

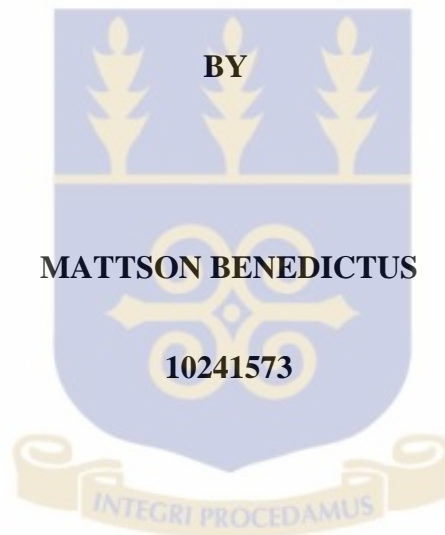
DEPARTMENT OF THEATRE ARTS

SCHOOL OF PERFORMING ARTS

COLLEGE OF HUMANITIES

UNIVERSITY OF GHANA

**ART FORMS, COMMUNICATION AND MARKETING: CREATING DANCES FOR
STAGED COMMERCIALS**



**THIS THESIS IS SUBMITTED TO THE UNIVERSITY OF GHANA, LEGON, IN
PARTIAL FULFILMENT OF THE REQUIREMENT FOR THE AWARD OF MFA
THEATRE ARTS DEGREE.**

OCTOBER 2015

DECLARATION

I, Mattson Benedictus do hereby declare, that I have dully acknowledged all citations, references, and ideas of other scholars in this thesis. Therefore this thesis is an original work produced by me from a study personally undertaken under the supervision of Prof. F. Nii-Yartey and Mr. Asare Newman, and has not been presented to any other institution for the award of a degree.

Mattson Benedictus
Candidate

Date

Oh! Nii Kwei Sowah

Date

H.O.D. (Department of Dance studies)

Mr. Seth A. Newman

Date

Co-supervisor

DEDICATION

This dissertation is dedicated to my son, Yorm Mawudeka-Mattson and to all lovers and practitioners of our beloved art form.



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I give thanks to Torgbui Kwame Ahableame (God the Almighty) for His goodness and mercies that He has showered upon me throughout my life. I am extremely grateful.

I thank my Godfathers; Torgbui William Ablordefe, Torgbui Samuel Golo, Godmother; Da Enyo for always intervening on my behalf, my mother; Gladys Ayatey, aunt; Da Delali, brothers; Frederick Mattson, Xorlali Mattson, Edinam Mattson and Elesi Mattson for their immense support and encouragement.

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I am deeply grateful to Oh Nii Kwei Sowah and Mr. Terry Bright Ofosu for their overarching assistance, encouragement, commendations, criticisms and advice that greatly inspired and made me look beyond the limits.

I am thankful to all my cast and crew members especially Gideon “Bogya” Adjei, Goodnews Apeti, Joseph Pieteron and Faisal Mohammed for their hard work and commitment throughout the production process. Also, I thank Karim Abdul, Parbey Phaniel Mawuli, Nii Quaye, Philip Agyapong and Ms Margaret Numekevor for their friendship and support.

Finally, my sincere gratitude goes to all those individuals who one way or the other helped in the actualization of this thesis.

ABSTRACT

Dance is an important tool for communication of thoughts and sentiments by individuals and the community as a whole. This communicative ability of dance has made it essential for modern day communication. In recent times, many business establishments in an attempt to accrue the maximum returns through advertisements resort to the use of art forms as a means of attracting potential consumers. This thesis explores in details, how dance, through choreography can be packaged into a rhetorical figure(s) to persuasively communicate and attract a target audience. The final choreographic work details how dance movements can be effectively linked to products to ensure better dance-based advertisement through the synthesis of contemporary African dance and popular dance. Finally, the thesis recommends the adoption of dance-based commercials to attract corporate bodies to advance sponsorship packages for dance productions.

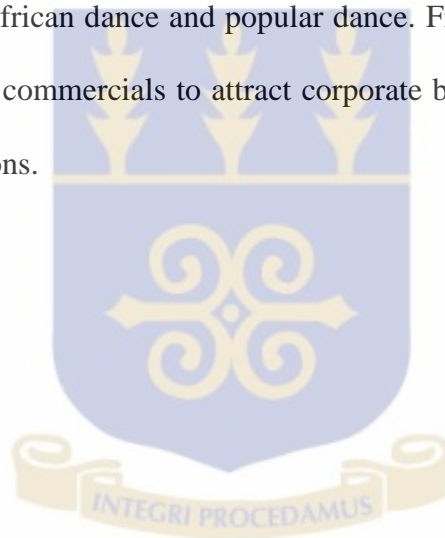


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Chapter 1

1.0 Background to study

Africans regard the arts as “living museums” in which the historical experiences, customs and beliefs of the people reside.¹ Thus, exposure to these art forms enlightens the African and even non-Africans about the uniqueness of these traditions and customs. In any form, art serves as a means of expressing and communicating the ideas, norms and belief system of the society including the inner feelings of the artist. For the purpose of this study, focus will be on dance as an art form.

Dance is an art form in which human movement becomes the medium for sensing, understanding and communicating thoughts, feelings and experiences.² The dancer or choreographer draws movement vocabularies from inherent movement aspects of the customary behaviour of the community as the basis for his or her dance. Thus, dancing is not dance for dance sake but a reflection of the culture of the people as articulated by Opoku in a much used and still relevant quotation that follows.

To us, life, with its rhythms and cycles is Dance. ... Dance is a language, a mode of expression, which addresses itself to the mind, through the heart, using related, relevant and significant movements which have their basic counterparts in our everyday activities. ...For a deeper insight into our way of life - our labours, material cultures, aspirations, history, social and economic conditions, religious beliefs and disbeliefs, moments of festivity and sadness...in short, our life and soul, and the realities are revealed... in our dance...³

The above observation suggests that Africans value and perceive dance far beyond the physical. It is also metaphysical, a cultural and aesthetic activity and not just beautiful movements set to the rhythm. Many traditional Africans believe that these traditional dances

¹ A paraphrase of an interview with Professor F. Nii -Yartey on the significance of art in Africa. 12/09/2013.

² “The Element of Dance”, 30/10/2012. http://opd.mpls.k12.mn.us/the_elements_of_dance

³ Katharina Schramm, “The Politics of Dance: Changing Representations of the Nation Ghana”, *Africa Spectrum*, Vol.35, No.3. (2000), 19/09/2015. <http://www.jstor.org/stable/40174857> p. 339.

serve as a link between the ancestors and the living.⁴ Such dances are not simply forms of entertainment but rather symbols of the culture from which they originate. Most often, for the African, dance may not be separated from music, the visual arts, dramatic elements and other related art forms of the people. Every movement, costume and related materials such as horsetails and swords, form part of the whole manifestation of dance and give a pictorial representation of what it is about.⁵ For this reason, in this work, the mention of dance includes all other related art forms that help in its total expression.

The inclusion of all these cultural elements in African dance has made it a very significant cultural activity in the society. Dancers are therefore considered as part of the custodians of the African culture.

However, in today's economic dispensation, a section of society views dance and its related art forms as a phenomenon ascribed to school dropouts.⁶ As a result, some members in the society place value on the study of medicine, law, business, engineering and other 'economically viable' courses rather than the arts. "Some people relegate dance to the realms of play, physical exercise, recreation, and just performance."⁷ A section of the community, therefore, see dance as inconsequential in the scheme of education in Ghana and has no economic viability in the country's economic situation. These "dismissive views on dance have kept dance marginalised."⁸ Yet dance has long played a significant role in the education, religion, ethnic identity, economic and socio-political organization of the various communities in Africa.

⁴ Oh! Nii Kwei Sowah in a workshop for international students from University of California. (paraphrased) 2013.

⁵ Prof. F. Nii-Yartey said this in an interview with him on the significance of dance in the Ghanaian society. 2012.

⁶ Zapp Mallet in a seminar at the Department of Music in the University of Ghana titled *Fusing Different Musical Genres: The Zapp Mallet Experiment*. 23/10/2013.

⁷ Judith L. Hanna, A Non-verbal Language for Imagining and Learning: Dance Education in K-20 curriculum. *Educational Researcher*, Vol. 37, No. 8. (Nov. 2008). p. 491.

⁸ Hanna, p. 491.

Nevertheless, the inclusion of dance as part of the university curriculum seems to have given the art form some recognition. The establishment of the School of Performing Arts at the University of Ghana has helped to project the image of dance through the training of dance scholars. However, some dismissive attitudes and views towards the researcher during his years as a dance student at the tertiary level, suggests that this misconception about dance still lingers in the minds of some people in the Ghanaian society.

Recent development in the utilisation of dance for advertisement will help this art form gain some additional recognition in society. It is not implied here that the use of dance for promotion of products is the only employment avenue for dance practitioners. Rather, this work seeks to draw attention to the communicative capabilities of dance in product advertisement. However, the lack of awareness of the value of dance, on the part of advertisers and producers has left the art form underused for promotion of products.

In many commercials, dance has been used on the periphery, making it secondary or an incidental part to the main advertisement. The study will, therefore, enhance the general public's knowledge about the use of dance for "commercials" through staged choreographic pieces. The use of the term "Commercials" in this thesis goes beyond just the commercialisation of products but also the creation of awareness, promoting and projecting the values of a product. In this regard, the product may be an idea, a person, country, commodity or service.

The phrase, *staged commercials*, refers to advertisements placed on any available or site-specific space. The researcher infers that, anywhere a performance takes place, becomes a stage – whether the conventional space, outskirts of town or any venue suitable for

performance. In this thesis, *staged commercial* is defined as dance-led creative works mainly to help provide visibility for commercial products and by extension, for other ideas of social importance. *Staged commercials* are longer in duration than those meant for the television. *Staged commercials* mostly support product launching activities. They sometimes become the first advertisement of the product and can be presented as flash mobs. Flash mobs are “organised actions in which a large group of people come together suddenly in a public place, do something unusual and then disappear quickly.”⁹ These organised actions are choreographed to create awareness of a particular product, event or service.

Choreography has many definitions. Albert Mawere Opoku defines it from a Ghanaian perspective as the “ability to express one-self competently and to communicate ideas, emotions, and knowledge through the language of dance.”¹⁰ To communicate his ideas to the viewer, the choreographer puts significant dance movements together to touch the sensibilities of the audience as well as educating them. This process is in the form of a story or any form suitable to the context. Thus, through carefully selected movement aspects of cultural or customary behaviour, dance serves as a viable tool used by the individuals, choreographers and the community to communicate their thoughts and sentiments and matters of social importance. Judith L. Hanna suggests that,

...dance ...is communicative behaviour in that; movements...form a para- or quasi-language, sometimes more effective than verbal language. Indeed, dance is often a multimedia communication: performers moving in time and space are seen, sounds of physical movements are heard, kinaesthetic activity or empathy is felt, as in the touch of body to body, body part, and performing area...dance is thus significant because it has powerful communication potential...¹¹

⁹ Marco A. Figueroa, “Flashmob as a Strategy of Guerrilla Marketing for Businesses in Colima, Mexico”. *Business and Information* (2013). p.1.

¹⁰ Albert M. Opoku, “Ashanti Dance Art and the Court”, in E. Schildkrout (ed.) *The Golden Stool: Studies of the Ashanti Center and Periphery*, Anthropological Papers, New York American Museum of Natural History, vol. 65. (1987). p.194.

¹¹ Judith L. Hanna, “African the Continuity to Change”, *Yearbook of International Folk Music Council*, Vol. 5. No.1. (January, 1973). p.166.

This 'communicative behaviour' is not achieved only through movement in time and space but also, through the appropriate selection of movements; relevant gestures, postures, facial expressions, ululations and sighs of the dancer. These, therefore, allow individuals and the community as a whole to show their resentments and appreciation or gratitude in the society.

Dance and its power of attracting the attention of all, has made it essential for modern day communication. Today, the need to advertise as a way of projecting the values of products and services through the use of commercials with the arts, particularly dance, has been on the increase taking into consideration the number of dance-based commercials on the television screens in recent times. It is therefore, necessary that choreographers and dancers capitalise on this opportunity to use dance as a communicative instrument to advance this new trend.

Most institutions or establishments require the need to market their goods, products and services for best returns. They therefore, adopt creative ways to communicate effectively in order to convince potential consumers to patronise these products.

Advertising according to Courtland L. Bovee et al, "is the non-personal communication of information usually paid for and usually persuasive in nature, about products, services or ideas..."¹² William Winston postulates that, "the major purpose of an advertisement is to communicate an idea to a selected target group... to convince them into trying the product one-time."¹³ This marketing strategy, applies persuasive communication – verbal or non-verbal, visual images and other means necessary to persuade consumers into patronising their products and staying loyal to these products despite all the other competitive products on the market. In an attempt to achieve this, some establishments have resorted to the use of dance in their commercials, making it one of the common sights in commercials recently. Products

¹² Courtland Bovee, et al., *Advertising Excellence* (U.S.A: McGraw Hill, 1995). p. 7.

¹³ William J. Winston, *Marketing Strategies for Human and Social Agencies* (New York: Harmorth Press, Inc., 1985). p.2.

like, *Lucozade*, *MTN*, *UT Bank* and *Fiesta condoms*¹⁴ have been advertised and promoted with popular dance.

The question one might ask however is whether it is the communicative potential of dance that seems to have prompted its use in advertisement, or there are other factors. What is the rationale behind the use of dance for advertisement by some companies? What type of movement and therefore the approach do they use? Who are the target consumers? What effect does it have on the consumer?

1.1 Problem Statement

The question of whether dance is worthy to be taken as a profession has been asked many times by some section of the society who have various misconceptions about the art form. Yet its use as a way of communication in advertisements and commercials seems to have increased in recent times. Several products/organisations such as *UT Bank*, *First Banc*, *MTN* and *Lucozade* have used dance in their advertisement, promotion and projection of ideas. Nevertheless, some of these presentations lack conscious use of dance aesthetics to communicate to the customer because the popular dance movements commonly employed in the advertisement most of the time only touch on the sensibilities of the targets and do not really communicate the messages of the commercial (this is discussed further in chapter 3). Therefore, the study seeks to advance this new phenomenon by examining into details how dance through the blend of contemporary African dance and popular dance can be used in a more profound way for advertisement.

¹⁴ These are names of some products and institutions in Ghana that employed dance (mostly popular dance) for their commercials.

1.2 Research objectives

The objectives of this research work are as follows.

- To investigate the motive behind the use of dance in/for commercials and the impact dance has on the consumer;
- To enhance the knowledge of dance as a viable communicative and attractive tool in the advertising industry;
- To create a “commercial” for a selected product through the blend of contemporary African dance with popular dance for the stage;
- To show how communicative dance movements can be effectively linked to products to ensure better advertisement.

1.3 Justification

- Dance in the African society is considered a powerful tool for the dissemination of information through its attractiveness. This potential of dance has made it very viable for modern day communication in the form of promotion of products. The careful arrangement of movements related to customary and ‘accepted’ behaviour of Ghanaians today, and the conscious use of aesthetics in dance will leave some lasting effects on the society, and thus its increase in demand for the promotion and projection of consumer products.
- As mentioned earlier, questions have been asked by some people about the significance of dance in modern day communication and also whether it is a serious profession. This question has led to a seeming marginalisation of dance among a section of the Ghanaian populace. However, to educate the community on the communicative and promotional viabilities of dance in the present economic dispensation, this thesis has come in an opportune time. The ability of dance to help

promote goods and services and ideas of social importance will aid in creating the necessary awareness needed in placing this art form in a more respectable and acceptable position in Ghana.

Choreography deals with the deliberate placement of various movements and other related art forms in a well-structured form, places dance in a position to inform, educate and persuasively communicate ideas to a target audience. This ability of dance therefore will make the art form capable of communicating and attracting potential customers when used for commercials.

- The conscious use of dance aesthetics for the purpose of persuading the society is one of the approaches used for choreographic works. The researcher will create a choreographic work that will highlight contemporary African dance with a blend of popular dance which may guide future choreographers who would want to create works for commercials.

1.4 Scope of study (Delimitation)

The study explores with a choreographic process, the promotion and advertisement of any selected product from a fictional or made up company. Additionally, the final choreographic work, based on a concept derived from the information gathered on the selected product, will not only promote the merchandise but also address issues of social importance.

The final choreographic work employs the blend of a contemporary African dance approach with popular dance forms of Ghana as its processes. Spaces in the School of Performing Arts at the University of Ghana were utilised for both rehearsals and final presentations. Dancers included students from the Department of Dance Studies of the School of Performing Arts.

1.5 Methodology

The study utilised the qualitative approach of research in the form of primary and secondary data collection. The research process was in two folds: the data collection and the choreographic process. Consultations with various scholarly works featured prominently – articles, books, reports from both library and web sources. Interviews were conducted with advertisers, consumers, marketers and choreographers to solicit views on dance for commercials and its impact on the consumer. Experiences and insights from the observation and participation in previous works on commercials were helpful for the completion of the study. The final choreographic piece therefore represents a synthesis of two dance genres - contemporary African dance and popular dance for the advertisement of crash helmets from *Young Yorm Motorcycles and Accessories*.¹⁵

1.6 Significance of Study

As the world is becoming a global village and business-oriented, programmes that are geared towards the development and growth of businesses are encouraged. Higher educational institutions are therefore developing teaching modules that would connect the students to the corporate world. This research to a large extent seeks to achieve this goal. The study is therefore an avenue to educate society about the relevance and economic viability of dance in the communication industry. Finally, the study supports and recommends the adoption of dance-oriented commercials into the theatre to attract corporate bodies to embrace sponsorship packages for dance productions.

¹⁵ Young Yorm Motorcycles and Accessories is a made up or fictional company name purposely for this study. The researcher wants to stay neutral in his choreographic module.

Chapter 2

LITERATURE REVIEW

2.1 Theoretical Framework

The literature of the thesis weaves around a persuasive communication theory (rhetoric) and the theory of choreography. Gillian Dyer postulates that, “rhetoric comes up frequently in any analysis of advertisement since it refers to all the techniques employed to persuade and impress people.”¹⁶ Aristotle also links rhetoric to persuasion in his definition as “the art of discovering all the available means for persuasion.”¹⁷ Karen Foss describes Aristotle’s definition as a starting point for understanding rhetoric.¹⁸ Douglas Ehninger however has a slightly different definition. He advances rhetoric “as the ways in which humans may influence each other through the strategic use of symbols.”¹⁹ An assertion that buttresses Kenneth Burke who argues that symbols used as rhetorical figures include all human symbols such as dance, sculpture, music and painting.²⁰ Ehninger and more especially Burke’s suggestion of the use of symbols in rhetoric infer to the use of artistic expression such as music, drama or in this particular case, dance or choreography. Choreography, according to Mawere Opoku, is the “ability to express one-self competently and to communicate ideas, emotions, and knowledge through the language of dance.”²¹ Expressing one’s self competently, however, means the communicator understands the target audiences’ language or uses languages that can be related to by the target audience. Therefore, in this instance, a careful blend of Contemporary African dance with popular dance, which is enjoyed by many

¹⁶ Gillian Dyer, *Advertising as Communication* (USA: Metuen and Co. Ltd., 1982), p. 127.

¹⁷ Cited by, Karen A. Foss, *Rhetorical Theory. Encyclopedia of Communication* (Thousand Oaks, CA: SAGE, 2009), p.1.

¹⁸ Foss, p. 1.

¹⁹ Douglas Ehninger, *Contemporary Rhetoric: A Readers Course book* (Glenview, IL: Scott, Foresman, 1972). p.3.

²⁰ Foss, p. 1.

²¹ Albert M. Opoku. “Ashanti Dance Art and the Court”, E. Schildkrout (eds.), *The Golden Stool: Studies of the Ashanti Center and Periphery*, Anthropological Papers, New York American Museum of Natural History, vol. 65. (1987), p. 194.

people in the community in a choreographic manner, may persuade consumers by communicating and touching their sensibilities.

2.2 Communication

To communicate, according to Satish K. Butra and S.H.H. Kazmi, is “to share some idea, information, feeling or attitude by using some symbols so that a common meaning is held.”²²

Liz Sonnebon in *Nonverbal Communication: The Art of Body Language* further explains that communication is “the process in which two or more people consciously or unconsciously strive to influence each other through the use of symbols.”²³ For the purposes of this study, communication will be treated as coming from one side – the artist or a particular institution or establishment, striving to influence consumers and potential consumers into patronising their goods and services using symbolic elements that have common meaning and understanding. In this study dance is expounded as a relevant and specific communicative tool.

