold thus: semi-structured and focus group interviews. This study tool was crucial because, as Fontana and Frey (1994) put it, "interviewing is a powerful means of knowing other human beings," (as cited in Amlor 2016. p. 64). The researcher used this approach effectively by interviewing each of the respondents face-to-face. Each interviewee's consent was sought and request granted before conducting the interviews. The interviewees included Agbotadua Kumassah (a storyteller and Historian), Mr. Kofitsey Nyahe (storyteller), Mr. Agbagedey (Historian), Madam Anita Dzikunu (a teacher at Keta Zion Basic School), Mr. Bernard Effah (a teacher at Anseco Basic School) and Dr. Sarah Dorgbadzi (a storyteller and a lecturer at the University of Ghana, School of Performing Arts - Theatre Department).

The following are interviews of storytellers and their answers to the following questions dealing with their perspective:

1. What is your understanding of storytelling?
2. When is it conducive to tell a story and why?

3. How relevant is storytelling to society, especially children?
4. Why do we still need these stories in today's world?
5. What kind of music and dance are performed during storytelling?
6. When do the musicians and dancers come into the story?
7. Why is it still relevant to include music and dance in today's storytelling?
8. Why is it important to bring back storytelling into the classroom?

Interview with Agbotadua Kumassah on Saturday 6th February 2021

My interview with Agbotadua Kumassah allowed me to discover a lot of things about Aŋlɔ-Eʋe storytelling. Kumassah explains storytelling as a way of recording the past in a latter society.

Figure 6. Interview with Agbotadua Kumassah on Saturday, 6th February 2021

There are various ways of storing ancient knowledge and storytelling is one of them. He added that stories recall wars fought, wars won and wars lost. From his explanation, I can recall the story told about the celebration of Hogbetsotso. Kumassah also added that "stories

also recall animals and birds found in the environment early of a sacrament". For example, if they have not seen the animals before they cannot give it a name. It recalls our experiences as a people. He maintained that storytelling is very important and embodies the knowledge of the people. Storytelling also stores actions that recall retribution, praise, and result punishing. Stories also recall what comes out of arrogance, wickedness, all these are crafted in a story form.

When Kumassah was asked the conducive time or period of telling stories, he stated that "in the past, old ladies or mothers used to tell their children stories when they were preparing dinner and they knew these children were hungry". I find this clarification very empirical because I could remember my mother used to engage us with stories when there was a delay in preparing the evening meal. It was mostly done to keep our minds off from the hunger and by the time we became aware, the food was ready. Again, he suggested that "stories are told as a pastime, after the day's work because at that time, there were no schools for the young people to congregate in the classroom". During the day, people would go to farm, the sea or the lagoon for fishing. So in the evening they assemble at the market square for the elders to tell stories to both children and adults.

Explaining the relevance storytelling has for society, Kumassah emphasized the fact that "stories are lessons of life". Citing an example, he said, "a story about an arrogant girl, who was turning away all the suitors that were coming, until a devil changed into a man and took her to the forest. She became very miserable". This story was told when our girls reached a marriageable age. They were counselled "not to be arrogant when someone approached them for marriage" because "if you are saying you want the best, you may end up marrying the worst". Agbotadua Kumassah further cited another instance (in A*yiyi* stories) where at the

end, a trickster (A*yiyi*) is always exposed. This is telling us that we must be real and not impersonate someone.

Questioned on whether stories are needed in today's world, he affirmed: "we need such stories today more than in the past because today crime is on the ascendancy and those stories abhorred crime. Every good story will tell you the punishment on the criminal at the end of the story. When children are growing, this is imprinted on their minds. For instance, in the story of *Torko Atorlie,* crime is punished at the end. And any child who hears this story will not like to commit a crime.

When further questioned on the kind of music and dance performed during Aŋlɔ-Eʋe storytelling, Kumassah indicated that every story has its drum type and dance style because the songs are to enforce the story. So, if the song is not relevant it would not be used. Good storytellers select songs that are related to a story. He also attested to the fact that, the intruding of the musicians and the dancers in storytelling performance depends on the type of story. "Some stories are ended with a song but the very long stories interludes of songs, which come at intervals". Clarifying the performance interludes, he argued that the "songs tend to awaken the audience". For instance, in a typical storytelling session, some people may be falling asleep but when the songs come and the dance follows, everybody wakes up and comes alive again.