2.3 Body Movement Communication

One of the most important tools that make movements tangible is the human body. Uniquely expressed body movements that emanate steadily from the human body are motivated by human emotions and stimulated by the life cycle activities. Moore and Yamamoto opine that,

[Body] Movement is everywhere, in the heavens, on the earth, in the daily course of human action and interaction. Of all the ceaseless motions, the ones that matter most are humans. And this is not surprising for movement is an omnipresent accompaniment to human endeavour of all kinds. Not a word is

²² Satish K. Batra and S.H.H. Kazmi, *Consumer behaviour: Text and Case*, 2nd ed. (New Delhi: Excel Books, 2008). p.198.

²³ Liz Sonnebon, *Non-verbal Communication the Art of Body Language* (New York: Rosen publishing, 2012).

altered or a thought shaped without any accompanying motion, however subtle, somewhere in the body.²⁴

It is evident from the above that movements are recurring activities from childhood through adulthood until death. Moore and Yamamoto reveal further that,

Living, the whole body carries its meaning and tells its own story, standing, sitting, walking, awake or asleep. Guilt, craft, vision, meanness, ecstasy and lure appear in a certain arrangement of the arms, hands, shoulders, neck, head and legs. Thus the stuff of ages goes into man's thinking is interpreted and comes out in movement and posture again.²⁵

Body movements thus have become a form of communication on its own or as an accompaniment for almost every spoken word as clearly stated by Moore and Yamamoto. These movements can be done intentionally without any form of concealment, such as smiling warmly towards someone, or can also be an involuntary response or reaction such as widening of the eyes in shock or surprise, or can be done spontaneously or instantaneously like leaning away from an annoying person. The suggestion is that, movements in daily life be categorised into two main streams – conscious or unconscious. Conscious is the result of movements performed intentionally by the individual and the one unconsciously performed is the result of the individual responding to emotional or psychological stimuli.

Additionally, movements from the human body whether conscious or unconscious, are able to show the intents of the individual. Doris Humphrey writes that:

Nothing so clearly and inevitably reveals the inner man than movement and gesture. It is quite possible if one chooses to conceal and dissimulate behind words or paintings or statues, or other forms of human expression, but the moment you move, you stand revealed, for good or evil for what you are....²⁶

This implies that body movement makes communication more meaningful because as stated by Humphrey, once the individual moves, he or she reveals his or her inner feelings, cultural

²⁴ Carol-Lynne Moore and Kaoru Yamamoto, *Beyond Words: Movement and Observation Analysis*, 2nd ed. (New York: Routledge Taylor and Francis Group, 2012). p. 5.

²⁵ Moore and Yamamoto, p. 5.

²⁶ Naima Penniman, *Rhythm and Movement in Ghana: Healing Through Dance Through Generations* (Sarah Lawrence College: School of International Training, 2002). p. 14.

background and other idiosyncratic qualities. Moore and Yamamoto are of the same view that, every person possesses a body that he or she can feel, see, and control. They further explain that individual bodies are in proximity with other bodies – observing, imitating and interacting with and predicting their actions. Therefore, we judge our fellow men and women much more by the arrangement and movements of his skeletal parts that are evident at once.²⁷ The duo (Moore and Yamamoto) continue that, “From ancient times, onward, the wise have advised that people should be judged, not by what they say but by what they do”²⁸ for according to them “non-verbal language is usually seen as more believable than verbal message.”²⁹ The views of these authors suggest that body movements or non-verbal language are much more salient in the lives of the individual and show the real intent of a person better than spoken words for actions as most people say, speaks louder than words.

Attempts by scholars to interpret body movements and ascribe meanings to them have created divergent positions among these scholars. Some schools of thought from the biological perspective argue that body movement is a ‘universal language’ and that all humans irrespective of sex, race, age etcetera, are able to decipher physical movement of the body in the same manner. That is, a particular body movement may carry the same meaning and is also executed, in the same way, everywhere in the world. These scholars claim that no training is needed to make meanings of movements. According to them, individuals are ‘biologically programmed’ to express themselves in certain ways that are the same everywhere regardless of culture. Charles Darwin buttresses this as he argues;

The chief expressive actions, exhibited by man...are now innate or inherited, -
So little has learning or imitation to do with several of them that they are from
the earliest days and throughout life quite beyond our control; for instance the

²⁷ Carol-Lynne Moore and Kaoru Yamamoto, *Beyond Words: Movement and Observation Analysis*, 2nd ed. (New York: Routledge Taylor and Francis Group, 2012). p. 6.

²⁸ Moore and Yamamoto, p. 5.

²⁹ Moore and Yamamoto, p. 5-6.

relaxation of the arteries of the skin in blushing and the heart in anger. We may see children, only two or three years old, and even those born blind, blushing from the shame their features assume the same form...³⁰

From an anthropological point, some scholars argue that body movement is a ‘foreign language’ in that, body movements are not innate and thus recognition and understanding is not an automatic phenomenon but rather there is the need for thorough learning and training to be able to master and comprehend. This is because body movement in this sense is seen as much more analogous to spoken language.³¹ The meaning of body movement is, therefore, specific to a particular culture. Ray Birdwhistell, an American anthropologist argues that,

...Just as there is no universal words, no sounds complexes, which carry the same meaning in the world over, there are no body motions, facial expressions, or gestures which provoke identical responses the world over.³²

Birdwhistell’s assertion means that each culture has its own movement vocabulary that is learnt by the individual when growing up in the society. Cultural practices of a people influence their body movements and may not be understood by a foreigner. The person learns where and when not to execute certain body movements.

Yamamoto and Moore echo this opinion by suggesting that, “A child growing up ...learns not only what to do and how to do it but also when and where a given movement behaviour is appropriate in his culture.”³³ This is because of the meanings ascribed to these body movements in that particular culture. A typical example is the placing of the thumb on a clenched fist in some Ghanaian society as a gesture of insult. This gesture is considered an offence and the culprit might be in serious trouble. Meanwhile, the same body movement elsewhere might be a way of acknowledging someone.

³⁰ Charles Darwin, *The Expression of Emotion in Man and Animals*, 3rd ed. (New York: Oxford University Press, 1998). p. 348.

³¹ Darwin, p. 71.

³² Ray Birdwhistell, *Kinesics and context: Essays on Body Motion Communication* (Philadelphia: University of Pennsylvania Press, 1970). p. 42.

³³ Moore and Yamamoto, p. 73.

The third school of thought holds the view that body movement is dependent on the individual's own body structure, kinaesthetic awareness, experiences and cultural memory. With this analogy, some scholars argue that, the individual executing a particular body movement should be the only person to decipher what exactly he or she is trying to communicate. Yamamoto and Moore argue that, "...each person uses body movements somewhat idiosyncratically, thus conveying meanings that are unique to him or her."³⁴ This however, makes the deciphering of such body movement very difficult since meanings would differ even in the same cultural jurisdiction. For example, when someone taps his temple with the tip of his forefinger, it can mean two things; 'craziness' or 'intelligent.'³⁵ It is therefore, the performer who can tell what exactly he or she is communicating.

From the above argument, body movements are personal, 'foreign language' or a 'universal language'. However, the researcher believes that an effective communication with the body may be achieved when the observer, with little confusion, gets the intended message. The assessment of body movements should therefore take place within a cultural framework but, so far as every individual has a mental and physical make-up, like components of movements, it is inevitable and unusual to have movements that are not individualistic. However, "a person's mind, body and soul, coupled with cultural values and mores define the form and structure of his [body] movements."³⁶ Body movements distinguish individuals from one another based on their cultural background. Body movements, when culturally guided, leads to understanding and becomes a regular social activity for the observer, even if there should be any form of personal additions.

³⁴ Moore and Yamamoto, p. 75.

³⁵ Desmond Morris, M. O'shaughnessy, P. Collet and P. Marsh, *Gestures Their Origins and Distribution* (Britain: Traid/Granada, 1981). p. xvii.

³⁶ Kwadwo A. Adomako, "Possession Dances as Artistic Expression: Technique of Tigani Dance as Resource for Choreography," diss., Department of Theatre Arts, School of Performing Arts, University of Ghana, 2010. p. 25.

2.4 Dance Communication

Unlike ordinary movements that develop out of every human body actions in reaction to life situations, dance is patterned movement to rhythm or music. Richard Kraus as cited by Van Camp describe dance as,

...an art performed by individuals or groups of human beings in which the human body is the instrument and movement is the medium. The movement is stylised and the entire dance work is characterised by form and structure... commonly performed to music and other rhythmical accompaniment, and has a primary purpose the expression of inner feelings and emotions.³⁷

Van Camp finds this description problematic since according to her it does not clearly distinguish dance from human everyday activity. She however postulates that, dance is

...human movement that is formalised (being stylised and performed at certain places) with such qualities as grace elegance and beauty, to the accompaniment of music or other rhythmic sounds for the purpose of telling a story and/or for the purpose of communicating or expressing human emotions, themes or ideas and with the aid of mime, costume, scenery and lighting.³⁸

Camp's postulation takes a more theatrical dimension as she argues the inclusion of a plot, theme and other theatrical elements such as costume, scenery and stage lighting to anything to be described as dance. However, from a different tangent, Anya P. Royce in an attempt to distinguish between dance and other human activities like swimming and wrestling which can still be presented to an audience, Anya P. Royce advised that,

...Basic to all definitions of the dance is the concept of rhythmic or patterned movement. Obviously, this is not sufficient to distinguish dance from many other kinds of rhythmic activities: swimming, working, playing tennis, hollowing out a canoe, to name a few. . . A streamlined definition, but one which still includes the two concepts basic to almost all definitions of dance, would be one which defines dance as "patterned movement performed as an end in itself."³⁹

³⁷ Cited by, Julie C. Van Camp. "Philosophical Problems of Dance criticism," 20/09/2013. www.csulb.edu/~jvancamp/diss2.html.

³⁸ Van Camp.

³⁹ Anya P. Royce, *Anthropology of the Dance* (U. S. A: Indiana University Press, 1977). p. 7- 8.

Evidently, all the scholars in their attempt to define dance, agreed in their discourse that it is performed, as a result, of the body in motion. As indicated earlier regarding the body's ability to communicate non-verbally, dance that results from patterned movement of the body in time and space would be no exception. Judith Lynne Hanna in *To Dance is Human* therefore opines;

Dance is a communicative behaviour –“a text in motion”...dance is physical instrument or symbol for feeling and/or thought and is sometimes an effective medium than verbal language in revealing needs and desires or masking true intent. Because humans are multisensory, they act and watch or feel more often than they verbalize and listen.⁴⁰

Hanna's description accounts that, dance as an art form allows an individual to reveal his or her hidden feelings, consciously or unconsciously. However, during the process of dancing individuals express not only their sentiments but their work habit, temperament, physical wellbeing and other aspects of their lives as well. Royce supports this as she declares that, “Dance movements not only mirror the ordinary movements of people in their daily lives but reflect their typical postures and organisation of other activities especially their postures during work.”⁴¹

Alma M. Hawkins argues on another tangent; she avers that, “dance as a communicative art, uses movement as its material, but the movement in dance is different from the ordinary gesture in that it is distorted or removed from the natural and transformed into art.”⁴² Hawkins' argument makes it evident that dance is a cultural phenomenon and employs the everyday movements of a particular setting in a distorted manner for the creation of dance. Therefore, in the researcher's opinion, dance (and other body movements) should be analysed and perceived as a cultural behaviour and understood within the confines of a particular

⁴⁰ Judith L. Hanna, *To Dance is Human: A Theory of Non-Verbal Communication* (Chicago and London: University of Chicago Press, 1987). p. 4.

⁴¹ Royce, p. 7-8.

⁴² Alma M. Hawkins, *Creating Through Dance* (New Jersey: Princeton Book Company, 1988). Pg. 4.

cultural setting because, "...dance is cultural behaviour determined by the values, attitudes, and beliefs of a people. The relationship between dance and other aspects of culture is reciprocal."⁴³ Therefore, dance movements are culturally bound, and the individual dancer relies on culturally accepted movement patterns in the creation of dance that would be understood and appreciated in the community. Kwadwo A. Adomako explains further that, "dances are culture specific, in that they are determined by the contextual values and mores of a particular culture. An obvious example is found in Africa where the role and meaning of the dance are in cultural expression."⁴⁴ To the African, the value of dance moves beyond just the arrangement of significant movement aspects of cultural behaviour. In many African communities, the performance of dance is not an end in itself because, "... [their] labours, material cultures, aspirations, history, social and economic conditions, religious beliefs and disbeliefs, moments of festivity and sadness...in short, [their] life, and the realities are revealed... in [their] dance..."⁴⁵ The community members put together carefully selected cultural and artistic elements of relevance to their existence to create dances. These elements however inform their movement for dancing and are not performed in their rudimentary forms but with the addition of style or character and some form of embellishment to add value or make it different from the ordinary body movement. Opoku paints a clear picture in his description of the Ghanaian approach to dance.

We, the people, accept the dancer's role as a centre of our lives – in his subtle flexion of the hands and fingers, our prayers; in his thrusting arms – our thanksgiving; in his stamping and pause – our indignation; his leaps and turns

⁴³ Judith L. Hanna, "African Dance: The Continuity of Change", *Yearbook of the International Folk Music Council*, Vol. 5. (1973), p. 165.

⁴⁴ Kwadwo A. Adomako, *Possession Dances as Artistic Expression: Technique of Tigani Dance as Resource for Choreography* (Department of Theatre Arts, University of Ghana, 2010). p. 26-27.

⁴⁵ Albert M. Opoku, "Thoughts from the School of Music and Drama, Institute of African Studies University of Ghana, Legon". *Okyeame* Vol. 2. No.1. (1964). p. 51.

– our frivolity – our defiance; in his bow – our allegiance; his halting steps – our reverence...⁴⁶

One may deduce from the above quotation that, the African's reliance on the movement aspects of his/her cultural activities as resources for the creation of dances and communication.

It is a common knowledge that the arts in Africa are not truncated but interwoven with other related art forms for their enhancement. According to Opoku,

Dance in the African society is linked to music, rhythm of drums, voices, instruments, mimed gestures... Attention is given to costume and other decorations... [All] combining to create a definite mood or express ideas that are shared by the community.⁴⁷

Opoku's statement implies that the mention of dance in the African community means the inclusion of all other related art forms that help dance achieve its full potential to play its various roles in the society.

2.5 The Role of Dance in the African Society

Dance as an art form is ubiquitous in the African society. According to Hanna, It is an embodiment of one's life from birth to death. For example, there are dances set aside for the commemoration of birth, initiation into adulthood, secret or professional societies and activities related to death.⁴⁸ On these occasions, dance promotes, projects and places the required value on the individual and the community at large.

⁴⁶ Cited by, Persaud Davida, "Traditional Ghanaian Dance and Its Role in Transcending Western Notions of Community". *Richter Research Abroad Student Scholarship* 2011, 10/01/2014.

http://scholar.oxy.edu/rrap_student/2

⁴⁷ Albert M. Opoku, "The Dance in Traditional African Society", *Institute of African Studies, Research Review*, Vol.7. No.1. (1970). p. 1.

⁴⁸ Judith L. Hanna, "Africa's New Traditional Dance", *Ethnomusicology*, Vol. 9, No.1 (January, 1965). p. 13.

Peggy Harper postulates that, “in African societies, dance helps define the role of the individual and the group within the community.”⁴⁹ Therefore, in the court of the chief or traditional ruler, “court dances provide opportunities for chiefs and other dignitaries to create auras of majestic splendour and dignity to impress their office over the community at festivals or durbars.”⁵⁰ Opoku observes that at the *Odwira* festival among the Ashantis of Ghana, the Ashanti King who is considered as ‘warrior of warriors’ is incited by a provocative *Fontomfrom* dance to demonstrate his leadership and fearlessness as one who knows no fear and retreat. Therefore, to affirm his position as the fearless one in the society, he performs the *Fontomfrom* with significant dance movements like the stretching of arms to the left and right and brings them both together in an embracing gesture finishing with crossed arms on his chest to signify his authority over the society.⁵¹ However, on such occasions, the king is not the only one who performs. There are series of dances performed by members of the community to praise the ruler for his heroics.⁵² These annual performances serve as a means of enhancing the culture of the people and also the whole idea of chieftaincy. Opoku briefly reaffirms that,

The formal ceremonial court dances perpetuate chieftainship and stability by providing the visual and audible setting for the enhancement of the office of [chiefs]. Without this, the chiefs would lose the aura and mystique which surround the concept of chieftainship.⁵³

Dance is also important in the initiation of the young into adulthood. In Africa, some rites and ceremonies mark such transitions. During the initiation process, the adolescents are taught ways of becoming good women through songs and dances. These dances are significant to the initiation process. Harper explains that, “in the initiation rites of the adolescent, dances

⁴⁹ Peggy Harper. “African Dance: The Social Context,” *Encyclopaedia Britannica*, 10-08-2013, 07/02/14. www.britannica.com/EBchecked/topic/721941/African-dance/57100/The-social-context

⁵⁰ Albert M. Opoku, “The Dance in Traditional African Society”, *Institute of African Studies, Research Review*. Vol.7. No.1 (1970). p.4.

⁵¹ Albert M. Opoku, “Ashanti Dance Art and the Court”, E. Schildkrout, (eds.), *The Golden Stool: Studies of the Ashanti Center and Periphery*, Anthropological Papers, New York American Museum of Natural History, vol. 65. (1987). p. 201.

⁵² Harper.

⁵³ Opoku, p. 201.

may stress fertility as well as customary behaviour between the sexes.”⁵⁴ These dances help to position the girls as ready for marriage and therefore, it is on such occasions that they attract possible husbands. An example is the *Dipo* dance performed during the *Dipo* rite of the Ga-Adangbe of Ghana. During this rite, the girls are

taken to the market to dance also as a form of exposure to the outside world. The girls had their bodies exposed during the [dance] rite as a form of marketing – to show the members especially men of the community that the girls were beautiful and ripe for marriage and therefore attract potential suitors.⁵⁵

In religious ceremonies, dance becomes the means of interaction between the community and the cosmic world. Priest and priestesses through the dance become intermediary between the cosmic world and the community. Naima Penniman in exploring the role of dance in African religion asserted that,

while many religions pass moral codes through a holy book, traditional African religions impact and inherit spiritual ethos through... dance... in this sense African rhythm and movement can be seen as a sacred text.⁵⁶

There are specific dances that are performed to invite the ancestral spirits and the gods into the dance arena for their intervention and interaction with the society. In this regard, members of the community bring themselves into ritual connection with these gods through dramatic possession dance performances as a way of serving this purpose. According to Marion Kilson,

During the [*kple*] ritual dance performance, certain movements are used to [entreat] the gods down to earth to interact with the mediums. One such movement is referred to as *ngwei* (sky): the arms are raised toward the sky,

⁵⁴ Harper.

⁵⁵ Kweku Dee, “Krobo People: Ghana’s Famous Bead Producing Tribe and Their Unique Dipo Initiation Rite,” 2/11/2012, 27/12/13. www.kwekudee-tripdownmemorylane.blogspot.com/2012/11/krobo-people-ghanas-famous-beads.html?m=1

⁵⁶ Naima Penniman, *Rhythm and Movement in Ghana: Healing Through Dance Through Generations*, (Sarah Lawrence College, School of International Training. 2002). p. 18.

fists clenched, giving the impression of grasping, then pulling toward the earth....⁵⁷

William Ofotsu Adinku explains further that, the “*Kpele* mediums, who are mostly women, portray the gods in their various dances while seeking inspiration for answers to various problems that beset them and the community.”⁵⁸ Anonna Guha writing on the function of dance in Africa cites the *Bori* cult dance as an example. She elucidates that, “...the benevolent presence of the *Bori* spirits made manifest in continuous dancing ... Determines the community spirit and the success of [their] market.”⁵⁹ Due to this, “...to communicate *Bori* spirits [and attract their attention] to the local market gathering, drummers will beat out their characteristic rhythms, whilst the adepts dance to tempt and appeal to the spirits to possess them”⁶⁰ for a successful market. This shows the power of dance to appeal and communicate as exemplified in the *Kpele* dance of Ghana and the *Bori* cult of Nigeria as a very powerful communicative instrument in the African society used to interact with both the supernatural and the natural.

In dances associated with war, the warriors of the land perform specific dances to prepare for battle and others to celebrate victory over their enemies. These dances also serve as morale boosters for the warriors in the community. A typical example of such dance is the *Akpi* dance of the northern Ewe people of Ghana. Togbui Fetsi, a clan head of Alavanyo-Deme explaining the role of the *Akpi* dance in a chat declares with passion:

The *Akpi* dance is performed by our traditional military men as a form of energizing, and raising their spirits for battle. The dance is also used to scare away enemies... When our enemies hear the sound of the drums; the songs and see the way we stab ourselves with our daggers without it penetrating our bodies they panic; and run for their lives. This then gives us more confidence

⁵⁷ Marion Kilson, *Kple LaLa-Ga Religious Songs and Symbol* (Cambridge, MA: Harvard University Press, 1971). p. 83.

⁵⁸ William O. Adinku, “Cultural Education in Ghana: A Case Study of Dance Development in the University System”, *Dance chronicle*, Vol. 27. No. 1. (2004). p.56-57.

⁵⁹ Anonna Guha, “Role and Function of dance: Historical Context (Part 1),” 5/11/2012, 20/12/2013

www.narthaki.com/info/articles/art334.html

⁶⁰ Guha.

to attack. And when all is over and we come back, we perform the dance to enact how we slayed our enemies on the battlefield.⁶¹

It is evident in the quotation above that dance prepares warriors physically and psychologically for battle and thus getting them into the right frame of mind for war. The communicative nature of dance is also present in that the warrior after battle re-enacts all that transpired at the battlefield to the community through dancing. This is similar to other war dances in Africa such as the *Adzogbo*, *Atsiagbekor*, *Fontomfrom* and *Zulu war dance* in which warriors take opportunity to tell their war stories and also show off their prowess and magical powers and thus raising their self-esteem in the community.

During social and recreational activities, dance serves as an avenue for expressing individual feelings and sentiments that are related to the themes and purposes of that particular occasion as well as the interest, attitudes and beliefs of the people.⁶² Explaining the role of music and dance in some traditional ceremonies, Oh! Nii Kwei Sowah explains that, “music and dance performed during traditional marriage ceremonies are primarily for entertainment, but in effect they make a public proclamation of the union of the two families.”⁶³ The above discussion captures the numerous roles dance plays in the life of the community. Pienneman sums up the above that,

Through dance as we have seen, benevolent spirits are pleased and hostile ones appeased; the rain is danced out of the sky and the millet out of the ground; the youth is danced into adulthood, the sick into health; the dead into quiescence, the enemy into defeat.⁶⁴

The role of dance is contextual and significant. Therefore, a particular dance can be seen on different occasions. A typical example is the *Agbadza* dance of the Ewes of Ghana that can

⁶¹ An interview with Togbui Fetsi at his residence at Ashaley Botwe about the origin of the *Akpi* dance on the 19/03/2012.

⁶² Francis A. K. Saighoe, The Psychology of Songs of Protest, *The African Music Educator*, No.9, (December, 1997). p. 24-25.

⁶³ Oh! Nii Kwei Sowah said this in a workshop for students from California in the School of Performing Arts in the University of Ghana, June 2014.

⁶⁴ Pienneman, p. 18.

be performed on more than one occasion, yet the contextual requirements of choice of movements and how they are expressed; costumes and how they are worn differ from one occasion to the other.

In modern times, some artists draw from the various dances in the traditional repertory to create their own dances with the aim of propagating specific ideas and information for public consumption. The inherent values of traditional dances form the basis of creation and may be transmuted to suit the creator's intent. Such dances go through a choreographic process of which specific elements are added to create an exclusive dance language that is meant to communicate specific ideas and ideals to a target audience.

In this study, dance is composed purposefully for commercials to influence and persuade consumers. Dance therefore moves from playing its normal roles in the society but is embellished with various elements so it can be classified as rhetoric for advertisement.

2.6 Marketing

William Pride and O. C. Ferrell define marketing as “the process of creating, distributing, promoting, and pricing goods, services and ideas to facilitate satisfying exchange relationships with customers...”⁶⁵ Ferrell and Pride argue that, marketing is all about satisfying the customer whom they describe as the focal point of every marketing activity. To buttress his argument, he cites the American Marketing Association board of directors definition of marketing that describes marketing as, “...The activity, ... and processes for creating, communicating, delivering and exchanging offerings that have value for customers, clients, partners and society at large.”⁶⁶ A successful marketing strategy according to Jerome E. McCarthy depends on what he describes as the marketing mix also known as the four Ps –

⁶⁵ William Pride and O. C. Ferrell, *Marketing*, (USA: Houghton Mifflin Company. 2006). p.4.

⁶⁶ American Marketing Association. 2/10/2013, 16:30, www.marketingpower.com/aboutAMA/pages/DefinitionofMarketing.aspx.

product, price, placement and promotion.⁶⁷ However Robert D. Hisrich opines; “...promotion itself has its own mix consisting of advertising, personal selling, sales promotion, and publicity, each of which includes various elements.”⁶⁸ Hisrich further asserts; “advertising is the most visible component of the promotion mix [because] many firms rely heavily on advertising as the primary element in the promotional strategy.”⁶⁹

It is however, evident that communicating everything necessary about the product and at the same time attracting the potential consumer to the product is an essential part of the marketing process.

2.6.1 Advertisement

Advertising as earlier defined by Bovee et al is “the non-personal communication of information usually paid for and persuasive in nature, about products, services or ideas.”

George K. Nartey in his thesis quoted S. A Diamond as he defines advertisement, as

...a form of communication intended to persuade its viewers, readers or listeners to take some action. It usually includes the name of a product or service and how that product or service could benefit the consumer, persuade potential customers to purchase or consume that particular brand.⁷⁰

Terrence Shimp and J. C. Andrews also explain that, “...advertising is a paid, mediated form of communication from an identifiable source, designed to persuade the receiver to take some action, now or in the future.”⁷¹ A clear picture painted by these scholars is the fact that advertising is all about persuasively communicating some form of information to the consumer to change his perception about a product. The goal then is to persuade and motivate

⁶⁷ Balram Dogra and Karminder, Ghuman, *Rural Marketing Concepts and Practice* (New Delhi: Tata McGraw-Hill, 2007). p. 80.

⁶⁸ Robert D. Hisrich, *Marketing* (Hauppauge, New York: Barron's Educational Series, Inc. 2000). p. 243.

⁶⁹ Hisrich, p. 243.

⁷⁰ George K. Nartey, “The Effect of Advertising on Consumer Behaviour: A Case Study of MTN Ghana,” diss., Institute of Distance Learning KNUST, 2010, p. 18.

⁷¹ Terrence Shimp and J. C. Andrews, *Advertising, Promotion, and Other Aspects of Integrated Marketing Communications*, 9th ed., (Natorp Boulevard, USA: Cengage Learning, 2013). p. 254.

the consumer to patronise a particular product. This will only be a reality if the message is effectively communicated to the target audience.

Effective communication of the message thus depends on the medium chosen by the marketer and the target audience. Hisrich explains further by enumerating some important components of advertising. He suggests that; “the primary components of advertising are the media and message. Such media as radio, television, magazine, newspaper, direct mail, outdoor and transit are selected in light of the message to be communicated, the budget and the target audience.”⁷² However, radio and television seem to be the most used media by advertisers. These forms of advertising are mostly termed as commercials. Even though some scholars try to place a distinction between advertising and commercials, the researcher thinks that both commercials and advertising could be used interchangeably because Neil Kokemuller, a marketing professor in an attempt to explain the difference between adverts and commercials, asserts that,

An advert is a message paid for by the company and delivered through...Limitless mass medium such as television, radio, billboards, bus benches...and attempts to persuade a target audience in some manner. Adverts normally combine elements of visual imagery and verbal or written copy that collectively try to change customer attitudes or influence purchase behaviour. [Whilst] commercials are examples of advert, that run specifically on broadcast media like television and radio.

In an attempt to draw a distinction between the two, Kokemuller argues that,

Print adverts and billboards have static messages that do not move and rely on the combination of visuals and copy to tell a story. Television and radio commercials run for 15 to 60 seconds and present a dynamic message that the listener or viewer must follow to understand and absorb.⁷³

Whether advertising or commercial, the main objective remains the same as to how to influence and persuade consumers or clients. They are all forms of promoting, projecting and adding value to a particular product through communicating the message to the consumer

⁷² Hisrich, p. 243.

⁷³ Neil Kokemuller. “What is the Difference Between an Ad and a Commercial,” 14/01/14
<http://yourbusiness.azcentral.com/difference-between-ad-commercial-2719.html>

persuasively. The only difference is that commercials are purposely done on the basis of commerce whilst advertising could be for commerce and informational or educational purposes. However, this thesis will not dwell on the difference but rather treat both as a way of persuading its targets.

Gillian Dyer writing on the methods used to persuade consumers postulates that, “the word ‘rhetoric’ comes up frequently in any analysis of advertising since it refers to those techniques... that are designed and employed to persuade and impress people.”⁷⁴ Dyer’s postulation creates the impression that advertisers rely on rhetorical language as a means of persuading their targets.

2.7 Rhetoric

Sonja K. Foss explains, “rhetoric dates back to classical Greece and is concerned with the study of symbols to communicate.”⁷⁵ Foss explained further, “rhetoric is an ancient term for what now is typically called communication.”⁷⁶ Dyer hence describes “rhetoric as the effective or artful use of speech and writing... to clarify or add strength and impact to persuasive oratory.”⁷⁷ Dyer description creates the impression that rhetoric is mainly about persuasion, but also seems to deal with only verbal language or speeches and writing. However, Foss explains that, rhetoric until 1970 was exclusively a verbal discourse, and areas such as the non-verbal language and visual images were later added to its study.⁷⁸ The dictionary definition seems to encompass this new idea explained by Foss. According to the

⁷⁴ Gillian Dyer, *Advertising as Communication* (USA: Metuen and Co. Ltd. 1982). p. 127.

⁷⁵ Sonja K. Foss. “Theory of Visual Rhetoric,” University of Colorado at Denver, 03/01/2014. www.sonjafoss.com/html/Foss41.pdf p. 141.

⁷⁶ Foss, p. 141.

⁷⁷ Dyer, p. 127.

⁷⁸ Foss, p. 127.

Advanced English dictionary, rhetoric is “using language effectively to please or persuade.”⁷⁹

‘Language’ used in the definition could be both verbal and non-verbal depending on the persuader. Such non-verbal rhetoric is thus referred to as visual rhetoric as explained by Fatma Nazli Köksal.

Traditionally, rhetoric was considered ‘the exclusive province of verbal language’ where presentation of an argument was manipulated so as to be most impacting. However, today every kind of figurative element that is realized by visual text is also accepted as a kind rhetoric and it is called as a “visual rhetoric.”⁸⁰

Köksal went further to describe visual rhetoric as, “a form of communication that uses images for creating meaning or constructing an argument.”⁸¹ The question now is how dance falls under the theory of rhetoric.

2.7.1 Dance as a Rhetorical Figure

From the above discussion, it is clear that the term rhetoric refers to the exclusive and effective use of language (verbal and non-verbal) to communicate or persuade. It is discernible that, for a language to be exclusive and effective, it means that language has moved from being ordinary and has been planned and composed. Jay A. Conger states categorically that, “persuasion involves careful preparation, the framing of argument, the presentation of vivid evidence and the effort to find the correct emotional match with the audience.”⁸² This means that an effective language must pass through some process in order to emerge as a persuasive language. Relating this idea to dance, the researcher argues that, dance is a non-verbal language that uses movements and other related art forms for

⁷⁹ “Rhetoric,” Advanced English Dictionary, Microsoft Windows 8 version.

⁸⁰ Fatma N. Köksal. “The Role and Usage of Visual Rhetoric in Advertisement,” *Online Journal of Communication and Media Technologies*, Special Issue, Jan. 2013, 10/01/2014. www.ojcm.net/special/Jan_2013/5.pdf p. 79.

⁸¹ Köksal, p. 80.

⁸² Jay A. Conger. “The Necessary Art of Persuasion,” *Harvard Business Review*, reprint No. 98304, May-June 1998, 20/01/2014. www.mylearningboutique.com/files/Persuasion_Jay_Conger.pdf

communication. Now in order to use dance as a persuasive medium, it has to be planned and composed purposefully.

2.8 Choreography

Choreography is said to have originated from the Greek words ‘*Choreo*’ or ‘*Khoreia*’ and ‘*Graphy*’ or ‘*Graphia*’. The first word means ‘choral dancing to music’ whilst the second means ‘writing’.⁸³ These combination of words thus meant that choreography actually referred to the notation of dance until the 19th and 20th century.⁸⁴ From then onwards, it has been described as the “art of making dances.”⁸⁵ However, most scholars who have explored this area of the arts have added their opinions and voices arriving at a more detailed definition for the terminology. Opoku asserts that, “the putting together of carefully selected movements which express clear ideas, a style or character combined with form, is called choreography.”⁸⁶ He further explained that, choreography is “like writing an essay, or a composition, on a given idea, feeling of thought.”⁸⁷ Opoku’s explanation suggests that, for the choreographer to be able to express himself well, he must carefully select relevant movements aspects of customary behaviour that have meanings corresponding to the general intent or idea coupled with all other factors that would make the dance an organic whole. This scenario can be likened to selecting the right words, phrases and punctuations for his essay. Therefore, to choreograph a dance is to compose it. Composing a dance thus means not just arranging movements together but involves a lot more of manipulation and organisation of dance material to create a total dance piece. Alma M. Hawkins further explains,

⁸³ Lucy Smith, *An Osborne Guide Dance* (London: Usborne Publishing Ltd.1987). p. 34.

⁸⁴ "Dance," *Encyclopaedia Britannica Online Academic Edition*, Encyclopædia Britannica Inc., 2013, 10/10/2013. <http://www.britannica.com/EBchecked/topic/150714/dance>

⁸⁵ Ibid.

⁸⁶ Albert M. Opoku, *The African Choreographers Problems*, *Institute of African Studies, Research Review*. Vol.5. No2. (1969). p. 1.

⁸⁷ Opoku, p. 1.

The [choreographer] is concerned with what results from the organization of movement rather than with the mere arrangement. A dancer may construct a sequence of movements, but as a [choreographer] he creates an organic entity... The challenge is to transform the movement material and design the form in such a way that the final dance becomes exquisite abstractions of human experience which possesses such clarity and unity that the work is readily perceived as a meaningful and aesthetically satisfying experience.⁸⁸

Opoku echoes Hawkins assertion by claiming that,

Choreography means more than arranging dance steps... Choreography is poetry expressed with movements of the body; there must be long and short movements to provide definite rhythmic patterns and modes just as one feels on reciting a great poem. The theme should have a beginning, a middle or main body and a significant ending; having decided the form an appropriate style is selected to express the idea in terms which should make the meaning crystal clear.⁸⁹

Opoku and Hawkins words clearly reveal choreography as purposeful manipulation and organisation of movements to express some form of idea that would have an impact on the observer. The opinions on dance expressed by the two prompts the discussion of the choreographic process and how dance can be presented as a rhetorical figure or phenomenon.

2.9 The Choreographic Process

The process of choreography is dependent on the individual choreographer. He or she has the artistic liberty to go about it in any manner. The ultimate goal is to be able to communicate his intents to the target audience. Nonetheless, some scholars have come out with various methods and processes for composing dances which will be relevant to this study.

Lois Effeldt's method suggests; "Choreographers as all other creators of art, are concerned with *content, form, technique and projection.*"⁹⁰ Every choreographer with the aim of producing a dance piece that would communicate and touch the sensibilities of people one way or the other must have some knowledge or awareness regarding these aforementioned components that make up the choreographic process.

⁸⁸ Alma M. Hawkins, *Creating Through Dance* (New Jersey: Princeton Book Company, 1988). p. 5.

⁸⁹ Opoku, p. 2.

⁹⁰ Lois Ellfeldt, *A Primer for Choreographers* (Illinois: Waveland Press, Inc., 1988). p. 23.

2.9.1 Content

Terry B. K. Ofori refers to content as the underlining significance and the central concern of the work and may be verbally identifiable or unidentifiable.⁹¹ The word ‘central concern’ in the above quotation suggests that content has to do with the message, information or thematic concern that the choreographer wants to send across. According to Ellfeldt, “content directs the selection of movement, controls its organisation, governs its form, and modify its action”.⁹² The whole process is thus dictated by the content and is motivated by a stimulus, which is described by Jacqueline Smith-Autard as the initial thing that rouses the mind, incites activity and by far activating the beginning of a choreographic work.⁹³ She further explains that, the stimuli may come to the choreographer in various ways such as; auditory – music, sound, voice, song, poems etc., ideational – story or an idea, visual – pictures, sculpture etc., kinaesthetic – based on movements and tactile – based on feeling from objects.⁹⁴

2.9.2 Form

Hawkins describes form as “the organisation of forces resulting from the internal structure of the dance.”⁹⁵ She further asserts that, form is the means used by the choreographer to reveal his ideas.⁹⁶ However, L.A. Blom and L.T. Chaplin describes the process of forming as a dual function which are, the process of developing material and the process of giving it structure. The first falling under choreographic devices whilst the second is listed under compositional structures.⁹⁷ Evidently, the above definitions and assertions establish that form manifests the

⁹¹Terry B. K. Ofori, “Popular and Scholarly Choreography in Ghana: A synthesis of Aesthetics and Current Trend,” diss., Department of Theatre Arts, University of Ghana, 2009, p. 37.

⁹² Ellfeldt, p. 23.

⁹³ Jacqueline Smith-Autard, *Dance Composition*, 6th ed. (New York: Routledge, 2010). p. 29.

⁹⁴ Smith-Autard, p. 29.

⁹⁵ Hawkins, p. 87.

⁹⁶ Hawkins, p. 99.

⁹⁷ L.A. Blom and L. T. Chaplin, *The Intimate Act of Choreography* (Pittsburgh: University of Pittsburgh Press, 1989). p. 85.

content of the dance piece. Therefore, the content could be seen as the ‘skeleton’ and the form becomes the ‘body’. In other words, after developing the dance material and giving it a structure, the content of the dance comes to live.

The process of forming as elucidated by Blom and Chaplin falls under the choreographic devices – developing the material and compositional structures – giving the developed material a structure.

I. Developing the Material

It is obvious that, the basic material for dance is movement. Therefore for the choreographer to be able to achieve form, he or she must develop relevant movements that best express his idea. This he/she does through exploration and improvisation to arrive at a motif – a single movement or a short movement phrase that is used as a spark for the development of the choreography.⁹⁸ The motif then becomes the foundation of the dance piece and that which begin to communicate the entire content. In developing the motif, various approaches are employed – upside down, backward, inside out and many more. These various ways help produce several additional materials that are combined to create sequences; sections; scenes; acts, all connected together to make the final work. To be able to develop the motif into the whole piece, the choreographer employs some guiding elements that make the dance piece artistically complete and beautiful. These elements, mostly known as the choreographic elements are very essential to the artistic value of dance and the proportionate application of them enhances the artistic and aesthetic beauty of the dance piece.⁹⁹ They include; rhythm, dynamics, levels (low, middle and high; from the dance floor), focus and repetition.¹⁰⁰ Even though all dances take their own forms, there are visible characteristic traces present in all

⁹⁸ Blom and Chaplin, p.108.

⁹⁹ Ofosu, p. 39.

¹⁰⁰ Ofosu, p. 39.

artistically creative works. Such characteristics according to Hawkins are unity, variety, continuity, climax, and harmony.¹⁰¹

II. Giving the Developed Material a Structure

To be able to achieve its form, the developed material needs a particular structure. This has to do with whether each movement performed is slow, quick, accelerating, or decelerating, has strong or light accents at the beginning, in the middle, or at the end.¹⁰² The implication is that organised movement phrases, sections, scenes and acts are arranged from beginning to the end to give the dance its structure. The choreographer may however use his or her artistic licence during the creative process. It is not implied here that all structures start from the beginning through a middle to an end but rather this is dependent on the choreographer's artistic licence. The structuring of the developed material leads to other forms known as compositional forms. These are similar to forms in music. They include,

- BINARY/AB – the simplest form in composition. Consist of a theme and a contrasting theme. The former starting whilst the later ends it.¹⁰³
- TERNARY/ABA – this is an extension of the AB form. It begins with an opening theme, leads into a contrasting theme that complements the first and then concludes with a return to the opening theme, which is altered to end the piece.
- RONDO – also known as the *ABACADA* form. This form uses a recurring theme similar to a musical chorus of which the choreographer returns, interspersed with contrasting themes all building to a conclusion.
- THEME AND VARIATION – with this form, the choreographer starts with a basic movement theme and then alters it in various ways. This form is therefore also known as the *A A1A2 A3...* form.¹⁰⁴

¹⁰¹ Hawkins, p. 89-91.