Why is it still relevant to include music and dance in today's storytelling? Kumassah, answering to the above, suggests that the Aŋlɔs have one of the largest repertoires of dance types: war dances, recreational dances, and ritual dances. "So when the story is about war, the war song will be selected to re-enforce the story and if it is about a joyous story, a song will

be selected as such". A good storyteller must also be a good singer because there are stories that come with embedded songs and the storyteller must sing those songs. The songs, apart from training one to have a retentive memory, also train you to become a good singer. So, a good storyteller must be traditionally inclined in songs and dancing. A good interlude of music is an occasion to practice singing, drumming, and dancing because that is the only way we transmit knowledge in the traditional setting from one person to another.

Storytelling trains the child in memorizing events; it also trains a child in good oratory; and good storytellers are normally people who work at the court of chiefs such as *tsiami* and have retentive memory. In the traditional setting when there were no written records of events, it was the stories that recalled those events. Somebody would say we have the TV now so storytelling is obsolete; however, the Television cannot take and answer questions. Storytelling also brings cohesion to the community. Coming together brings fellow feelings and settling of conflicts. It is also a good place for courtship, young men proposing to young ladies.

Interview with Dr. Sarah Dorgbadzi on Friday, 23rd April 2021

Interviewing Sarah Dorgbadzi also allowed me to discover the dimensions within which current stories are being told and the general context of these stories, which goes beyond the traditional telling and listening.

Figure 7. Interview with Dr. Sarah Dorgbadzi on Friday, 23rd April 2021

Dorgbadzi is of the view that storytelling comes in different forms. All art forms tell a story whether they are paintings, fabric design, haircut, fashion styles, play performances or dance movements. Citing an example, she noted "In today's expressions, TV is telling a story, the particular programme put on the TV has a specific story to tell and the choice of programmes that the TV station puts up also tells a certain story". Dorgbadzi's definition of storytelling could be considered an intellectual dimension of understanding the term. Not to condemn the previous interviewee's explanation or definition of storytelling, the basic understanding or meaning by an ordinary person will quickly think of the folktale.

Based on Dorgbadzi's earlier definition of storytelling, her subsequent answers to the follow-up questions toll the same dimension which she added that, we tell a story when we feel like telling a story, people tell stories when they are under duress, people tell stories when they are happy and people tell stories when they are sad.

She recounted an experience she had when she went to *Mafi* in the Volta Region of Ghana. "It is a common practice when a family is bereaved that at that funeral, for instance, there is a recount of the family tree (genealogy). During the wake keeping at funeral sessions in *Mafi-Doveme*, for instance, the family genealogy is recounted and the history of the people is told in a form of story that comes across through songs. The drumming adds to the stories that the songs are telling. The body movements contribute their quota to the stories that are being told. And these stories are being told not to be jubilant but to celebrate the heroic deeds of the forebears who are believed to be receiving the recently deceased whom the family is seeing off. So all those things are remembered and retold even though it is a sorrowful situation".

The stories are told because by telling of the story, we relive the history. We give history a fresh lease of life. We establish a relationship; we identify each other's situations through stories that are told. We tell these stories to empty ourselves and to remind us of who we are and where we have come from and where we are going.

We tell stories all the time, the TV is on 24/7, at midnight people tell stories and stories are being told all the time. But when we talk about storytelling in everyday language, what will come to the person's mind will not be TV or radio or painting, rather, one particular thing, which is the act of storytelling of the folk stories or folktales. The recount and performances of the folktales and that activity itself, which is a specialized expression is called storytelling and nothing else. Having listened to her and the newness of technology in our media landscape, one would think there would be moral, spiritual and social behavioural change of people in our society, rather worse things are dominating our screens by way of cultural adulteration.

Dorgbadzi sees the relevance of storytelling as the true foundation of society and their art forms are the structures that build society. She is of the view that, when society is in distress, we look for art forms to encourage us, to keep on going, to support emotions and the mood to calm nerves. Storytelling is a very vital thing. To young people, it is an invaluable art form they need to experience. Though, storytelling is a vital thing, we should be conscious of what we are telling because what we are telling is what others are hearing. And we become what we hear and what we see.

A survey conducted at Nima and Mamobi in Accra, interviewed Basic School children and asked what they wanted to be in future. Their responses were revealing. While some said they wish to own luxurious cars and wear big chains, fancy haircuts, fanciful clothes, others said they wish to be dancers/singers. Clearly, this is what they are seeing and hearing in the media and so this becomes their standard, their yardstick, which defines the ceiling of their life. Children are being influenced by stories from the media. The upsurge in ritual murder including the recent killing of a ten-year-old boy at Kasoa could, perhaps, be linked to the stories they hear and watch on the television. These stories certainly influence and shape society.