¹⁰² Smith-Autard, p. 69.

¹⁰³ Blom and Chaplin, p. 93.

- RHAPSODIC – movement theme presented in an irregular pattern normally through an upsurge of emotions.
- CANON/FUGUE – one or two movement themes are repeated or initiated successively by a group of dancers and then developed in a continuous interweaving of parts into a well-defined single structure.¹⁰⁵
- GROUND BASE – this form has an underlying basic theme that runs through the entire work like the heartbeat, but there are other variations that keep constantly changing.¹⁰⁶
- NARRATIVE – the word narrative infers that there is a gradual unfolding of an idea or story. The movement content is sequentially arranged into sections ABCDEF with each of the section a further exposure of the story.¹⁰⁷

Smith-Autard, writing about the various structural forms advised that, even though the above mentioned forms are very easy to identify, choreographers may choose to amalgamate these forms into their dances depending on their stylistic approach and technique. She further advised that the essential thing is to make sure that every part of the dance has its relevance to the content and to a large extent the entire dance.¹⁰⁸

2.9.3 Technique

Smith-Autard describes technique as style, dance type and physical ability.¹⁰⁹ The observation though is that technique also implies the stylistic approach, compositional type as well as the ability to perform the final work.

¹⁰⁴ Smith-Autard, p. 70.

¹⁰⁵ Smith-Authard, p. 71.

¹⁰⁶ Ofosu, p. 42.

¹⁰⁷ Smith-Autard, p. 71.

¹⁰⁸ Smith-Autard, p. 71.

¹⁰⁹ Smith-Autard, p. 81.

2.9.4 Stylistic Approach

Blom and Chaplin postulate that, “style is the signature of an individual, group, or an entire culture at a given time.”¹¹⁰ They further explained that style is influenced and determined by historical time frames (period style), personality body type and cultural values.¹¹¹ This implies that, the individual’s body make-up coupled with cultural memory and the era in which he finds himself determines his style.

I. Individualistic Influence

All individuals have ways of doing things. The way individuals perceive and think about issues vary from individual to individual, and so is the manner in which they perform. Each perform movements in a manner that is idiosyncratic to his or her body structure, the type of dance training, the overall personality, and the individual’s preferences. This individualistic characteristic is present in all artistic works from the conceptualisation process through to the final presentation of the work.

II. Cultural Influence

However, the individual’s cultural memory also becomes an influence on his creative style and by far, the entire dance piece. During the creative process, the customs, beliefs and philosophical ideas of the people become present and mostly become the foundation of the choreographic work.¹¹² Materials for the dance are based on the cultural resources therefore understanding of the entire dance becomes a cultural activity.

III. Historical Influences

The description of stylistic approaches which characterised some particular eras in history in the evolution of the fine arts represents the great periods in the art. These approaches were associated with schools of thought taking into consideration the characteristic way the

¹¹⁰ Blom and Chaplin, p. 136.

¹¹¹ Blom and Chaplin, p. 136-137.

¹¹² Blom and Chaplin, p. 150.

artwork expressed reality or the way it was perceived in terms of its realistic form.¹¹³ Artistic works could be categorised into various styles such as, realism, expressionism, impressionism, cubism, surrealism to name a few.¹¹⁴

However in the area of dance, categorisation of techniques and approach of some choreographers have also clarified the various styles of dance. These dance styles or genre according to Blom and Chaplin, often come into being when some individuals artists react to or against some societal systems of dance.¹¹⁵ Some of these styles include jazz, modern dance, popular dance, contemporary dance, classical dance and many more.

2.9.5 Dance Types

The second part of style per Smith-Autard's assertion is the dance type or compositional types. Common and accepted terms are used to describe and differentiate between these compositional types and are done according to their nature, appearance or the intrinsic qualities.¹¹⁶ A choreographic work may be described as,

- Pure dance – dance is said to be pure when it originates from kinaesthetic stimulus and deals exclusively with movement itself in various ranges¹¹⁷
- Lyrical dance – dance expressing the lyrics of music or a poem
- Abstract dance – a dance that represents real thoughts about things and identifies them through images that bear resemblance to the thoughts¹¹⁸
- Dramatic dance – dance that presents lots of dramatic elements such as suspense, tension, emotions and conflict

¹¹³ Ellfeldt, p. 27.

¹¹⁴ Ellfeldt, p. 27-30.

¹¹⁵ Blom and Chaplin, p. 151.

¹¹⁶ Smith-Autard, p. 32.

¹¹⁷ Smith-Autard, p. 32.

¹¹⁸ Smith-Autard, p. 34.

- Dance drama/ narrative dance – this type of dance has a storyline that unfolds the content. It allows the use of materials that do not necessarily fit into the straight or literal telling of the story¹¹⁹
- Comic dance – this deal with very funny and exaggerated dance movements and facial expressions that tackles serious real life issues in a light manner. This type of dance is mostly mimetic in nature.¹²⁰

2.9.6 Physical Ability

The final aspect of dance technique is the individual's ability to perform. The physical ability is achieved through practice and proper education. Physical ability is essential and cannot be overemphasised because the whole choreographic process becomes meaningless if the performer lacks the technical and physical ability to relay it to the audience.¹²¹

2.9.7 Projection

A choreographic work is not complete until it is performed and executed properly, with the target audience feeling its impact and relating to it accordingly.¹²² This implies, that once the audience decodes the message and relates to it, then the choreography can be said to have achieved its aim.

Gathered from the above process is that, the organisation and development of relevant movements into a suitable structure with style becomes that which projects the image of the choreographer in a non-verbal form causing emotional response and thus reveals his image, intent, and his dreams. These feelings projected and communicated are capable of causing

¹¹⁹ Blom and Chaplin, p. 96.

¹²⁰ Smith-Autard, p. 36.

¹²¹ Ellfeldt, p. 24.

¹²² Ellfeldt, p. 25.

societal change and influencing their way of living because, “the African...creator and interpreter seeks to inform the heart or to appeal to emotion through the eyes.”¹²³

The choreographer as an artist, through his or her creation of dances can change the mentality of the society by helping them move away from some negativities in the community. Ayi Kwei Armah buttresses this as he stresses that, artists see the negative swift of societies, and the only tool used in the correction process is their artwork. For that matter, the artist becomes the vehicle upon which the society travels.¹²⁴ This has made choreography an important communicative tool for commercials. That is; just as the choreographer can communicate his thoughts, feelings and image with his dance creations, the same process can be capable of projecting the image of a particular product or service to the observer – in this case the consumer. In addition, as clearly stated by Armah about the artist ability to move the society away from negativity, marketers with the help of the choreographer and the choreographic work thus will be able to convince consumers from using other products by labelling them as ‘negative’ and theirs ‘positive’. It is for this reason that choreography as a process of moulding dance into a rhetorical figure is essential for marketing.

2.10 Choreographic Genres

Dance, like other art forms, is categorised into genres. The choreographer thus has the liberty to either stay in a particular dance genre, be it traditional or contemporary, modern and popular to name but a few, or mix them up. Each of these dance genres is characterised by their own techniques and movement vocabularies that are understood by their creators and

¹²³ Albert M. Opoku, *The African Choreographers Problems*, *Institute of African Studies, Research Review*. Vol.5. No2. (1969). p. 3.

¹²⁴ Ayi Kwei Armah. “Why are we so blest?,” *African writers series Heinemann Educational Books Paperback*, vol. 155. (1974). 5/12/2011. http://books.google.com.gh/books/about/Why_are_we_so_blest.html?id=EDNaAAAAMAAJ&redir_esc=y

audience. It is dependent on the choreographer to choose a specific dance type (as discussed on page 36) that will best project the content. The study dwells more on two genres; contemporary African dance and popular dance.

Due to the tendency of equating contemporary African dance to contemporary dance of the Europe and the Americas by some dance scholars, it has therefore become necessary for this study to discuss the two.

2.10.2 Contemporary Dance

The origin of contemporary dance can be traced to the later parts of the 20th century as an outgrowth of modern dance, whereas modern dance is a dance genre developed in the early 20th century as a direct revolt against what was perceived as the ‘restrictions’ of the classical ballet forms. Thus a breakaway by some formally trained dancers/choreographers from the coded position, brought about a more varied way of moving giving the dancer more opportunities for creativity as compared to classical ballet that had rules of moving in coded and restricted positions.¹²⁵ According to Kathryn Hughes,

In Britain, there was a contemporary movement practice known as the New Dance. This involved the continuous process of questioning and re-evaluating, deconstruction and reconstruction of the codified technique.¹²⁶

Hughes’s assertion creates an impression that contemporary dance may be a further revolt by ‘present day’ dance connoisseurs against the ballet which she refers to as ‘coded technique’. Taking this into consideration, contemporary dance may therefore be described as ‘an enhanced’ version of the modern dance.

Some dance scholars argue that, contemporary dance is the dance of the present-day. In this regard, Lois Ellfeldt describes contemporary dance “as a reflection of the period in which it is

¹²⁵ Nora Ambrosio, *Learning About Dance, Dance As an Art Form And Entertainment*, 4th ed. (U.S.A, Kendahall/Hunt, 2006).p. 67.

¹²⁶ Kathryn Hughes, *Dance Analysis – Technique with Contemporary Dance: Has Hofesh Shecter Created a New Technique Within Contemporary Dance Today* (GRIN Verlag, 2013). p. 3.

composed; a manifestation of the world and time in which the choreographer lives”.¹²⁷ This suggests that, present day dances such as; jazz, hip-hop, popular and neo-traditional dances may be considered as contemporary.

However, other dance connoisseurs seem to create the impression that modern and contemporary dance are the same and could be used interchangeably. Writing on contemporary dance in the Philippines, Ricardo D. Trimillos made a statement that, he has “chosen ‘contemporary dance’ to provide a proper context for the discussion of modern dance (as we commonly define the term in the West)”.¹²⁸ In a more similar development, Patrick O’Meara and Robin Howard place the term ‘modern’ and ‘contemporary’ together to mean the same thing in their article titled ‘Modern/Contemporary Dance in Britain Today’.¹²⁹ This thesis, nonetheless, does not seek to really delve into this academic argument but rather strives to bring to the fore the differences between contemporary African dance and contemporary dance of Europe and the Americas but still use the above argument as its premise.

2.10.3 Contemporary African Dance

Unlike the concept of contemporary dance in the western dance world which is a revolt or a deviation from the classical dance forms, contemporary African dance holds a different concept and should not be equated to the later. F. Nii-Yartey describing the situation from the African perspective asserts that, contemporary African dance must negotiate between the old dance traditions of Africa and the issues of the new generation, redefine and distil the intrinsic values, vitality and contradictions of the African dance tradition to bring out

¹²⁷ Lois Ellfeldt, *A Primer for Choreographers* (Illinois: Waveland Press, Inc., 1988). p. 96.

¹²⁸ Ricardo D. Trimillos, “Contemporary Dance in the Philippines”, Chales Reinhart (eds.), *The Aesthetic and Cultural Significance of Modern Dance*, American Dance Festival 50th Anniversary, (1984).

¹²⁹ Patrick O’Meara and Robin Howard, “Modern/Contemporary Dance in Britain Today”, Charles Reinhart (eds.), *The Aesthetic and Cultural Significance of Modern Dance*, American Dance Festival 50th Anniversary, (1984).

something unique, but still ‘African’, which must articulate the lives, views and innovations of African people in the present day.¹³⁰

Contemporary African dance is therefore a development of the traditional dances to address the issues of the contemporary African society. It can also be described as the ‘dance of today’ as the name suggests and since it seeks to deliberate on issues of the present. Movement vocabulary of these type of dances are derived from the inherent traditional dances coupled with various influences from other dance genres such as modern dance, jazz and other improvised movements. While some choreographers pick the original movements from the traditional dances, others develop them to suit the content of their works and to communicate effectively to their target audience in a dramatic form, a narrative form or any form suitable to the choreographer.

The researcher argues that, contemporary African dance’s ability to deliberate on issues of the present day will make the dance genre potent to communicate ideas for advertisement and other issues of social importance. Additionally, the researcher infers that contemporary African dances reliance on African values as its basis, will make it easier for the African society to connect to.

2.10.4 Popular Dance

Popular dance could be described as the dance for the masses. However a more profound description is provided by Terry Bright Ofofu. According to him, popular dance is “a fashionable dance that is liked, produced and/or consumed by the common people or most of the populace.”¹³¹ Sherrill Dodds reiterates Ofofu further by describing popular dance as a “fashionable dance form [that] can be associated with popular music recordings [and] tend to

¹³⁰ F. Nii-Yartey, “Principles of African Choreography: Some Perspectives from Ghana”, Jo Butterworth and Liesbeth (eds.), *Contemporary Choreography: a Critical Reader* (London: Routledge, 2009). p. 254.

¹³¹ Ofofu, p. 64.

be transmitted through fashionable centres for dancing...”¹³² The researcher observes that, popular dances are mostly improvisational and do not follow or require detailed choreographic processes. Its main purpose is for the enjoyment of the participants and to attract observers even though it is sometimes educational.

The dance arena in Ghana is flooded with a wide range of popular dances with influences from across the globe especially from the west. An outcome of such popular dances which emerged in the early sixties due to foreign influence is the highlife dance which is the result of the interaction between West Indians, Europeans, Liberians and other West African countries.¹³³ According to John Collins, the highlife also has gone through various changes such as the emergence of the Burger highlife which was originated by Ghanaians musicians who lived in Hamburg Germany. These Ghanaian highlife musicians incorporated the German disco drum machine and synthesisers into their music to create their own form of ‘techno-pop’ sung in the local language.¹³⁴ Other Ghanaian musicians took the rap associated with hip-hop and blended this to their highlife music and hence the emergence of hip-life music. Ofose explained that these musical forms because of their unique nature evolved together with their dances which were mostly developed locally with some combination of other foreign popular dances – western popular dances and francophone dances.¹³⁵

Popular dances in Ghana include, *Gbordzors*, *Oluman boogey*, *Walking stick*, *Apple-do crazy* were created in the 70s and 80s.¹³⁶ Dances such as the *Azonto*, *Alkayida*, *Awutse* and other popular dances labelled as the *Azonto plus* are recently in vogue.

¹³² Sherrill Dodds, *Dancing on the Cannon: Embodiment of Value in Popular Dance* (UK: Palgrave Macmillan, 2011). p. 47-48.

¹³³ Ofose, p. 66.

¹³⁴ John Collins, *Contemporary Ghanaian Popular Music since the 1980's, Hip-hop in Africa: New African Music in a Globalizing World* (Bloomington: Indiana University Press, 2012). p. 212.

¹³⁵ Ofose, p. 66-77.

¹³⁶ Ofose, p. 70.

Popular dances across the world are believed to “undoubtedly talk about what the masses themselves think is important – in their own vocabulary and through the form they feel is most appropriate.”¹³⁷ In an interaction with Mr. Terry Bright Ofofu, he asserts that, even though these dances speak about some social issues among the masses, they are mostly a form of rebellion against the constant demeaning attitude of the elite towards the common people. However, since the elites are mostly the controllers of the media and companies, they capitalise on the popularity of these dances to rather attract the masses into patronising various goods and services.¹³⁸

2.11 The Impact of Dance on the Consumer

“Dance serves as an index to the value systems that enable the community to interpret and express the various events of life.”¹³⁹ For this reason, dance plays multiple roles in the life of the African and has great impact on their very existence. Therefore, dance, when purposefully organised and manipulated for the purpose of advertisement leaves lasting effects on the target audience. Christopher Chavez posits that advertisement is a cultural activity and so is dance

...so when dance is used in commercials it communicates and signifies coded social and cultural information through the linked process of semiotics which also informs symbolic relationship in the context of consumption.¹⁴⁰

Dance is an art form that employs gestures, facial expressions, and other movement aspects of customary behaviour in its manifestations. Provided such cultural manifestations are in consonance with the communities’ norms and practices, it makes consumers feel culturally attached. Such processes help binds the consumer and the advert together just as the case of the traditional community because as Opoku puts it succinctly as; “...the dancer does not

¹³⁷ Karin Barber, “Popular Arts in Africa”, *African Studies Review*, Vol. 30. No. 3. (September, 1987). p. 4.

¹³⁸ Terry Bright Ofofu said this in an interaction with him at the Department of Dance Studies in the University of Ghana on the 31th March 2014.

¹³⁹ Nii-Yartey, p. 254.

¹⁴⁰ Christopher Chavez. “Hispanic Agencies and Profits of Distinction: An Examination of the Advertising Industry as a Field of Cultural Production,” 2013, 4/08/2013.

www.Libra.msra.cn/publication/2667662/advertisement-as-a-cultural-system

dance alone, but with us and we with him.”¹⁴¹ Carla S. Walter and Loay Altamimi in their article, *Exploring Dance in Advertising and Its Influence on Consumption and Culture* affirms that, “As an art form [dance]... uses the elements and symbols of culture to appeal to imagination and to reflexively create a semblance of self-expression.”¹⁴² Therefore the use of culturally relevant materials often engenders the society’s sympathy and interest in the process.

Advertising as a system of symbols synthesised from the entire range of culturally determined ways of knowing that is accessible through ritual and oriented toward both secular and sacred dimensions of transcendental experience in a hyper industrialised society. Therefore dance is used as one such symbol which is itself a culturally determined way of knowing.¹⁴³

It is evident that, dance and advertising are both cultural activities determined by the traditional practices of the people. Therefore dance which is a cultural symbol when used for advertising, which in itself is another cultural symbol, makes its acceptance a cultural experience and activity of the people.

Dance is a human nonverbal communication device in several ways. It is cognitive and sensory – it has a psychological effect on the audience and affects their inner senses from the outside.¹⁴⁴ Additionally, the cognitive and affective aspects of dance are entwined in the sense that,

The power of dance lies in its cognitive-sensory motor and aesthetic capability to create moods and a sense of situation for performer and spectator alike... What matters is not whether language or gesture is antecedent, but that both are conceptual vehicles and can reinforce and often substitute for each other in dance, affective and cognitive communication are intertwined ... and may be elicited for pleasure or coping with problematic aspects of social involvement.¹⁴⁵

¹⁴¹ Davida.

¹⁴² Carla S. Walter and Loay Altamimi, “Exploring Dance in Advertising and Its Influence on Consumption and Culture”, *International Journal of Business, Humanities and Technology*, Vol. 1. No. 3. (November 2011). p.233.

¹⁴³ Altamimi and Walter, p. 230.

¹⁴⁴ Altamimi and Walter, p. 230

¹⁴⁵ Altamimi and Walter, p. 235.

There are two main levels of awareness for consumers according to Walter and Altamimi. They are the conscious and unconscious planes – affective and cognitive. “Consumers perceiving dance is a sensory non-verbal experience that occurs on both levels of consciousness, as well as on the corporeal level.”¹⁴⁶ Therefore, a consumer may have his or her memory, exteroceptor - intero-, and proprioceptors (a sensory nerve ending that provides a sense of the body’s sensitivity by responding to stimuli from within the body) systems tactile activated when they watch these commercials.¹⁴⁷ This means that when dance is used in commercials, the exteroceptors (the eyes, ears) that are mostly in contact with the dance sends signals to the interoceptors and proprioceptors and that enables the person to respond to the stimulation. In situations where impulse buying is not present, the signals are stored in the cognitive memory so that anytime the consumer wants to buy any product as such; he or she is reminded of the dance in the commercial. Nana Aba De-graft Johnson¹⁴⁸ a senior copywriter of Multiple Concepts, an event organising group in Ghana asserts this as she explained the effect of dance for commercials on her buying behaviour. She says,

I like dances for commercials because it makes me pay attention to the commercial and watch with more enjoyment. Therefore anytime I am to buy a product of such nature, I am reminded of the dance I saw in the commercial hence that particular product becomes first in line.¹⁴⁹

Mcfee Graham in his book, *Understanding Dance*, elucidates the value of dance and the contribution it makes to human life and emotional education when he states;

To define one’s needs, wants, goals, and to assess the outcome, one has to have the capacity to discriminate when change occurs and change occurs through emotion. Dance provides this capacity to experience finely discriminated feelings and so broaches consumers and their behaviours.¹⁵⁰

¹⁴⁶ Altamimi and Walter, p. 232.

¹⁴⁷ Altamimi and Walter, p. 232.

¹⁴⁸ This was an interview with Nana Aba De-Graft Johnson at the Moevenpik Ambassador hotel in Accra.

¹⁴⁹ De-Graft.

¹⁵⁰ McFee Graham, *Understanding Dance* (London and New York: Routledge, 1992). p. 168-169.

Emotion is one of the essential ingredients of the advertising process. Dance according to Hanna, “is psychological behaviour, in the sense of being an emotional experience which affects the quality of and adjustment to an individual...” Dance is therefore, used partly as means to persuade consumers into the advertiser’s world. Dance generates empathy between the performer and the audience and helps to elicit consumer’s interest in buying a particular product. The empathy in the dance performance becomes the changing factor of the consumers buying behaviour.

In an interview with Carla Walter¹⁵¹, on why dance is a unique tool for commercials, she stated that, dance is unique because it is non-verbal yet cultural and links to memory. In terms of persuasion, dance resides in the peripheral route to persuasion. She further stressed that the aesthetic nature of dance is very important too because it captures the attention of the consumers and connects with them somato-viscerally.¹⁵² Explaining how dance persuades the consumer through the peripheral route of persuasion, she posits that advertising effectiveness can be evaluated through the central and peripheral cues to persuasion and that,

The central route relies on a cognitive model of attitude formation. In the peripheral route, attitudes are changed within consumers not by extensive thought, but rather by associating an object with a particular positive or negative cue, or because of an inference, in the context of the advertisement. Music and body perception has been shown to fall within the category of peripheral cues.¹⁵³

This means that, when dance is used in commercials, the consumer through the peripheral route associates his or herself to the attractiveness and beauty of the dance piece or vice versa. However an unattractive dance will become a negative cue in the advert and may trigger some form of withdrawal from the target audience.

¹⁵¹ Carla Walter is an Associate Professor of Marketing at the California Lutheran University. This interview was conducted via E-mail.

¹⁵² Walter.

¹⁵³ Altamimi and Walter, p. 232.

Explaining somato-viscerally further, Walter states that; “dance may provide consumers with predominant positive thoughts and self-validation which in turn may increase positive attitude formations.”¹⁵⁴ Information processing is cognitive, and includes feelings. Additionally, pleasant feelings may trigger positive behavioural change towards the product, whereas unpleasant feelings may lead to avoidance. Therefore, “dance which is patterned, organised and beautiful to watch will prompt a response from the viewer or consumer.”¹⁵⁵ Most often, the consumer’s response in situations like this becomes more instinctive and involuntary.

¹⁵⁴ Altamimi and Walter, p. 232.

¹⁵⁵ Altamimi and Walter, p. 232.

Chapter 3

METHODOLOGY

3. 1 Introduction

A qualitative method of research was employed for the realisation of this thesis. The research was in two folds – data gathering and the choreographic process. Research objectives thus, were achieved through the review of primary and secondary data and field research alongside the choreographic process.

3.1 Data Gathering

The first stage of research involved the acquisition of literature from library and the internet; discussions with advertisers and artists and other stakeholders; participation in commercials; attendance at relevant events and seminars; and observations of dance-based commercials from inside and outside Ghana. The first stage of this work is divided into two – library/ internet research and field research.

3.1.1 Library and Internet Research

The materials gathered from the library included books, essays, articles, theses. The majority of these materials were acquired from the Institute of African Studies Library at Legon and others acquired from the shelves of some lecturers from the Department of Dance Studies coupled with some personal collections. Some articles and information were also gathered from the internet – Project Muse, JSTOR and some other websites. Works from scholars such as Albert M. Opoku, Judith L. Hanna, Francis Nii Yartey, Moore and Yamamoto, Alma M. Hawkins and Carla S. Walter, Lois Ellfedt, L.A Blom and Chaplin, Jacqueline M. Smith-Autard, Gillian Dyer, Sonja K. Foss, Robert D. Hisrich and others were helpful for the literature review aspect of this project.

3.1.2 Field Research

The field research was done during the two-year period of the study. Objectives of the field research were:

1. To ascertain the motive behind the increasing use of dance for commercials;
2. To retrieve information from dance-based commercials that have been observed;
3. To know the various approaches used for commercials; and,
4. To explore various choreographic approaches, philosophies and procedures of some choreographers to serve as inspiration and guide for the final choreographic work.

3.1.3 Field Objective One

First, the researcher had an interview with Nana Aba De-Graft Johnson, a senior copywriter of Multiple Concept. This group (Multiple Concept) happens to be a very renowned agency in Ghana and has other agencies such as Charter House, MediaEdge GSM and GHOne Television as subsidiaries. They are one of the leading advertising agencies in Ghana and have to their credit numerous commercials and events. In an interview with De-Graft Johnson she claimed that,

dance is a very expressive art form, even though words say a lot, if you don't have words and you can dance what you mean it becomes easier for people to understand. You can dance your feelings and expressions. In this situation, we wanted to tell a story without verbalising what the story was, and the best way to do that was dance. Because even if you use only music, it might not tell the whole story unless you cut pieces of music all over to join. But in this case you can do one dance and tell exactly what your story is.¹⁵⁶

She however stated that even though she thinks dance can tell her story better, not all products can be sold with dance in Ghana because most Ghanaians are familiar with the dramatic and comic adverts in the local dialects, which therefore restrict advertising agencies

¹⁵⁶ This interview was conducted on the 22nd of October 2013 at the Moevenpik Ambassador Hotel in Accra where Multiple Concept staged a choreographed commercial for Zenith Banks's Travel Card during the launch of the card that was choreographed by the researcher. This is a transcription from a recording.

from going into dance-based commercials. Johnson however asserted that dance really sells and that makes it very powerful for adverts.

In a similar interview with Mr Richmond Amoakoh,¹⁵⁷ the researcher asked various questions in connection with the use of dance for commercials; its advantages and disadvantages. Mr Amoakoh like Johnson also subscribed to the communicative and expressive nature of dance to advertise products. He also mentioned that, “dances are used in commercials because dance mostly depicts happiness and thus when a product is to be portrayed as such dance becomes the most appropriate.”¹⁵⁸ He also revealed that the popularity of the *Azonto* dance has also made the art form very popular in commercials in recent times. He was of the view that advertisers tap in the affinity the masses have for this dance by infusing them in their adverts.

Mr Amoakoh’s proclamation is an indication of the situation now as far as dance based commercials are concerned. The researcher has realised that various advertisers have utilised the popularity of the *Azonto* dance in promoting their goods and services. Products such as Fanmilk, MTN, and Vodafone to mention a few have capitalized on the phenomenon, which the researcher terms as the “*Azonto effect*”. However, Mr Amoakoh cautions that when dance is to be used for commercials, ‘dance professionals’ should be involved to get the right elements of dance necessary to send the message across. According to him, this seems to be absent in most of the dance-based commercials. It is observed that the dependency of most dance-based commercials on the attractiveness of popular dances instead of actually communicating the ideas of the product to the consumer through movements is that which seems to have prompted Amoakoh’s remarks.

¹⁵⁷ Richmond, Amoakoh is a coordinator of Fourth Protocol Brand Consults in Tema. This interview was conducted via Email since Mr Amoakoh was engaged in some business activity at the time of contact.

¹⁵⁸ Amoakoh.

Finally, the writer had the opportunity to have a chat with Mr Nicholas Amenyedzi¹⁵⁹ of *Rezults Consults*, an advertising agency in charge of all commercials for MTN telecommunications network in Ghana. Mr Amenyedzi emphasized that, advertisers look for the things in vogue and then capitalised on them to attract consumers. Therefore, according to Amenyedzi, they capitalise on popular dances since most people, both young and old were very enthusiastic about it. Therefore, to portray MTN as a network that makes its clients happy they infuse popular dances into MTN commercials. This is an indication that, to get an organisation's message to the people, using that which is popular is a key factor to consider.

3.1.4 Field Objective Two

The second objective was achieved when first; the researcher had the opportunity to participate in a television commercial for First Banc. This commercial was created and staged by Farmhouse Productions¹⁶⁰ and was shot on the Osu Oxford Street and First Banc office premise. The commercial portrayed how happy both employees and customers of the bank were. A female model,¹⁶¹ who played the role of an employee was seen singing and having fun and as a result attracting lots of people who came from all walks of life to join her. The researcher played the role of a passer-by and featured in only the dance aspect of the advert. The researcher observed that, the models recruited for the advert had very little idea about dance and thus had problems executing the dance steps. Yet because they were the main characters of the commercial, focus had to be on them whilst 'actual' dancers who numbered about five were placed strategically amongst them. This clearly takes us back to Amoakoh's caution made earlier about the use of 'dance professionals' for dance-based commercials.

¹⁵⁹ Mr. Nicholas, Amenyedzi is the production manager for Rezults Consults. This little chat was at the University of Ghana in the Dance Department.

¹⁶⁰ Farm House Productions is one of the prominent production houses in Ghana – Accra that have lots of advertising and television series to their credit.

¹⁶¹ Most of the advertising agencies are connected to other modelling agencies who are contacted for models during the shooting of adverts. Some of these 'models' are also freelance individuals but are also described as models.

Secondly, the researcher had the opportunity to participate in a commercial staged for the Zenith Bank Travel Card at the Moevenpik Ambassador Hotel. This commercial was created, choreographed and performed by the researcher and Joseph Pieteron¹⁶² with supervision from Nana Aba De-graft of Multiple Concepts group. In this commercial, the choreographer attempted to not only use dance to portray happy people as mostly seen in some dance-based commercials but rather attempt narrating the entire story behind the commercial with dance. The researcher gathered from De-Graft Johnson that no elaborate verbal narration was needed after the dance because the audience were able to identify certain portions of the dance due to the use of movement aspects of customary behaviour, which made it easy for them to get the general picture of the story.

3.1.5 Field Objective Three

The researcher in his quest to identify the approach and structure used for commercials to fulfil his third objective realised that, most adverts employ a narrative structure of communicating. Annabel Chua explains that, the narrative structure is used so the advert can tell a story to keep the attention of the audience or target consumer. The story can be told in different narrative styles – linear or non-linear. Linear narratives have a storyline that flows from start to finish. That is, the story will be straightforward with a beginning, middle and an end or resolution.¹⁶³ C. Jackson explains further that, the narrative could also be ‘Realistic’ or ‘Unrealistic’. The former portrays realistic events whilst the later have the freedom to indulge in the inclusion of all kinds of fiction.¹⁶⁴ Other structures include;

- Animation – this includes the use of computer-generated characters that are not necessarily humans. Animation gives room for more additions that are not real or

¹⁶² A student in the Department of Dance Studies.

¹⁶³ Annabel Chua. “The Narrative Structure,” 03/10/2013, 09/02/2014. www.pezi.com/t-d_w35ta60x/narrative-structure-of-adverts/

¹⁶⁴ C. Jackson. “The Structure and Techniques of TV Advertising,” 3/01/2010, 09/02/2014. www.btectvadverts.blogspot.com/2010/01/structures-and-techniques-of-tv.html?m=1

things humans may not be able to do. It is mostly used for products whose target might be of younger ages and therefore may be enthusiastic with the cartoon look of the advert.¹⁶⁵

- Series/Chronology – with this form, an advertiser creates a lengthy or series of adverts that runs throughout their campaign. The whole commercial becomes a full length story which is run in a series of related scenes, each one growing out of the one before.¹⁶⁶ This keeps the consumer in suspense and interested. An example of such advert is the *Vodafone 30 30* commercial.
- Music based – this type of commercials places the message of the commercial in a music form mostly known as jingles. The jingle tells the whole story whilst some characters or actors may be seen in the background dramatising the message. Jingles are easily memorised by consumers than the spoken word narration.
- Talking heads – this is where a person or a group of people are seen in a commercial talking about something that relates to the audience watching. The people in the commercial will be giving their opinions about something. If what they are saying is good and everyone in the advert agrees, then consumer watching the commercial will find it believable. Mostly, only the heads to the shoulder of the actors are shown.¹⁶⁷ An example of such advert is the *Indomie Pepper Chicken* commercial.
- Documentary form – This kind of commercial shows lots of facts that is mostly done by an expert in a particular field; depending on the product. This form makes the advert very informative.¹⁶⁸

¹⁶⁵ Stuart C. Rogers, *Marketing Strategies, Tactics and Techniques: A Handbook for Practitioners* (USA: Greenwood Publishing Group, Inc., 2001). p.150.

¹⁶⁶ Rajeev Batra, John G. Myers and David A. Aaker, *Advertising Management*, 5th ed. (India: Dorling Kindersley Pvt. Ltd., 2009). p. 452.

¹⁶⁷ Rogers, p. 150.

¹⁶⁸ Rogers, p. 150.

Any of the above structures must go with a particular style. The advertiser has the privilege to choose a particular style suitable for his product, service or idea. Styles include;

- The voice over narration – with this approach the story of the commercial is narrated by an unseen character either male or female with some form of ambience music at the background.
- Dramatic style – with this form, actors in an everyday conversational form dramatise the whole message. This form is mostly seen in many Ghanaian commercials both on radio and on television.
- Surreal – an advert of this kind “will be set in a world which does not exist with situations occurring which have never happened”¹⁶⁹
- Parodic – A commercial, which is parodic, will have elements that imitate other things in popular culture and uses nostalgia to encourage them to have interest in what is being advertised.¹⁷⁰
- Humorous – this kind of adverts takes a light hearted approach with the use of humour and funny incidents. This style makes the advert memorable and appetising to the audience.¹⁷¹

3.1.5 Advertising Structures and Styles Used in Ghanaian Dance Based Commercials

After a close study of commercials in Ghana, the researcher realised that almost all the structures and styles have been exploited. However, it seems most of the adverts are based on the narrative structure and the styles are mostly the dramatic and humorous ones. A large number of commercials in Ghana employ well-known actors in the Ghanaian movie industry, especially the comic characters. In cases where adverts are based on the documentary

¹⁶⁹ Charlie Henbury. “Structures of Television Adverts,” 26/01/2014, 10/02/2014. www.charliehenburyofficial.tumblr.com/post/74607037151/structures-of-television-adverts

¹⁷⁰ Henbury.

¹⁷¹ Henbury.

structure, there is still some form of narrative structure with dramatic elements (mostly verbal). This has therefore had effect on most of the dance-based commercials in Ghana. Most dance-based commercials begin with some form of conversation and narrative about the product or service and ends with a final dance (popular dance) or what is mostly termed as a ‘group dance.’ A typical example of such adverts is the MTN “Talk is Tasty” commercial. The advert employs the narrative structure with the dramatic and humorous styles. The advert shows a house help explaining to his employer how he could talk for a long time on MTN but pay less. The conversation ended with the house help telling his employer that with MTN talk was tasty. This then leads the commercial into a dance to portray happy users of MTN dancing the *Azonto*.

Another similar commercial is the UT Bank commercial, which displays a happy man describing how pleased he is with the services of the bank. Onlookers then get excited and decide to go save with the bank. Just like the MTN commercial, a group dance (popular dance) is performed to portray happy customers making their way into the banking hall.

The aforementioned trend runs through most of the Ghanaian dance-based commercials. Adverts of products such as Baileys, Malta Guinness and Always Ultra Sanitary Pad which were all created outside the country have utilised dance in a more profound way. In the commercials of these products, even though they also depicted joyful people with dance, the commercials were dance-based from beginning to end whilst the narrations were placed in the movements and music or voice over provided for the dance. These dances are mostly choreographed contemporary dance pieces that serve as a reverberation for the narration in the music or voice over. This however creates a vast difference between dance-based commercials for Ghanaian products and the products from outside the country. Therefore, it

can be concluded that, Ghanaian dance-based commercials deal with just the arrangement of popular dance movements to depict happy people.

The researcher observes that most of the dance-based commercials in Ghana ride on the attractiveness of the popular dances to appeal to the consumers. These dances are not intended to ‘communicate’ as it were the details of the product in question but as a form that portrays happiness and joy to the consumer. In order to communicate the entire message of the product to the audience and at the same time attracts them, the researcher advises that there should be the blend of contemporary African dance and popular dance.

It is obvious in this study that the major purpose of an advertisement is to communicate an idea to a selected target group in order to convince them into trying a particular product/service and staying loyal regardless of all other competing ones. Therefore, contemporary dances which according to Ofori are educative and well designed to communicate effectively to its audience will communicate the idea/message of the advert better whilst the popular dances incorporated will help in the communication process and at the same time attract the masses into patronising the product. As Dodds put it succinctly, popular dance “is locally produced, yet globally transmitted, ordinary yet spectacular, marginalised yet celebrated.”¹⁷² The researcher believes that this synthesis of popular and contemporary dance will help dance from being relegated to just portions of commercials.

3.1.6 Field Objective Four

The choreographic aspect of this project was inspired by some choreographers in Ghana. Their choreographic styles, techniques and approaches served as resource and inspiration for

¹⁷² Dodds, p. 69.

the final choreography. One such choreographer is Seth Asare Newman¹⁷³ a lecturer at the Department of Dance Studies in the University of Ghana. Newman is specialised in using his choreographic works for communicating liturgical messages. He develops his movement vocabulary and ideas sometimes based on the inherent traditional dances. Newman breaks down traditional dance movements and puts them together for his dances. He adds elements such as costumes (mostly traditional), lighting and sound to propagate his message. According to him, he does not actually use very elaborate set designs since he is specialised in moving from place to place with his works to preach the gospel. The lighting design is also done with few floodlights that will give a general illumination of the performance space.¹⁷⁴ However due to the attitude towards dance by the Christian environment who labelled traditional dances as satanic, Newman had to really convince Christians who originally were very reluctant in accepting his works as a means of spreading the Christian gospel. Today according to Newman, “anywhere I perform with my dance group, there have always been people tramping in to watch the production, even in the rain.”¹⁷⁵ Some of Newman’s works include, *Ahohimhim*, *Mintama Yea* and an advertisement for the Bible. Newman’s choreographies vividly bring to light the communicative power of dance to propagate information and ideas to persuade and change society.

F. Nii-Yartey another choreographer in the Department of Dance Studies and was a former artistic director of the Ghana Dance Company, the founder of the Noyam Dance Institute and former Head of the Department of Dance Studies in the University of Ghana. Nii-Yartey’s choreographic works are based on transmuted movement aspects of cultural behaviour woven in a choreographic manner to tell his stories. He focuses on how the African choreographer

¹⁷³ Mr Newman is a former Head of Department of the Department of Dance Studies and also a member of the World Christians Dance Association. His special area is teaching dance technique.

¹⁷⁴ Mr Newman said this in a contribution he made during one of the departmental seminars in the Dance Department 2013.

¹⁷⁵ Mr. Newman said this in a departmental seminar presentation at the Dance Department on the 5/8/2014.

can “reconcile tradition with modernity through constructing the *new* from established principles and philosophy of African dance.”¹⁷⁶ He believes that African dance movement can be embellished with the modern technology to propagate ideas of importance to the society. Nii-Yartey believes that, African dance is to interpret and express the various events of life of the community, which will also serve as a guide to their value systems. Therefore, materials used for the creation of dance should come from aspects of their cultural behaviours, and that will make the dance relevant to the lives of the African. His works thus testify to this philosophical idea.

In a chat with him about his approach to choreography, Nii-Yartey disclosed that, “I believe that every dancer has something special within, so as a choreographer I go into the dancer and bring that something out of him, manipulate it, and then give it back to him or her.”¹⁷⁷ He therefore allows the individual to explore movements around the content of the choreography and then develops and polishes it. With this approach and philosophy, Nii-Yartey has created and produced numerous dance works with both the National Dance Company and Noyam. He mostly classifies his dances into a genre he calls Contemporary African Dance which has been discussed in page 40-41. Explaining Contemporary African Dance further, Nii-Yartey states that,

What the word ‘contemporary’ represents here is, in many ways, different in the African context from what pertains in the West as it deliberately creates from, and at the same time advances, the traditional classical forms. Its language, inspiration, content and symbols are drawn from the African experience.¹⁷⁸

¹⁷⁶ Nii-Yartey, p. 254.

¹⁷⁷ An interview with Nii-Yartey on the 15/01/2014.

¹⁷⁸ Francis Nii-Yartey, “Principles of African Choreography: Some Perspectives from Ghana”, Jo Butterworth and Liesbeth (eds.), *Contemporary Choreography: a Critical Reader* (London: Routledge, 2009). p. 254.

This explanation therefore justifies Nii-Yartey's objective of reconciling tradition with modernity to create something new. Some of his works include *Koom* (1999), *Musu* (1996), *Sochenda* (2000), *Bukom* (1986), and *The King's Dilemma* (1976).