The stories that we tell are proverbial, they speak proverbs and have a polysemy of meanings that people derive from them. So, when the media is telling stories, they need to be careful what they present because children are influenced by it and it becomes their reality. Storytelling, as created by African ancestors, using folktales and other means, were purposefully directed towards positive societal development. The stories, therefore, carry the morals and values of the traditional society. These stories have now become very scanty and

are fading away, gradually; they are not being told as they ought to. So, we need to go back to those kinds of storytelling that define us as Africans.

Now, if we go back to these stories, it does not mean we have to be rooted in the past. Dorgbadzi recounts that in one of her fieldworks where she tried to revive storytelling, when she asked an old lady about storytelling, the woman said to her: "today that people are cooking with saucepan; you are still going to look for earthenware pot". She then responded that it was important because earthenware pots did not give cancer but aluminium pots did. Then, the woman reconsidered now, realizing that it was important to maintain what we have because the stories that are being told on TV and in films have a certain level of acculturation. That is not to say acculturation is a bad thing. It is not because humans are be-in. we are changing by the minute because of life experiences. And of course, the recent past experiences that we are calling the new normal has put human society on the high-speed road. All these things are happening at the same time but the onus is on us to reconsider and at every point reflect on what we are doing to make sure that we are on the path that we want to be on.

My point is that storytelling is a vital Ghanaian tradition through which young people learn to appreciate fellow feelings, brotherly love, communal spirit, and all the positive things that society requires to develop.

One thing that we overlook is that, as the children are listening to the stories we are telling, they learn to listen creatively. It inspires creativity in them because of the beauty of the language as they experience it through storytelling. How an event is described, for instance, an easy way of teaching our young people how to speak, how to manipulate language for

effect, and then the most satin part is how to listen creatively and to read in between the lines as the stories are being told.

Furthermore, is important as an art form, and we need the arts to keep going. We need to be able to hand it down. In Ghana, we talk about the circles of life, the continuity of life. In our indigenous philosophy, we believe in the continuous circles of life. That is why we are continually in connection with and talk about ancestral spirits. It is because we continually live with history, we do not put it behind us. These histories are alive with us, they are ever-present. We live in the archives, so storytelling is very important, and as we do that, we hand over the baton from one generation to the other. Otherwise, we do not continue the circle and this circle is defined in our family system, in our banking system. For instance, in the traditional banking system, we collect the *susu* in turns per cycle, going from one person to the next until the cycle ends with everybody taking turns to contribute and to receive 'loans'. The cycle then begins, once more. This cyclical movement is reflected in many forms in our architecture. We build circular houses to create coolness and maximize space as well as to assure our security. It is important to keep the circle going by telling our stories.

On the roles of music and dance in storytelling, Dorgbadzi articulated that, "when we talk about that, then I will like to take it from the perspectives of Ghanaian traditional storytelling cultures. In these cultures, the practice of storytelling is what we call total theatre". This genre includes speaking, enactment, narration, creative spontaneous dialogue, playing, games, poetry, singing, dancing, music-making, and all kinds of things. Every art form can be used during storytelling.

To demonstrate the use of music and dance as an art form in storytelling, a story about *yiyi* is illustrative. *Yiyi* and God agree to do communal farming (*fido-fidi*). In the agreement, god's workers of and workers of *yiyi* agreed to work together, one or two weeks at a time, on alternative farms. . Now, *yiyi* observed that, any time the workers went to *yiyi's* farm rain fell and work did not progress; and any time they went to god's farm the was sunshine and work progressed swiftly without a hitch. So, *yiyi* decided to find a solution. He called on his accomplished friend, the rat. He commissioned the rat to carve a drum and create music. He was then to dig a long underground tunnel to god's farm. The rat's assignment was to lie in wait for the workers on God's farm and to start drumming and singing anytime the workers were ready to start work. So when he did that, the workers did not work on the land but rather they danced to the rhythm of the drum and the singing.

So this is a reflection of what happens in the community, for entertainment, whatever emotional state there is a kind of drumming and dancing. It is not just drumming and dancing, it's just music-making. At one point, there is a video wherein at a funeral when the community wanted to dance and they didn't have drums, they made their drum from disposable plastic water bottles, they put pebbles in them and made their rattles, drums from a plastic bucket. Even though they don't have the instruments, they will improvise and continue the life and express themselves through the channel that they know. And so drumming and dancing is an integral part of the traditional storytelling but then when we talk about another aspect of storytelling, there is also music-making. We cannot restrict that one to drumming and dancing.