Terry B.K Ofofu¹⁷⁹ is another choreographer in the School of Performing Arts – University of Ghana. His choreographies are based on the synthesis of traditional and popular dances for the dissemination of information, educating and entertaining the society. Ofofu believes that, the traditional dances were created around social conditions such as fishing, farming, hunting, ritual ceremonies and recreational activities of the society and therefore makes them very organic for the depiction of such situations in choreographic works. However, in this modern day of technology which has necessitated the use of machinery, electronic gadgets and many current activities, dance scholars can employ the popular dances to depict these modern conditions in their choreographies.¹⁸⁰ Ofofu asserts that, most dance pieces created by formally trained dance scholars do not attract the necessary attention and patronage from the public yet their content are very educative and informative. Therefore in his thesis titled *Popular and Scholarly Choreography in Ghana: A Synthesis of Dance Aesthetics and Current Trends*, he proposed the inclusion of popular dances in these choreographies which he terms as 'Scholarly Choreographies', with the aim of attracting more patronage and appeal from the society. Ofofu opines that, the synthesis of both traditional and popular dances ensures that there is continuity, change and evolution. He advances further that;

There is continuity in the use of [the traditional] dance movements, there is change in the use of current trend of popular dances and there is evolution in the synthesis of the traditional and popular dances. The above approach therefore does not only facilitate patronage for choreographic works but will also help in whipping up interest in the traditional, popular and the dances developed through the synthesis.¹⁸¹

¹⁷⁹ A lecturer in the Department of Dance Studies who specializes in popular dances.

¹⁸⁰ Ofofu, p. 5.

¹⁸¹ Ofofu, p. 151.

Ofori, explaining his choreographic procedure stated that, he believes in creating on the spur of the moment by playing around with movements of the central idea before rehearsals to arrive at a suitable movement motif. He then introduces these movement motifs to the dancers for further development into various phrases that are polished through the rehearsal process to arrive at the final work. Ofori has to his credit numerous dance works such as; *Creeping Menace* (2009), *The Canker* (2012), and *Hosanna* (2012) to mention a few.

3.2 Observations

All the above-mentioned choreographers rely on the inherent traditional dances as resource for their works. Each of the choreographers selects traditional dance movements that fit into the content of the dance for their choreography. These movement ideas go through some form of manipulation and embellishments according to their individual philosophies and styles of presentation. Not only do the aforementioned choreographers rely on movements from the various traditional dances as the root of the dance pieces but also they incorporate other African ideas and philosophies in their dance creation and performance. A typical example is the African's idea of performance – the incorporation of music, dance, and drama.

3.3 Choreographic Approach as Applied to this Project

The choreographic approach of this project is a careful selection and application of dance movements artistically woven together into a story. There is also the inclusion of other theatrical elements such as the application of stage lights, sound, costume and make-up, the proscenium stage, properties and scenery to give a more realistic picture and to add some form of aesthetic qualities to the production. The final dance piece is based on a synthesis of contemporary African dance and popular dance. The choreographer agrees with Ofori's assertion that the addition or the blend of popular dances to contemporary African dances will

attract more patronage and appeal. In this light the choreographer employed contemporary dance as a way of communicating the content and ideas of the choreographic work and the popular dances as a way of attracting and appealing to the masses. This does not imply that the popular dances were left to just the attraction aspect but rather they were also infused into the contemporary dance as part of the story.

3.3.1 Choreographic Treatment

The choreographic treatment of this project is based on the concept of intertextuality. This terminology according to Christopher Keep et al, is said to be first introduced by French semiotician Julia Kristeva who posits that, a

...work, is not simply the product of a single author, but of its relationship to other texts and to the structures of language itself. [Therefore] a text...is constructed of a mosaic of quotations; any text is the absorption and transformation of another.¹⁸²

This implies that, every work is dependent on another. Therefore a work may exist because others exist. In this light, the final choreographic piece especially scene two onwards is based on Michael Jackson's Thriller. However, there were various manipulations and embellishments made by the choreographer to give a Ghanaian touch to the final work. The creative process will be discussed in the next chapter.

¹⁸² Christopher Keep, T. McLaughlin, R. Parmar. "Intertextuality," 2000, 22/05/14.
<http://www2.iath.virginia.edu/elab/hf10278.html>

Chapter 4

PROJECT WORK

4.1 Experimental Work One

The first experimental work was the closing ceremony of the *Amazing Child*¹⁸³ show. The main theme of the show was “Amazing Child for Peace” (due to the 2012 elections in Ghana) and was presented at the National Theatre of Ghana. The dance presentation employed both traditional and popular dance movements in a contemporary African dance form and took the African approach to dance as discussed in chapter one. The main purpose of the presentation was to promote peace and by so doing, propagating a peace message to the audience in the auditorium and those watching on their televisions since the show was live on TV Africa. The presentation took the form of the African approach to dance through the incorporation of dialogue, props and other related arts. (as discussed in chapter one) The narrations were done through music, dance and dialogue, with a symbolic jig-saw figure of the map of Ghana. This approach was a result of the fact that most viewers of the program were children. The objective was to catch the attention of these youngsters especially those who enjoy dancing.

Storyline of the dance performance

The performance centred around four political parties engaging in an election. The political parties were given platforms to campaign for votes after which the voting was held. After the first round, none of the parties secured the right number of votes to be declared winner. The election therefore went into a second round and saw the four parties becoming just two. After the second round, one party was declared the winner. However, in the course of the celebrations by the winning party, some members of the losing party got irritated leading to a civil war. In the course of the war, a peace ambassador educates the populace about the need

¹⁸³ Amazing child is a reality show aired on TV Africa to give a platform for children to exhibit their talents.

for peace through a song. The whole story was presented as a football tournament.¹⁸⁴ Four different teams represented the political parties. The number of *rounds* the elections went through was represented by the ‘half-time’ as it was done in football matches – *first and second halves*. Goals scored were used to signify a win by a political party. In the end all members of the various political parties came together to build up one nation (mother Ghana).

4.2 Experimental Work Two

The second experimental work was a choreographic work for the launch of Zenith Bank’s *Travel Card* at the Moevenpik/Ambassador Hotel in Accra. With just two dancers, the choreographer employed popular and contemporary African dance in this work. Music for the dance piece was played on the guitar and xylophone – a directive from the researcher’s client.¹⁸⁵ In this work, the choreographer was required to work with music already selected by the client. The client also requested to see some popular dance movements, specifically *Azonto*¹⁸⁶ in the piece to signify the joy of using the card. There was the employment of some selected traditional dance movements such as the *Agbadza* (motif).¹⁸⁷ This was performed in a backwards progression to signify that transacting business with large amounts of physical cash was obsolete. Other movements like, the counting of money with the hands was performed in an exaggerated manner that was readily understood by the audience. The motif went through various variations and manipulations to make the dance an organic whole that could impact on the audience. The dance employed the narrative format with some parts expressing the lyrics of the song accompanying the dance.

¹⁸⁴ A football match because, football is thought to be a unifying activity hence its symbolic representation of political parties.

¹⁸⁵ The client for this work was an advertising and event organising group known as Multiple Concepts

¹⁸⁶ Azonto is a popular dance in Ghana.

¹⁸⁷ Agbadza is a traditional dance of the Anlo people of the Volta Region of Ghana. This dance is performed backwards during the Hogbetsotso festival to commemorate the backward trek of the people to their present abode.

Storyline of the Dance

The dance piece is woven around two young business executives, Kofi and Kwabena, who after a hard day's work, come together to deliberate on some business issues. Kofi explains to his colleague, how he carries cash in his briefcase around the world for business and the challenges he encounters. Kwabena informs him about the *Travel Card* and shows him how it is used. Bursting into a song, he asks Kofi to '*come with him on a happy trip to the promise land*'¹⁸⁸ with the *Travel Card*. With the popular dance movements to signify the joy of working with the card, the two executives go round the world doing business with the Zenith Bank *Travel Card*.

4.3 Experimental Work Three

The third and final experimental work is a dance piece for the launch of three new products from Kasapreko Company Limited.¹⁸⁹ With this work, the concept and story came from Kasapreko and kept changing even till the day of performance. During the creation of the piece, the choreographer used the dance drama approach (as discussed in page 37) and also employed a narrator to tell the story as it unfolds.

Essentially, the dance piece is based on two rhythmic components– *Sikiyi* and *Gome* dances.¹⁹⁰ However, additional movements were from other traditional dances that lent themselves to the theme of the dance piece were added. There was the inclusion of other mannerisms associated with everyday activities such as the drinking of the new product which was performed just like it is done in the everyday life situations of drinking, with the

¹⁸⁸ These are the lyrics of a song entitled 'welcome home' by Osibisa a prolific highlife group who made waves in Ghana back in the days. This song was requested by the client.

¹⁸⁹ Kasapreko is a liquor producing company. They launched the Classic Magarita, Barman Herbal and K20 whiskey.

¹⁹⁰ *Sikiyi* and *Gome* are Ghanaian traditional dances that take the form of a dance drama. They employ comic dance movements and mannerisms.

addition of some exaggerations and embellishments so it could synchronise with the *Gome* and *Siki* rhythms.

Storyline of the Dance

The story centres around three couples and two best friends. The first couple depicts a husband who wants an appetiser before eating food prepared by his wife. The second couple portray a husband who had problems with erection and as a result needed something to help him. Then finally, two female friends who cannot get any good alcoholic beverage to liven up their day. This situation, therefore, places these couples and friends in a state of boredom. The groups in their boredom state realise that there was a couple who kept having fun and sipping on some drinks. When the happy couple are asked about their joy they tell the group that they have to go search for the drinks themselves, since it is hidden in a safe place. The group eventually finds the drinks and the happy couple distributes it to them according to their needs.

4.3.1 Observations from Experimental Works

Taking into consideration the audience response towards the three experimental works, the choreographer observed that, the Ghanaian public is enthusiastic about dances whenever they are used for commercials. However, it is also clear that some people just enjoy the dance pieces without really getting the message. Enjoying the dance is also part of the whole process but understanding the dance in addition, forms a significant part of the experience. Observations during the experimental works also revealed that the employment of a narrator during the Kasapreko product launch provided a better understanding of the production by the audience unlike the situation with the Zenith Bank product launch above, that left a section of the audience only enjoying the performers moving in time and space. Choreographers have studied dance and are assumed to know the meanings of the various

movements and gestures used in the dance, therefore, the consumer should be guided through the story if necessary to make understanding easier.

4.4 Creative Process and Interpretation of the Main Work

This section discusses the choreographic process from conception to the final production. Areas discussed include: casting, the stimulus of the dance piece, concept and synopsis, content, lighting, sound, costume, make-up, props and scenery. The section also includes the interpretation of every scene under the sub-topic, *Description of Scenes*.

4.4.1 Casting

Type-casting approach was adopted for the selection of performers for the final dance production. The choreographer having worked with most of the dancers on previous projects knew their capabilities and where each individual would be most effective in the production. Others also openly expressed interest in the production. Dancers, therefore, comprised of students from the Department of Dance Studies, University of Ghana. Appendix 2, lists the final cast and crew.

4.4.2 Choice of Topic for Main Choreography

The influx of motorcycles in the Ghanaian community today and the numerous deaths resulting from motorists riding without crash helmets was the stimulus for this topic.

A study conducted by Audrey Sowa in connection with road safety practices by motorcyclists in Accra reveal that, major health problems in developing countries is motorcycle injuries of which 90% of mortality tend to occur in low-income and middle-income countries. The study shows further that, Ghana, a middle income country has its highest number of deaths due to

road accidents with most resulting from head injuries of motorcyclists.¹⁹¹ Latha Ganti et al in an article titled *Impact of Helmet Use in Traumatic Brain Injuries Associated with Recreational Vehicles* states that,

lack of helmet use was significantly associated with having a more severe traumatic brain injury and being admitted to the hospital. Similarly, 25% of those who did wear a helmet were admitted to the ICU [Intensive-Care Unit] versus 36% of those who did not. The hospital length of stay was significantly greater for patients who did not use helmets. Lack of helmets use significantly correlated with abnormal neuroimaging and admission to the hospital ICU.¹⁹²

According the World Health Organisation (WHO) in a book titled *Helmet: A Road Safety Manual for Decision-Makers and Practitioners*,

When there is crash, the rider is often thrown from the cycle. If the rider hits an object such as the ground, the heads forward motion is stopped, but the brain [which is floating in a cerebrospinal liquid in the skull], continues to move forward until it strikes the inside of the skull. It then rebounds and strikes the opposite side of the skull resulting in anything from a minor to fatal head injury.¹⁹³

Explaining how helmets works during a crash, the WHO asserts that crash helmets work in three ways;

1. Helmets reduce the deceleration of the skull, and hence the brain movement, by managing the impact. The soft crushable padded material incorporated in the helmet absorbs some of the impact and therefore the head comes to a halt more slowly. This means that the brain does not hit the skull with such great force and therefore resulting in minor injuries.¹⁹⁴
2. It spreads the forces of the impact over a greater surface area so that they are not concentrated on particular areas of the skull and thus lessening the force before it

¹⁹¹ Audrey Sowa, *Road Safety Practices for Commercial Motorcyclist in Accra* (College of Health Sciences, University of Ghana, 2013). p. 3-4.

¹⁹² Latha Ganti, Askash N. Bodhit et al., "Impact of Helmet Use in Traumatic Brain Injuries Associated with Recreational Vehicles" *Advances in Preventive Medicine*, vol. 2013, Article ID 450195. <http://dx.doi.org/10.1155/2013/450195>. p. 1.

¹⁹³ World Health Organisation, *Helmets: A Road Safety Manual for Decision-Makers and Practitioners* (Switzerland, Geneva: World Health Organisation Press, 2006). p. 7.

¹⁹⁴ World Health Organisation, p. 9-10.

reaches the head. This is achieved with the help the strong outer surface of the helmet which is designed to compress when it hits anything hard.¹⁹⁵

3. Crash helmets prevent direct contact between the skull and the impacting object by acting as a mechanical barrier between the head and the object.¹⁹⁶

The above discourse clearly shows that wearing of the crash helmet will minimise the gravity of the head and neck injury and thus reduce the tendency of being admitted to the Intensive-Care Unit or having a severe Traumatic Brain Injury or dying. It therefore becomes the necessary accessory to safe guard the head of motorcyclist in the event of a collision.

Dr. Eric Mensah,¹⁹⁷ formerly of Korle-bu Teaching Hospital and now at Takoradi Hospital states that when he was a the Korle-bu Teaching Hospital in Accra, 10% of all the accident cases brought to the hospital daily, were motorcycle crash cases. However, 9% out of the 10% are as a result of severe head injuries of which most of the victims die before reaching the hospital. This clearly shows the severity of the issue in the Ghanaian community.

Statistics from Sowa's study reveals that motorcyclists' ages ranged from 18 years to 55 years. However, majority of these motorcyclists were between the ages of 26 and 35 and were mostly men who represented the labour force of the country.¹⁹⁸ In a similar development, Godfred E. Sabiawu in a study conducted on the Wa Metropolis in the Upper West Region of Ghana, reports that,

males dominate in the use of motorcycles as a means of transport in Wa. Males form about 53.9% and the females 46.1% with about 69.5% and 22.3% of them between the ages 20-29 and 30-39 years. The study got to realise that

¹⁹⁵ World Health Organisation, p. 9-10.

¹⁹⁶ World Health Organisation, p. 9-10.

¹⁹⁷ Dr. Eric Mensah said this in an interaction with him on the implication of riding motorcycles without crash helmets, 2/08/2015

¹⁹⁸ Sowah. p. 42.

about 86.7% of the respondents are in either Wa Polytechnic or University for Development Studies, (UDS).¹⁹⁹

Considering the above investigation, people below age 40, who represent the energetic working class in Ghana, constitute the larger proportion of motorcyclists. Therefore, if being a youth can be ascribed to those below 40 years then it infers that most of these dead cyclists were the youth who would have been the leaders of the country in years to come. Unfortunately as a result of negligence, their lives are ended abruptly, leaving their hopes, dreams and aspirations shattered.

As part of the thesis, a *Staged Commercial* was created for *Young Yorm Motorcycles and Accessories* to persuade the youth in Ghana to use crash helmets produced by the above company.

Young Yorm Motorcycles and Accessories, as earlier mentioned is a made up company name purposely for this work. This establishment is assumed to be a motorcycle company that is striving to persuade its target audience into patronising their crash helmets. Therefore the choreographic piece is a *Staged Commercial* that seeks to advertise the above company's crash helmets and at the same time educating the youth on the repercussions of riding bareheaded.

4.4.3 Concept and Synopsis

The concept of the final piece is to make the dead motor riders rise from their graves to advise the public not to repeat their mistakes of not wearing helmets. This concept was derived from a famous Ghanaian proverb which says, "if the frog comes out of water and tells you that the crocodile is dead, you don't doubt it." This proverb extends to the realm and belief in ancestral communication in many parts of Africa.

¹⁹⁹ Godfred E. Sebiawu, Emmanuel Aikins, George O. Dokyi, "Frequent Motor Crashes: An Issue of Serious Public Health Concern in the Wa Municipality of Upper West of Ghana", *International Journal for Scientific and Engineering Research*, vol. 4. No. 12. (April 2014). p. 723.

Based on the above concept, the story of this final production involves three up and coming performing artistes who met their untimely deaths due to their failure to wear crash helmets. In the land of the dead, they realise that as the years went by, other young and talented youth keep on joining them. Alarmed by the rate of death resulting from riding bareheaded, they agree to help curb this menace by communicating from beyond the spirit world to motor bikers in the physical world. Their message to the motorcyclists is not to wear just any helmet, but those from *Young Yorm Motorcycles and Accessories*.

4.4.4 Title: “use your HEAD...DEATH”

According to Barber, “people’s disillusion and resentments is expressed in a more subterranean manner in a form of jokes, catch phrases and anecdotes that circulate with great rapidity...”²⁰⁰ In other words, sometimes, when serious subject matters are treated through jokes, anecdotes and such other catch phrases, they create a congenial atmosphere for the dissemination of thoughts and ideas to targeted people, hence the use of the popular catch phrase, ‘use your head’ that would help to effectively circulate the message of the production among the masses.

The phrase ‘use your head’ when used among many communities in Africa, especially in the Ghanaian context, may denote the use of one’s brains. Therefore, in this context, “use your HEAD...DEATH” infers that, when a motor rider uses his brains, definitely, he or she will wear a helmet to protect that head, to help prevent Traumatic Brain Injuries or the tendency of being admitted to the Intensive-Care Unit or the rate of death in the event of an accident. In other words, motorcyclists should be wise enough to wear helmets to protect their heads so they do not die in the event of a crash.

²⁰⁰ Karin Barber, “Popular Arts in Africa”, *African Studies Review*, Vol. 30. No. 3. (September, 1987). p. 3.

4.4.5 Rehearsals

Rehearsals for the production were scheduled for Mondays and Wednesdays every week from the 22nd of February 2014. The schedule changed during the final week of production because rehearsals were held from Monday to Wednesday (technical rehearsals). All rehearsals took place in the Mawere Opoku Dance Hall of the Department of Dance Studies – University of Ghana.

The choreographer created on the spur of the moment through improvisations and development of basic gestures to depict the themes of the dance piece. These improvised movements were treated and further developed into phrases and performed in solos, duets, quartets and in groups. The solos, duets, quartets and group works were carefully interconnected into scenes that made up the story of the dance piece and were run through several times to make the dancers acquainted with them. During this process various corrections and polishing were made to ensure that the dance came out as an organic whole.

4.4.6 Movement Development

Movement vocabulary for “use your HEAD...DEATH” was based on various abstractions which served as motifs for the dance piece. These motifs were developed in several ways to create movement phrases which were put together to create the final choreography as earlier explained on pages 31-32. Movements that served as motif for the final work includes the motor riding posture, the swearing or stop posture and the “use your head” posture. Below is a description of the various abstractions that served as motifs for the final work.

4.4.7 Abstractions

- Motor riding posture – a bent knee, torso slightly tilted forward with a clenched fist fully stretched forward. This posture was improvised and developed into phrases that

were performed in solos, duets, and quartets with the addition of spins, jumps and the other aesthetic modifications that would enhance the production.



Figure 1 The motor riding posture



Figure 2 The motor riding posture performed on a different level

- The “swearing” or “stop” posture – the arm (right or left) is raised upwards with the palm facing the audience as shown in figure 3 and 4. The “stop” posture was used as a way of warning other bikers to desist from their old ways and also as an indication of

stopping deaths resulting from failure to use a crash helmet. On the other hand, the “swearing” posture which bears semblance to the ‘stop’ posture served as means of showing the sincerity of the dead, since a ‘clean palm’ in the Ghanaian society is perceived as pure and sincere.