In traditional storytelling, all kinds of genres are used, depending on who is telling the story and it depends on what the story is about. All forms of folk songs apply to storytelling, even

the court drum and the sacred drumming of *Afa* are part of storytelling. The Eve culture of storytelling can be traced back to the *Afa* court and religious practices, which uses allegories and stories to convey messages from the divination; the priest of the deity interprets and uses allegories and stories to convey the messages from patterns formed by casting stones and other items of divination on the ground. So, they tell the story and this kind of communication comes with court drumming and dancing. The traditional divination priests are forbidden to tell stories, recreational stories. They are not allowed to do that because they may be narrating the character of a member the court or people in the audience; people need to know the difference.

Traditionally, because of the attractiveness and the entertainment quality of storytelling, when people engage in storytelling, they don't want to stop and do anything else; they just want to keep going. The ability to add the traditional drumming and dancing to the classroom storytelling is another thing; there will be logistical challenges. It will strongly depend on whether the schools have drums and drummers. So if there are drums and drummers, nothing stops the school from having a full session of drumming and dancing as stories are being told. It is just natural to the process. To share my experience as a classroom teacher, teaching Ga language, I use to teach *adesa tamo,* (storytelling in Ga) by taking my class outdoors. We will find a tree, sit under its shade to play and tell stories; we had great fun but then not every teacher is interested in doing that.

Some teachers will not like to go through the stress; they will just want to sit in the classroom and tell the story. In some instances, I have heard stories of teachers reading from books to the children. But, at least, the stories are being read, to the children and they are developing listening skills. This is all good but it could be better still to give the children a fuller

experience with the drumming and dancing. It is very embarrassing, when I go to primary or basic, or even second-cycle schools and see our children poorly performing our very own dances. The children themselves appear disdainful of their culture; feeling as if they are better and above the performance of such dances. It is sickening seeing they are divorced from the culture. So who do these children become?

So, I think traditional drumming and dancing should be added to classroom storytelling. I feel happy, though, that classroom storytelling is happening; it will be a plus, if we could add the drumming and dancing. And that will be a platform for the children to learn these things because when it comes to drumming and dancing, it is the practice, the involvement, and the ability to do that encourages the children; it becomes an embodied activity. When the performance is divorced from an individual, and now worn like some kind of gratis utensil, which is unfamiliar to everyday use, then we have a problem. Yes, it is a great thing to have traditional drumming and dancing, no matter whether it comes from northern Ghana, middle belt or southern Ghana, it is still great to add it to the stories. Kudos to Ghana Education Service and the Government of Ghana that, we have storytelling on the curriculum of our Schools.

Below is an interview questionnaire of a teacher and his answers to the following questions dealing with his perspective. Two of the teachers who earlier agreed to my visitation later turned –down my interview when I got to their school without giving reasons.

1. What is your understanding of storytelling?
2. How different is the storytelling at home from the classroom storytelling?
3. Do we have classroom storytelling as a subject or is it a sub to another subject?

4. On the part of music and dance, do we have it as a subject or is it also a sub to another subject?
5. What types of songs are embedded in the story?
6. How relevant is storytelling to the students in the classroom?

Interview with Bernard Effah on Friday, 26th March 2021

My interview with Bernard Effah also unveiled the dimension storytelling takes in the classroom.

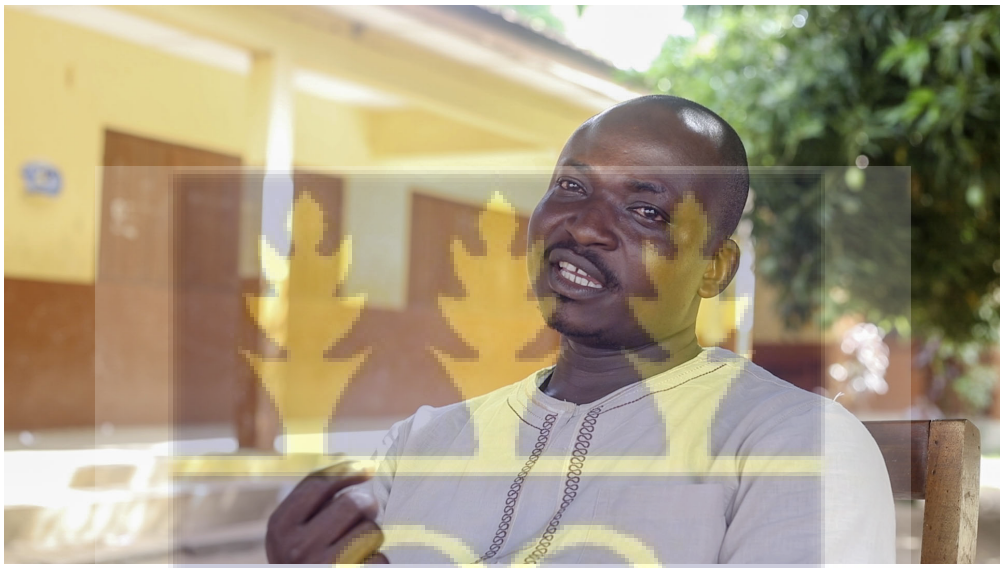

Figure 8. Interview with Bernard Effah on Friday, 26th March 2021

Bernard Effah also defined storytelling as one of the ways we learn and the story of focus was based on an imaginary town, which gossips (talks) about people, things, and everything in the world. In the story, inanimate things behave like human beings. For example, a stone, in the story behaved like a human.

On the difference between storytelling at home and that of the classroom, Mr. Effah said he does not see much difference between traditional storytelling and classroom storytelling. However, it was based on the traditional storytelling that the classroom approach was built.

Prior to the interview, he noted that, there is storytelling in the Ghanaian Language Curriculum, which is only effective or taught in the Form One (Junior High School Level One). Pupils are only asked questions during end of term examination or their final examination in subsequent levels. However, in the traditional story sessions, there are interpolations and many embedded story songs while in the classroom sessions less or no interpolation is included.

In Ghanaian Language (Eʋe) subject, storytelling is one of the lesson studies and is not a subject on its own. The storytelling in the classroom/ school under Ghanaian Language ends somewhere in Junior High School one (JHS 1) curriculum, however, because of examination, we are compelled to give the students questions related to storytelling in subsequent classes so that they may not forget the process. Again, though storytelling takes place in primary 4, 5 and 6, much attention is not paid to it, unlike the junior high level.

At the JHS level, there is no subject like music and dance in the curriculum but a small aspect of it is included somehow in the classroom storytelling. In the primary section, music and dance used to be part of their curriculum as a subject; now it is no longer the case but has been merged with the creative arts.

In the classroom, *"Glimedehawo"* (interpolation) do not use special songs relevant to the subject matter, the main aim of interpolation is for the storyteller to rest a while and the audience especially those who are tired to be awakened. that's why they think any song at all that is well known to the audience. Songs that the audience can joyfully sing and be happy and dance on are good for the students. However, what is good in traditional storytelling is that they look for special songs that are similar to a character's behaviour in the story. But, if

the same thing must be done in the classroom, some of these songs need to be learned and rehearsed before the story sessions.

When asked how relevant storytelling is to the students in the classroom, the teacher asserted that, classroom storytelling was relevant to the student because it helps them in memorizing. Again, shy students who mingle with their colleagues to sing and dance can do away with the shyness during the process. Such students can become public speakers once they are able to tell stories in the class. Classroom storytelling also helps students to learn singing from the tellers who sing together with other students during interpolations. The same applies to dancing; some students learn new dancing skills on the floor of storytelling.

Conclusion

In this chapter, my research focused on the qualitative method where I observed, participated and interviewed the study's participants in the field. The research was investigations into the Aŋlɔ-Eʋe traditional and classroom storytelling accompanied by participant observation to understand what happens in these settings, and to interpret the data gathered for analysis and deductions.

My interview with Agbotadua Kumassah uncovered a lot of things about Aŋlɔ-Eʋe storytelling. These include the two different times for traditional storytelling, that is, before the evening meal by mothers and after the evening meal at the community Centre, which involves the elders. This sometimes creates room for conflicts to be settled.

I gathered my primary data using few methods of qualitative research methods such as observation, participant observation, and interviews. I have discussed the field research conducted by using participant observation tool during the traditional Aŋlɔ-Eʋe storytelling session and observation made during the classroom storytelling. Out of six interviews conducted, the chapter discusses three of these interviews. This tool was implemented to deduce the opinions of various professionals in the field of storytelling and its related art forms such as music and dancing. For better explanation, some of the interviews were conducted in the local language – Eʋegbe.

During my involvement in the performance, I "employed my full senses in making judgments- seeing, hearing, smelling, tasting, and feeling and in some situations, the proverbial sense thus "common sense" (Dorgbadzi 2014, p.79). Again, the use of audio-visual recording gave me the possibility to replay various dialogues I had with the experts over and over.

CHAPTER SIX

FINDINGS AND REFLECTIONS

Introduction

This chapter is dedicated to the findings, summary, observations and recommendations based on the study. After all consultations, reading, listening and analysing all views, my findings point to the point that folktales, music and dance and telling of stories in Aŋlɔ-Eʋe communities are essentially a communal participatory experience. They change as they are passed down from generation to generation and from one era to the next. These tales, in turn, modify our prior experiences in the same way that new experiences transform our stories in the way we retell them with new perspectives, based on new cultural understandings, languages, and locales.