Figure 3 The swearing posture as performed by the spirits of the dead



Figure 4 The stop posture performed

- The “use your head” posture – the right index finger raised to touch the side of the skull as shown in figure 5 is used in the Ghanaian setting to signify the use of one’s

brains or 'be wise'. Therefore in the production, the dead cyclists after performing the "use your head" posture went ahead and wore a helmet as a way of telling the audience; "use your head, wear a helmet".



Figure 5 The use your head posture as performed

4.4.8 Other Movements

- Zombie mannerisms – the choreographer employed a treated version of the jerky and staggering movements of zombies as seen in the Michael Jackson Thriller. There was also the inclusion of various transmuted Ghanaian traditional dance movements such as *Gahu*, *Jera* and *Adzogbo* to give the whole dead men or spirit of the dead section a Ghanaian dimension.
- Popular dances – popular dance movement used include; *Awutse*, *Alkayida*²⁰¹. Some of these dances were included in the treatment of the Michael Jackson's Thriller and were performed with the jerky and staggering mannerisms.

²⁰¹ Awutse and Alkayida are popular dance movements that are in vogue in the Ghanaian society at the time of the research. These dances according to Terry B Oforu are classified as the *Azonto Plus* movements.

4.4.9 Developing Text for the Narrative

One important aspect of the production was the development of the text for the narrative. To guide the audience through the dance, some form of verbal commentary was necessary. The method was also meant to keep the audience in suspense and to sustain their interest in the production. The structure of the narration depicted a situation where the dead men told their story from the spirit world. Below is the final transcript as used in the production.

Voice 1 – *“My name is Kofi.²⁰² I happen to be one of the numerous Ghanaians who enjoyed the morning and afternoon shifts of schooling... enjoyed the long strikes of teachers. Nonetheless, I sailed through my primary and secondary education and entered the university with the dream of becoming one of Ghana’s top notch performing artists and to help boost the image of the performing arts in the country... here I had friends...friends who had and shared same dreams, prospects and aspirations...”*

Voice 2 – *“coincidentally we shared the same idea of transportation... we loved our motorcycles. Together it was our dream to become successful in future...to elevate the performing arts to a different level. We knew that, if we worked hard and did our best we would have a bright future and make our families; country; our world and ourselves proud...”*

Voice 3 – *“Unfortunately, we crashed and died, leaving every dream of ours behind... And that was some years back...Years passed and we realized that like us, other individuals with such dreams of helping develop the country, keep joining us in our “dead world”. It was through our own negligence that we met our untimely demise... today we RISE!!...”*

²⁰² Kofi is a Ghanaian name given to a male born on a Friday. This name was given to the main character of the dance piece as a way of situating the dance in the Ghanaian setting.

Voice 4 – “*Like you we lived frivolous and careless lives enjoying ourselves without taking the necessary precautions... we took some things for granted...*”

Voice 5 – “*We rise today not to scare you with our dirty attires and nice faces... we are here to advice all who might find themselves in our situation...use your HEAD...don’t be like us...protect your HEAD... wear a helmet from Young Yorm Motorcycles and Accessories.*”

4.4.10 Content of “use your HEAD...DEATH”

Content as explained in chapter two, page 31 refers to the message, information or thematic concerns of a choreographic work. The final piece which is a Staged Commercial that seeks to promote a product and at the same time addressing a social issue, had two major themes that is, the promotion of helmets from *Young Yorm Motorcycles and Accessories* and educating the public on the dangers of not wearing crash helmets. However there were other themes which the choreographer chose to address as part of the educational aspect of the dance piece.

Major Themes

Promoting Helmets from *Young Yorm Motorcycles and Accessories*

The central concern of the final work is to promote crash helmets from *Young Yorm Motorcycles and Accessories*. Helmets from the above organisation were to be portrayed as the best to avoid severe brain damages leading to death in case of a crash. In this regard, dead bikers who find the rate of deaths, resulting from non-usage of helmets too alarming decides therefore to advise living bikers to wear helmets from the *Young Yorm Motorcycles and Accessories* so they do not join their ancestors at a tender age.

The Negative Results of a Motorcycle Bareheaded

As earlier explained on page 63, failure to wear crash helmets places motorcyclist in very dangerous positions in case of an accident. Helmets are said to reduce the crash impact on the head by up to 87% and help avoid severe brain damages that may result in deaths or long stay in the hospital Intensive – Care Unit.²⁰³ The later parts of scene one of the final dance piece demonstrates the negative results of not wearing crash helmets when Kofi and his friends ride without helmets and die during a crash.

Minor Themes

Ancestral/Divine Intervention

Africans believe that the spirit of the dead still lingers around. Whilst the bad ones are pacified to avoid chaos, the good ones are invoked for prosperity.²⁰⁴ As stated in chapter two pages 21 and 22, members of the community perform various dances to invite the ancestral spirits to the dance arena for their intervention and interaction. This infers that, in very insoluble difficulties, the ancestors are considered as the only redeemers. This can be likened to “deus ex machina”, a dramatic device described by Oscar Brockett as the use of gods to resolve difficult dramatic situations.²⁰⁵ Therefore in the final choreographic piece, the dead cyclists rising from the dead to communicate from the underworld to motorcyclists in the physical world can be equated to ancestral intervention in the African communities and “dues ex machina” as described by Brockett.

²⁰³ Latha Ganti, Askash N. Bodhit et al., “Impact of Helmet Use in Traumatic Brain Injuries Associated with Recreational Vehicles” *Advances in Preventive Medicine*, vol. 2013, Article ID 450195. <http://dx.doi.org/10.1155/2013/450195>. p. 4.

²⁰⁴ Korsi Dogbe, Concept of Community and community Support system in Africa, *Anthropos*, Bd. 75, H. 5/6. (1980), <http://www.jstor.org/stable/40464025> .p. 783.

²⁰⁵ Oscar Brockett and Robert Ball, *The Essential Theatre, Enhanced* 10th ed. (London: Cengage Learning, 2013). p. 67.

Regret (“The Had I known” Syndrome)

Most often, the youth lead frivolous and careless lives enjoying themselves without taking the necessary precautions. They turn to feel remorseful for their actions only when they have come across some misfortunes or predicaments associated with such living. In some cases they live to regret these actions but in other cases their lives become lessons for their predecessors. “use your HEAD...DEATH” employs the “Had I Known” syndrome as one of its themes. Kofi and his friends’ negligence for the use of helmets led them to the graves and their lives become lessons to other bikers. In this case, “Had I known” was not coming from the living but from the spirits of the dead lingering among the living.

Fraternity

Another theme of the final work is the idea of fraternity. In scene two as to be described later in this chapter under the sub-topic *Description of Scenes*, a group of zombies who happen to be dead motor riders come together to deliberate on how to succour motorcyclist in the physical world. In this instance, the idea of a round table meeting, where various ideas are toggled by members of a particular mutual group to come out with possible solutions to problems was employed to depict activities of fraternity meetings.

Gender Issues in Motor Riding

It is observed from page 67 that, even though there are some females motor riders, men form the larger quota when it comes to motor riding. This clearly reveals that more men die in motorcycle accidents than women. This gender inequality as far as motorcyclist were concerned was employed in the final work by the use more male dead cyclists as against two females.

4.5 Scenes in “use your HEAD...DEATH”

- Prologue - A minute silence for all the young and talented ones who were lost in motorcycle related accident.
- Scene 1 - back in the days
- Scene 2 - dead men walking
- Scene 3 - dead men meeting/ board room wrangling and the advice

4.5.1 Description/ Interpretation of Scenes

Key

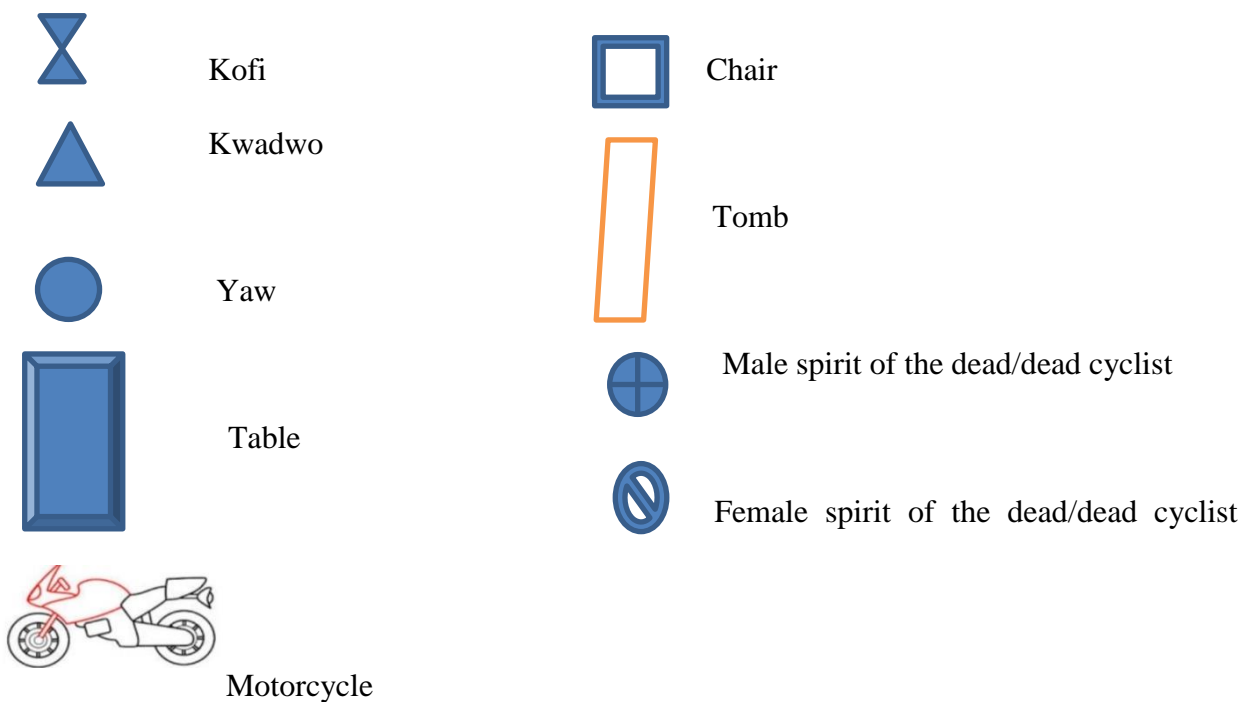


Figure 6 Key description

4.5.2 Prologue

A male character clad in all-black attire, with a helmet in hand, moves slowly from up-stage centre towards downstage centre in darkness. A spot light picks him as he gets to downstage centre. He asks the audience to observe a minute silence for all the young bikers who met their untimely death as a result leaving their dreams behind. The prologue was devised as a way of sympathising with the deceased bikers who lost their lives due to failure to wear a crash helmet from *Young Yorm Motorcycles and Accessories*.



Figure 7 The prologue

4.5.3 Scene 1

Curtain opens with a motorcycle placed upstage in a silhouette. Light reveals a soloist (Kofi) from upstage right moving towards downstage left. He performs movements to depict his toils, struggles and journey through to his present day. A voice over (*voice 1*) accentuates his movements.

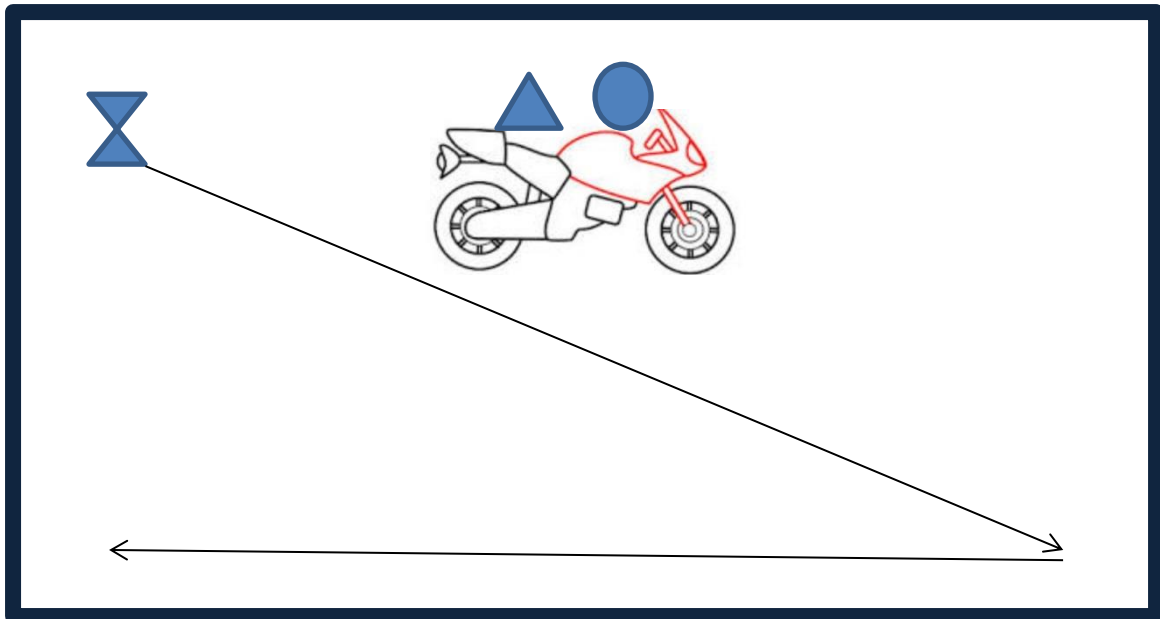


Figure 8 spatial design for beginning of scene one

As soon as voice over says, “...*there I had friends...*” light on the motorcycle is heightened a bit to reveal two male dancers (*friends of Kofi – Yaw and Kwadwo*²⁰⁶) on the motorbike in a duet depicting their exploits. Right after the duet, the two male dancers get off the motorcycle and are joined by Kofi who moves upstage and positions himself behind the motorcycle between his friends. The three dancers then move upstage centre to perform a trio as a way of showing that they share the same dreams and aspirations. At the tail end of the trio, all three dancers move slightly off centre stage and face diagonal towards downstage left. They create a replica of the motor bike to signify their love for such means of transportation.

²⁰⁶ Yaw is a Ghanaian name given to a male born on Thursday whilst Kwabena is a name given to a male born on Tuesday.

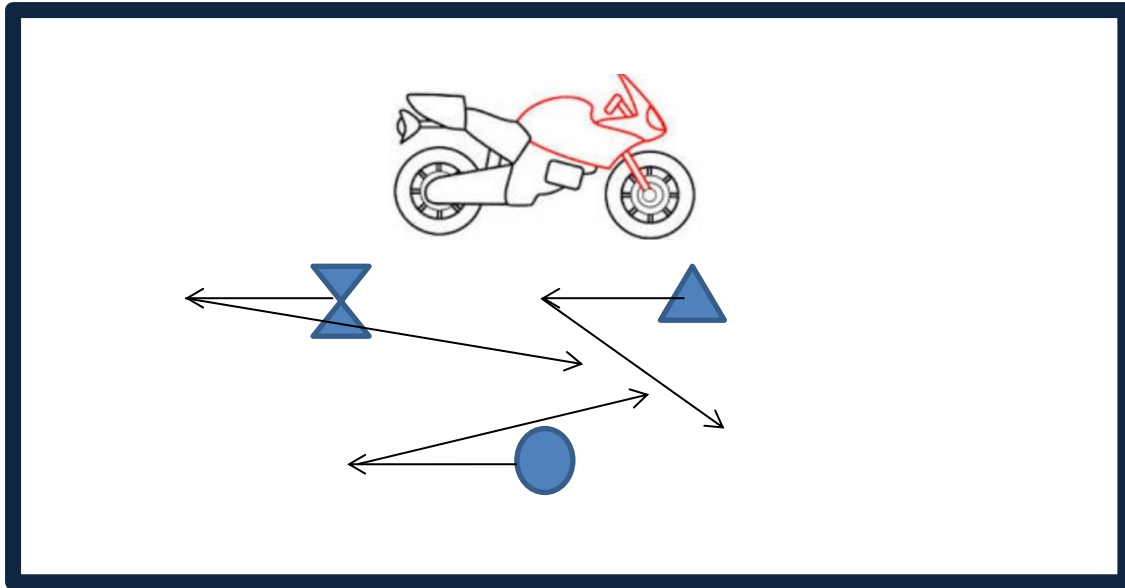


Figure 9 design created by the Kofi and his friends in the trio

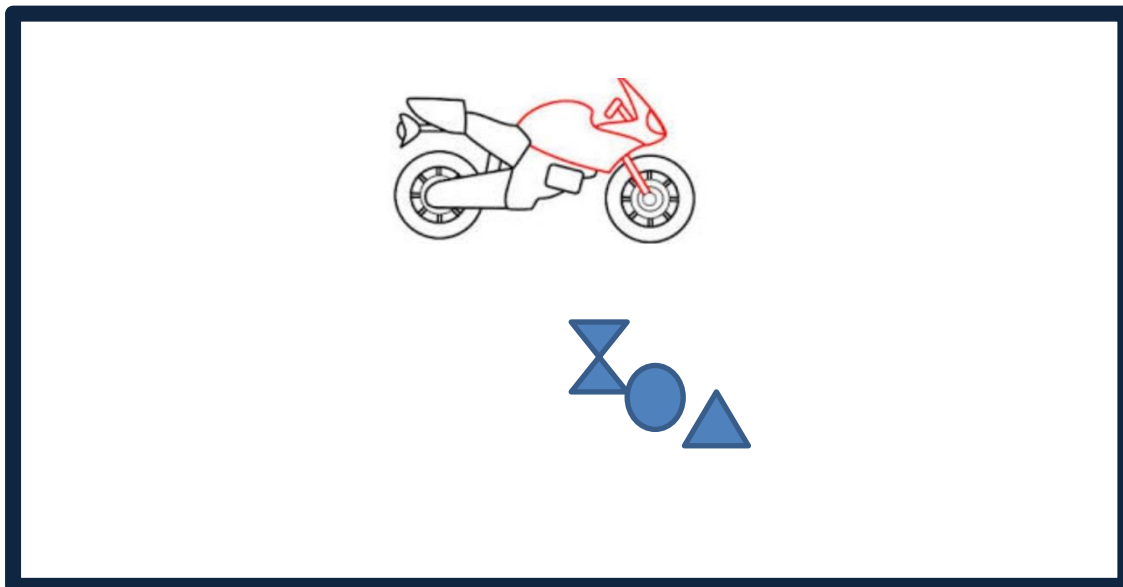


Figure 10 spatial design of the motorcycle replica



Figure 11 The motorcycle replica

Another voiceover (*voice 2*) is heard accentuating on their love for motor bikes. The three then move back to the bike and sit on it – a typical Ghanaian act found in the communities in recent times. The motorcycle moves towards upstage left through downstage left and exits at centre right whilst all lights fade into a blackout. Immediately a ‘motorcycle in motion effect’ which ends with a ‘crash effect’ sound is heard. This is to create an auditory impression that the three dancers had crashed and died. Another voiceover (*voice 3*) is heard to lay more emphasis on the crash and to usher in the next scene.



Figure 12 The three dancers sit on the motorbike to depict the typical Ghanaian act

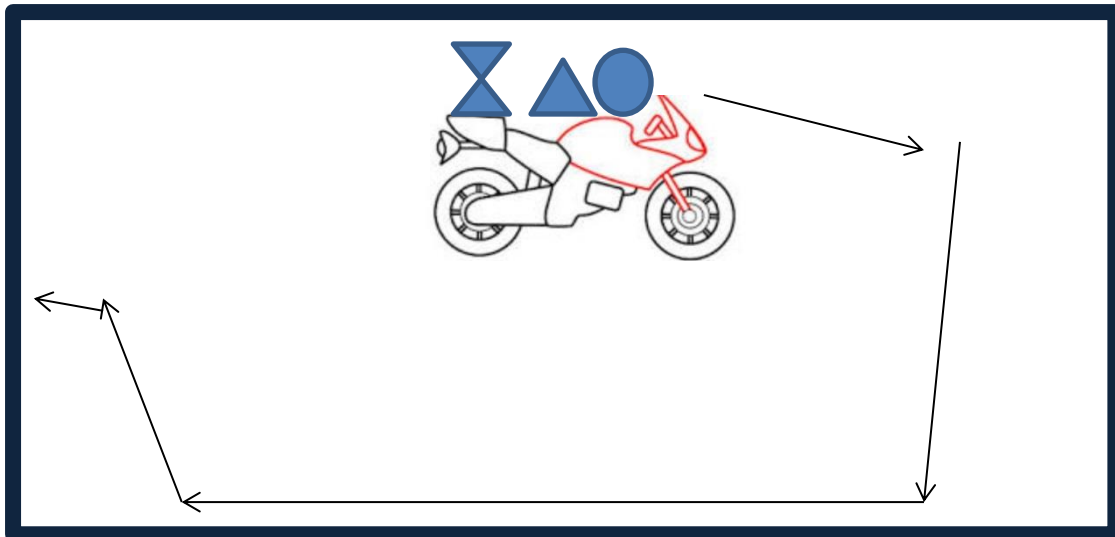


Figure 13 Floor design constructed by the choreographer for the exit of the motorcycle

4.5.4 Scene 2

A twilight blue light reveals two tombs at centre stage with two dead men rising from their tombs whilst a female dead cyclist stands upstage right in a frozen position. Other spirit of the dead joins in from all angles of the stage and later cluster at centre stage. The whole block then moves forward to downstage centre performing the stylised version of the Michael Jackson Thriller discussed earlier.