They evolve and increase in scope and depth as we revisit and reconstruct past events in conjunction with others in the telling of those tales to make sense of the past in the 'now.' How we construct common futures is determined by the stories we tell with others based on common and shared experiences. Furthermore, "our understanding, knowledge and perceptions change and grow as well, alongside our stories," (Tordzro 2018, p. 59). Beyond the earlier call for universal education, Sustainable Development Goal 4 (SDG 4) mandates that "education should be of high quality by incorporating people's views and practices into the development and implementation of school systems" (Amponsah etal 2015, p. 49). Quality education might be defined as education with cultural components that links to people's world's meaning-making schemes.

FINDINGS

In the course of this research, my investigation reveals that though various curriculum reforms in Ghana are seen with an aspect of music and dance inclusion, pupils in southern Volta, similar to pupils across the country, have still been experiencing limited time to participate in their traditional music and dance during those lessons. It was confirmed by most of the teachers that participation happens occasionally during school functions, annual festivals (*Hogbetsotso*), or national festivals yet, only a few participate. This is as a result of limited resources available for its implementations. For instance, in A.M.E. Zion School in Keta, there are no traditional instruments in the school for music and dance lessons to be accomplished. Again, since the classroom is a structured environment, and there is time allocation for lessons to be taught, inclusion of music and dance into storytelling sessions in the classroom will prolong the lesson.

However, a teacher (by name Bernard) in Anseco (Anlo Secondary School Basic) reveals that, he was able to teach the traditional music and dance in the school because; he owns an amateur cultural group in the town (Anloga) and his traditional instruments are mostly brought to the school whenever there is the need. Moreover, upon further deliberation with the schools, some teachers who are inhabitants and are familiar with these activities resolved to implement them by allocating a particular day (Fridays); the last period on their timetable for storytelling with drumming and dancing. When this was done for some few weeks, there has been a total change on Fridays' attendance. Some bluntly see the activity as a way of learning new songs, polishing their drumming and dancing skills and also learn some moral behaviour.

My investigation also reveals that in Aŋlɔ-Eʋe traditional storytelling, there are two layers of music and dance employed, thus; *"Glimeha"* which is embedded in the story and is mostly sung by *glitola* (teller) without the audience participating as well as *"glimedehawo"* which are songs sung as interludes during the sessions and are raised by the audience, the cantor starts then it continues. Documenting these layers of Aŋlɔ-Eʋe storytelling for classroom teaching was successful. Both *"glimeha"* and *"glimedehawo"* have served to deepen the children (as the audience members') involvement in the storytelling session and have helped them remember key cultural messages.

Additionally, I have come to understand and appreciate the fact that, the introduction of music and dance during storytelling sessions in the classroom is helping teaching/learning strategy. Children are beginning to learn about their origin, history, culture, and religion, about the meaning and reality of life, morals, norms, and survival techniques. Example of the song that the children in the southern Volta are familiar with, is this Akpalu historical song which was mostly sung and dance with. The words of the song goes like this:

// May the old customs be performed properly,
Let it be an important festival that we shall ever observe.
The Aŋlɔs are going to celebrate a great festival,
The festival of their migration from Hogbe.
Let master and servant unite
To perform the ancient customs properly,
So that it may become an important annual festival.
I say Ketu was their former home Our ancestors! Ketu was their
home! From Ketu they came to Adza, From Adza they came to
Dogbo, From Dogbo they came to Notsie. Thence they scattered,

Those who took to the right became Northern Ewes. The
AKWAMUS (The Afobus-those who "lost their Feet") remained near
the Volta. The chief (of all Aŋlɔ) was wearied and wanted to relax.
"AƉLƆ" which word became the name of the town.
The Kotsis (another name of Aŋlɔs) are going To observe a great
festival, The festival of the migration from Hogbe. Let master and
servant unite. To perform the ancient customs properly. So that it may
become an important annual festival.// (Nayo 1973, p. 126)

Storytellers have been combining singing and dancing with stories for millions of years, and to this day many cultures tell stories in song and in dance forms. Again, children love to sing and dance, and they love to hear stories. The combination of songs, dance and story excites children, and they become intimately involved with the tale. Including music and dance performances with their aesthetics into the classroom storytelling sessions in schools has helped pupils express themselves artistically.

My investigation also revealed that by learning and practicing these dances, positive physical and motor functions in the pupils were developed in addition to love and desire. Again, "Its application in the classroom allows pupils to understand and learn the concepts of rhythm, pace, dynamics, space, and simple folk dances *(agbadza and gahu)* with singing and stylized dances more easily. Furthermore, the performing art which over the years have not been well-known in schools like the Mathematics and the Sciences has now well known to educators in the academia. The traditional music and dance are seen as a fundamental ritual during *glitoto* in Aŋlɔ communities and when introduced to the learners, has equipped them to function effectively in other areas of learning such as language acquisition, body

movement, speech therapy, literacy, numeracy, and other related themes. I have also found out that, pupils are not only learning during the storytelling sessions, but are also being entertained with, to learn from each other, and often to teach young people about life and their world.

The success of any educational programme depends largely on teacher's resourcefulness, knowledge, ability and efficiency. From the research, most teachers at the Basic School level happen to have little knowledge in traditional music and dance from their respective training colleges and Universities attended. Therefore, qualification in Bachelor of Education gives the teacher efficient skills to use the basic instruments such as g*ankogui* and *axatse* which run through the ensembles to lead his/her class in these activities. However, teachers who were still finding it difficult to use these instruments have to employ some of the pupils to do so. At the beginning, it seems complicated but for a considerable time, the teaching of music and dance had been a sole responsibility of the classroom teacher.

Integrating music and dance as a culture value into the classroom storytelling has enable most of the children to know the history and life of his/her people and of different ethnic origins, their customs, their music, their celebration, their world view, in fact, their human endeavours. Again, the Eve culture as well as other tribes in Ghana are based on strong moral principles that condemn stealing, insulting and other sorts of immoral behaviour fiercely forbidden, which are all highlighted in the kind of stories selected.

Finally, children combining stories, songs and dance have lifted their emotions, creating empathy, an emotional understanding. Combining stories, songs and dance have also

enlightened teaching of moral lessons on faith, justice, peace, friendship, and caring for the earth.

Observations

The content of human experience has been woven into traditional oral literary forms of African people: struggles with the land and the elements, movement and migrations, kingdom wars, conflicts over pastures and waterholes, struggling with the riddles of existence, and life or death. In Ghana, storytelling, which has been a ritual for the people in the evening after a hard day's work, the impression created about *yiyi/ananse* stories over the years has downgraded our ways of telling stories to our children. *Yiyi/ananse* "is a complex character who can play a plurality of roles". Its stories over the years characterizing him as jealous, greedy, mischievous and tricky have created the negative posture for his being disliked.

Another observation made is about the teachers in our Public Basic Schools are not willing to talk to neither to be asked questions related to their classroom teachings and the curriculum being used. Interviews with some teachers were well arranged but later they refused to be interviewed as planned.

The child who is the main audience for this storytelling is now more sophisticated with the advent of simulated audio-visual electronic games than the great grandparents, grandparents, or even the parents. "Even before birth, he/she is exposed to the sounds of electronic jibbers." The close kinship relations in our societies that are held at a high premium cannot be seen again. It is as a result of the Western individualistic model, which is current practice in our

communities; where a neighbour, friend or relative cannot correct an erring child whose parents are known.

Furthermore, indigenous communities frequently encounter discrimination in school, which is exacerbated by the fact that the language spoken in the classroom may not be their native tongue. As a result, dominant foreign languages, which receive more attention and hours in schools than native languages, pose a threat to cultural identity and languages. As a result, while positive aspects of our culture should be practiced, harmful aspects of dominating foreign culture should be abandoned in order to foster a more progressive and dynamic society.

Summary

This study, transmitting an integrated Aŋlɔ-Eʋe storytelling into the classroom module has been undertaken to help stakeholders such as researchers, pupils, teachers, scholars, historians and the people of the land, in acquiring Indigenous knowledge through these stories. This is due to the fact that stories are a key kind of oral tradition that is utilized to transmit culture, experience, knowledge, and wisdom. In everyday transactions, Aŋlɔ-Eʋe like any other tribe in Ghana tales install principles and the benefits of "proper" attitudes of honesty, integrity, responsibility, and transparency.

“The most eloquent public speakers were also outstanding storytellers, and good storytelling necessitates a retentive memory as well as a logical, linear, and coherent exposition of circumstances, ideas, and events" (Cottrell, A. and Kumassah, A.T. 2015, para.4). The most

powerful weapon a storyteller has is his words, which he employs through suitable terminology, gestures, and movements to bring circumstances and events to life, allowing listeners to visualize them in their imaginations.

Literature relevant to the study was reviewed and this gave the researcher a broader outlook on the topic. The literature helped the researcher to review the various definitions of storytelling and who becomes a storyteller by different scholars, Aŋlɔ-Eʋe traditional storytelling and some restrictions during the sessions. Music and Dance in Aŋlɔ-Eʋe Storytelling and some terms such as "*Glimeha"* (Embedded songs) and *"Glimedeha"* (interpolation). Furthermore, literature on storytelling through Music and Dance were reviewed and basic instruments used during Aŋlɔ-Eʋe storytelling were identified.

Chapter four discusses storytelling and education in Ghana. Here, the researcher looked at informal education, which existed centuries before the arrival of the Europeans; and the introduction of the "Cultural extinction and religious and linguistic hegemony emerged from formal education aiming at character development and civilisation". (Pinto 2019, p: 5). "Discrimination against Indigenous groups in school is because the language used in the classroom is not what they speak and this results in their having a limited command of both English and their home language" (as cited in Seti etal 2015, p. 20).

The social development of every child is the ability to interact with others and this has been the aim of most educational institutions; as a method for transmitting and sharing knowledge

and ideals, storytelling fits the bill wonderfully. This is due to the fact that it is a natural and effective method of communicating and exchanging information and experiences. As educators, parents, and caregivers of children, it is critical that we encourage children to communicate their views in fun and instructive ways. According to Szyba (1999), "the goal of education, many of us believe, is to help children become independent learners in society. We want children to be able to think for themselves to be able to make a decision, and to act on them," (p.17). Roney (1996) believes that "the most fundamental goal for schools in our country is that our children grow into adults who participate actively and competently in our democracy" (p.2).

Recommendations

I will recommend that the fight for revitalizing the Ghanaian (Aŋlɔ-Eʋe) storytelling module into the classroom should continue, giving fresh life to old stories and instilling in our children the values and conventions that are vanishing from our culture. Again, the Ghanaian storytelling, which is regarded as *total theatre,* comprising acting, drumming, music and dancing, in this thesis should not be considered as an end in itself. It is in this light that I will like to recommend the following;

1. We need that close kinship relations in our societies that are held at a high premium if we can regulate elements such as the Western individualistic model which has currently dominated the social order including our media landscape.

2. For us, as a country or continent, to safeguard our heritage and pride, the new Curriculum for Basic Schools should be re-looked at. Our indigenous languages and related cultural forms should be made compulsory in our schools in Ghana. Because

indigenous languages are a legacy of our foremothers and grandfathers, Conde (2019), affirmed that "we must take care of them because when an indigenous language disappears, the indigenous traditional knowledge (stories, legends, songs, values, myths, prayers) also disappears" (para. 2).

3. Since it is easier for people to understand through stories, storytelling could be prescribed as a theatrical recipe in all institutions of learning where teachers will be taught the skill.

4. Graduates who specialize in traditional music, dance or theatre studies can be employed in our educational sector to train the pupils across the country since the few who graduate from the training colleges do not have much training in this field.

5. Aŋlɔ-Eʋe culture is pregnant with many repertoires, likewise other cultures and, if not all, most of them need to be explored and added to the existing mainstream Music and Dance in our institutions. "This is because the future development of our traditions such as folktale, music and dance depends on our conscious and judicious retention or rejection, as the case may be, of elements regulating cultural life in Africa" (Omibiyi 1972, p. 93).

6. Since technology has come to stay and most children are hooked on to audio-visual gadgets, stories told can be recorded using these gadgets and played back to these children when the need arises. Again, Ghanaian cultural values should dominate our media.

7. Storytelling sessions (Aŋlɔ-Eʋe) should be brought back in indigenous homes so that the lost truth, loyalty, obedience, sympathy, and the love that is shown for others would be seen in our societies. This will be as a result of *glimehawo* and *glidemehawo* that are associated with stories to inculcate good behaviour in the youth.

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INTERVIEWS

1. Mr. Koffitsey Nyahe was interviewed in Akatsi on Sunday, 10th January, 2021
2. Agbotadua Kumassah was interviewed on Saturday, 6th February 2021 in Keta
3. Mr. Charles Nypson Agbagedy interviewed on Tuesday, 23rd March, 2021 in Agbozume
4. Effah Bernard was interviewed on Friday, 26th March 2021 in Anloga
5. Dr. Sarah Dorgbadze was interviewed on Friday, 23rd April 2021
6. Madam Anita Dzikunu was interviewed at A.M.E. Zion Basic School on Thursday 25th March, 2021 in Keta
7. Rejoice (pupil) at A.M.E. Zion Basic School on Thursday 25th March, 2021 in Keta
8. Ibrahim (pupil) at A.M.E. Zion Basic School on Thursday 25th March, 2021 in Keta
9. Three members of the Kaleawo storytelling group in Akatsi interviewed on Monday, 19th April, 2021