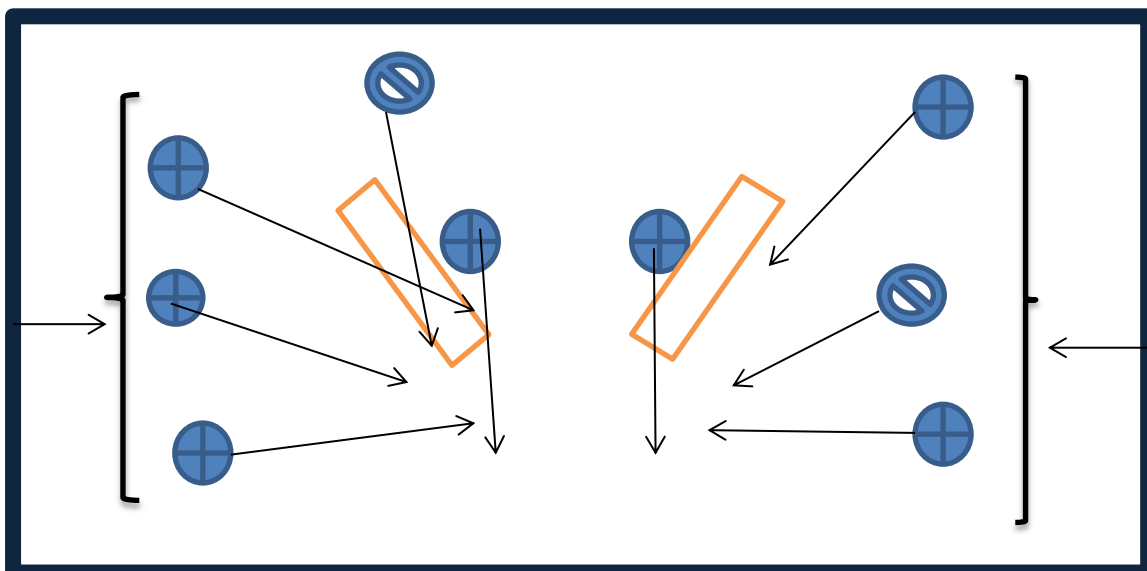


Figure 14 Floor design of dead cyclists rising and assembling

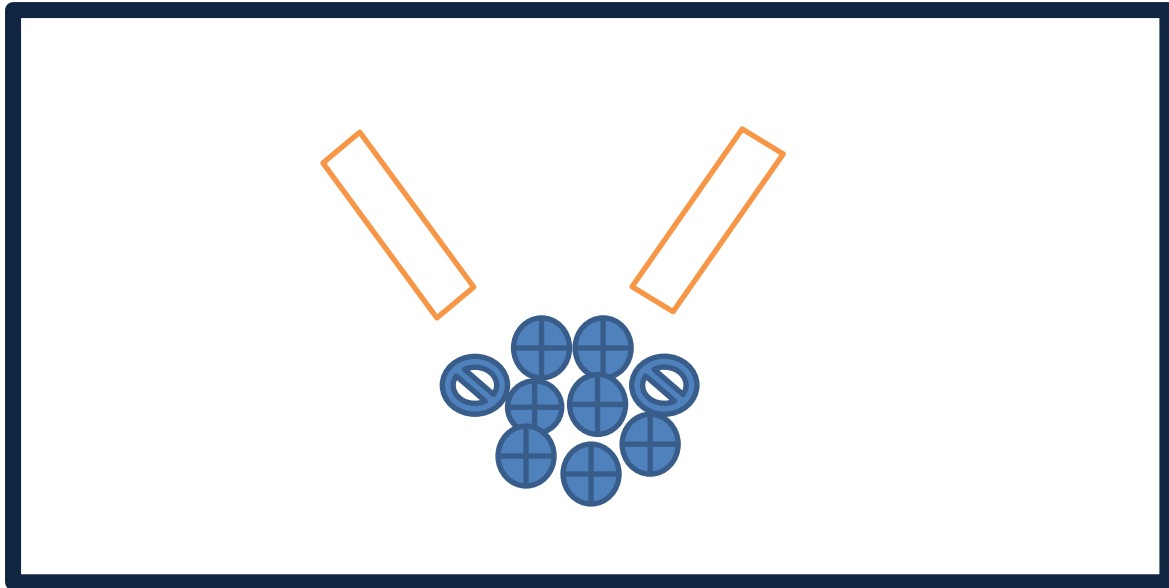


Figure 15 Floor design of the spirit of the dead performing the treated thriller movements

The block performs some ‘Azonto Plus’ movements backwards to centre stage and ends with their clutching their heads as a way of synthesising the zombie mannerisms with popular dance. A voiceover (*voice 4*) narrates how the dead cyclists took certain things for granted during their days as living beings. Right after the voiceover, the music at this point moves into popular music tune. The dead men perform various popular dance movements to depict their frivolous and happy lives as humans. Selected zombie mannerisms and motor riding postures were transposed onto the popular dance tune. After the popular dance section, the block then breaks into two and continues with the zombie walks and mannerisms. The men move in a scattered manner whilst the only two ladies move downstage right to perform some variations of the treated zombie movements.



Figure 16 Dead cyclists rising from their tombs

4.5.5 Scene 3

The spirits set up a meeting to deliberate on the way forward and how to help other young ones who might find themselves in the same situation. The idea of a round table discussion was employed in which four dead cyclists stand by the table facing each other (*two on the right and two on the left*), Kofi and Kwadwo sit facing away from each other on chairs placed upstage of the table. Yaw stands in between the chairs, one spirit stands right behind him whilst another sits right in front of the table as seen in figures 17 and 18.



Figure 17 The sitting and standing arrangement of the meeting session

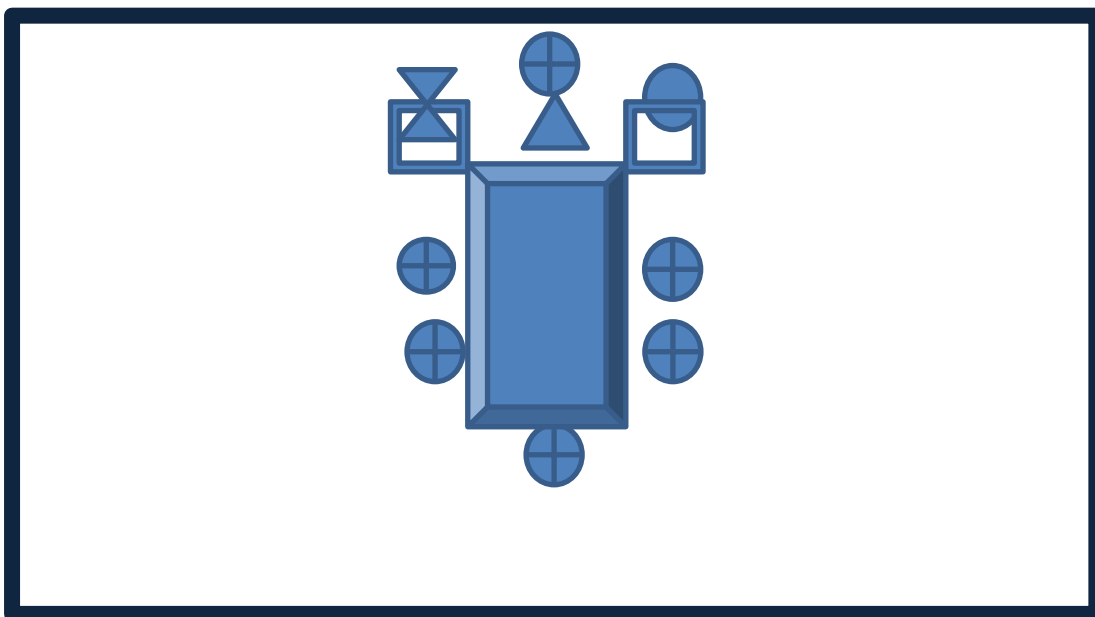


Figure 18 Floor pattern constructed by the choreographer for the meeting

The banging of the table at various points of the meeting session was used to show the intensity of the matter being discussed. There was also the employment of a popular posture for thinking in which the chin and cheek is placed in either the left or right palms as a form of support for the head. The dead cyclists in this scene performed various movements to show their agreement and disagreements as characterised in most meeting sections. Solos, duets

and quartets were employed to demonstrate the voicing out of opinions by the spirits. After the agreements and disagreement, the outcome was to inform all bikers to “use their heads”. Thus the “use your head” posture is performed and is followed by the receiving of the helmet from the ceiling by Yaw. The idea of the helmet being received from the ceiling was taken from the story of the golden stool of the Ashantis of Ghana. Oral tradition has it that the golden stool was conjured from the skies by their powerful priest – Okomfo Anokye. The stool is said to represent the strength of the people. In the same light the act infers that the helmet, received from the sky will represent the strength of the head of the bikers.

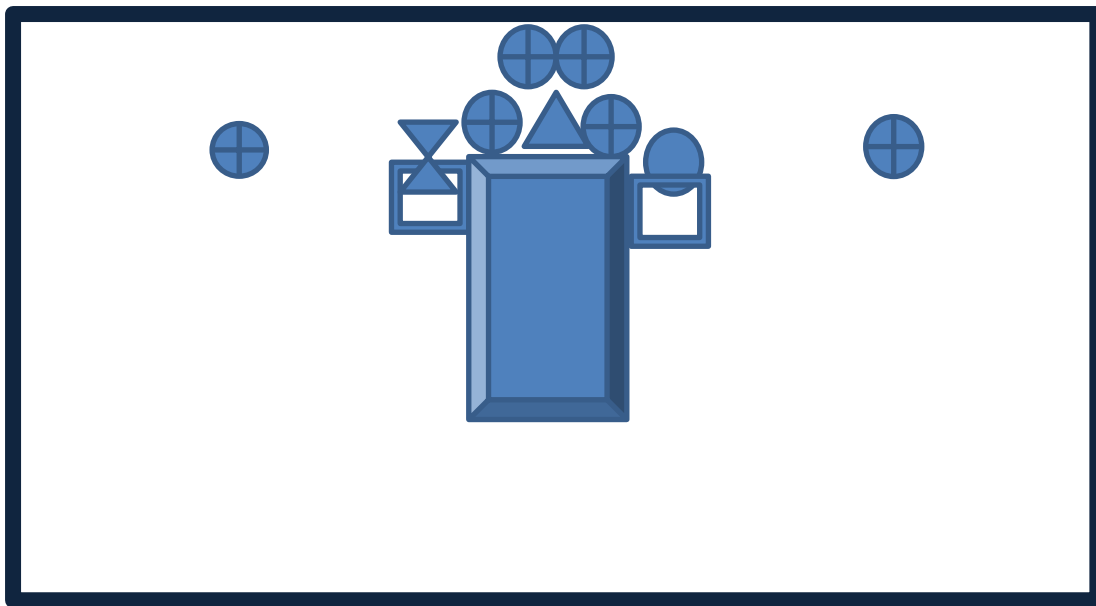


Figure 19 design created as the crash helmet is being received



Figure 20 Yaw receiving the helmet from the sky whilst other spirits look on

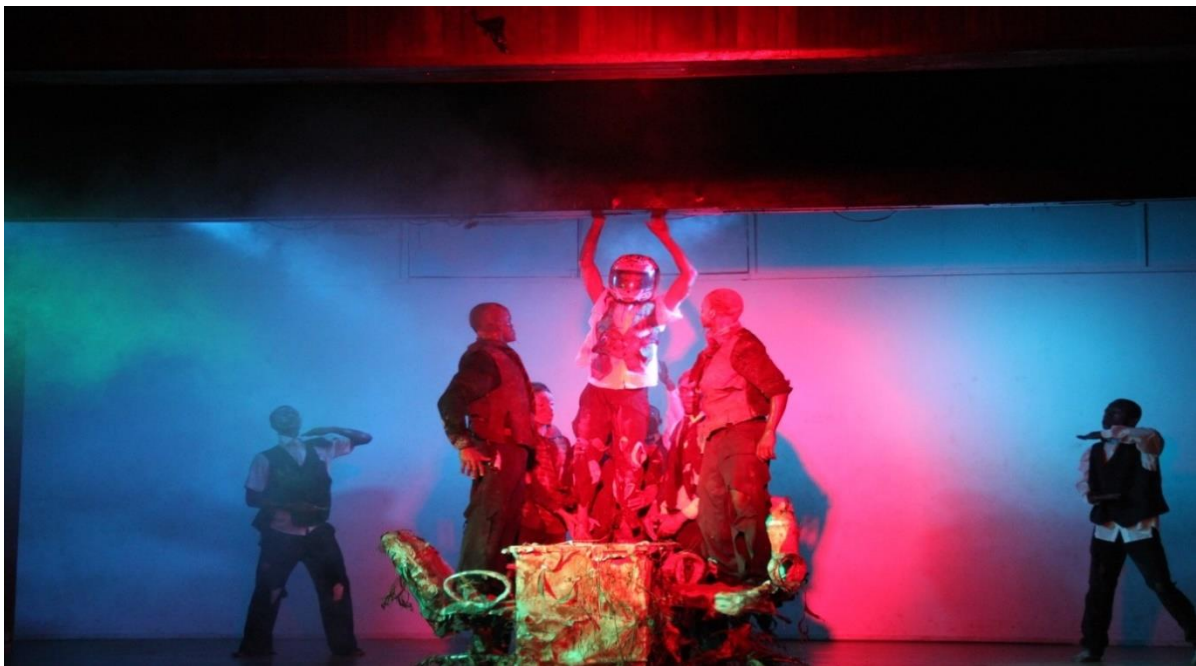


Figure 21 The arrival of the crash helmet

The arrival of the helmet leads all the dead motorcyclists into a *helmet dance*. At this point, the sound changes to a 4/4 time music. The spirits perform in accordance to the punctuations in the music as a form of accentuation. Movements performed, are variations of the motor riding posture and some abstractions from the processes of wearing a crash helmet.

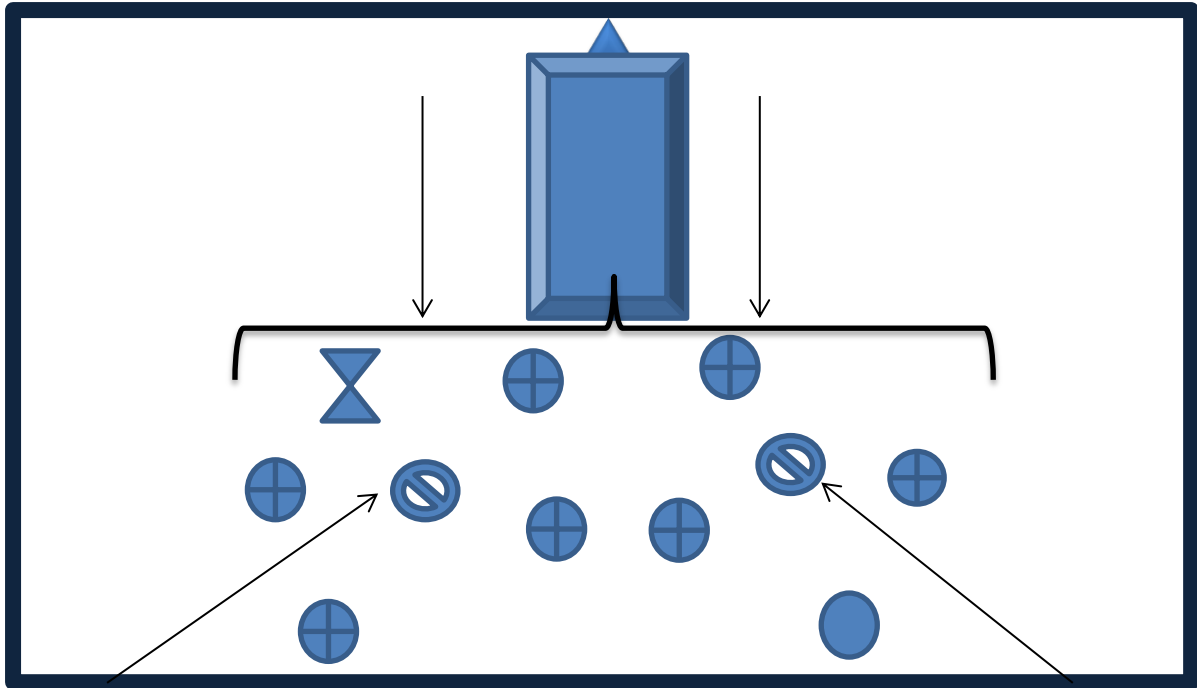


Figure 22 Arrangement of dead cyclists for the helmet dance

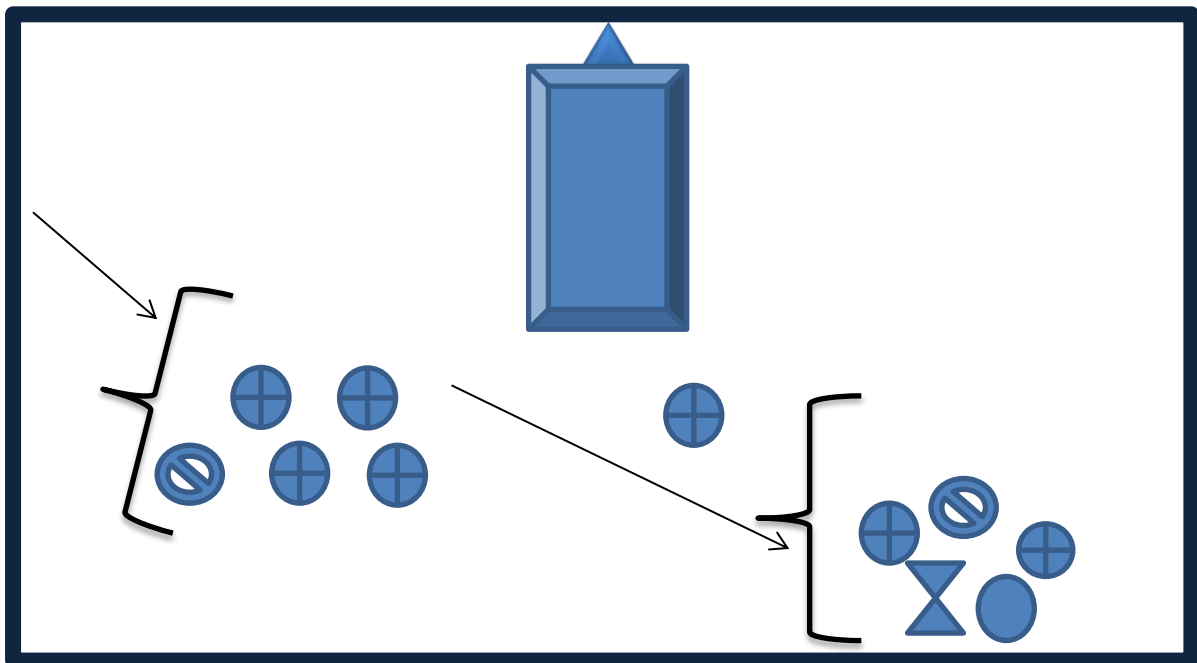


Figure 23 Floor design created by the dead cyclist during the helmet dance

The Advice

After the helmet dance, two dead motorcyclists are seen riding on a motorcycle with both of them wearing a helmet to demonstrate the right ways. At this point, three spirits perform a replica of the motor bike (as performed in scene one) at the extreme ends of stage left and right. The two dead cyclists, with the helmet, wear them on the heads of the females on the replica as another way of demonstrating the right way of protecting the head. At this moment Kofi and Kwadwo usher in Yaw to come sit on the motorcycle with the crash helmet worn. At this point another voiceover (voice 5) is heard to draw the curtains down.

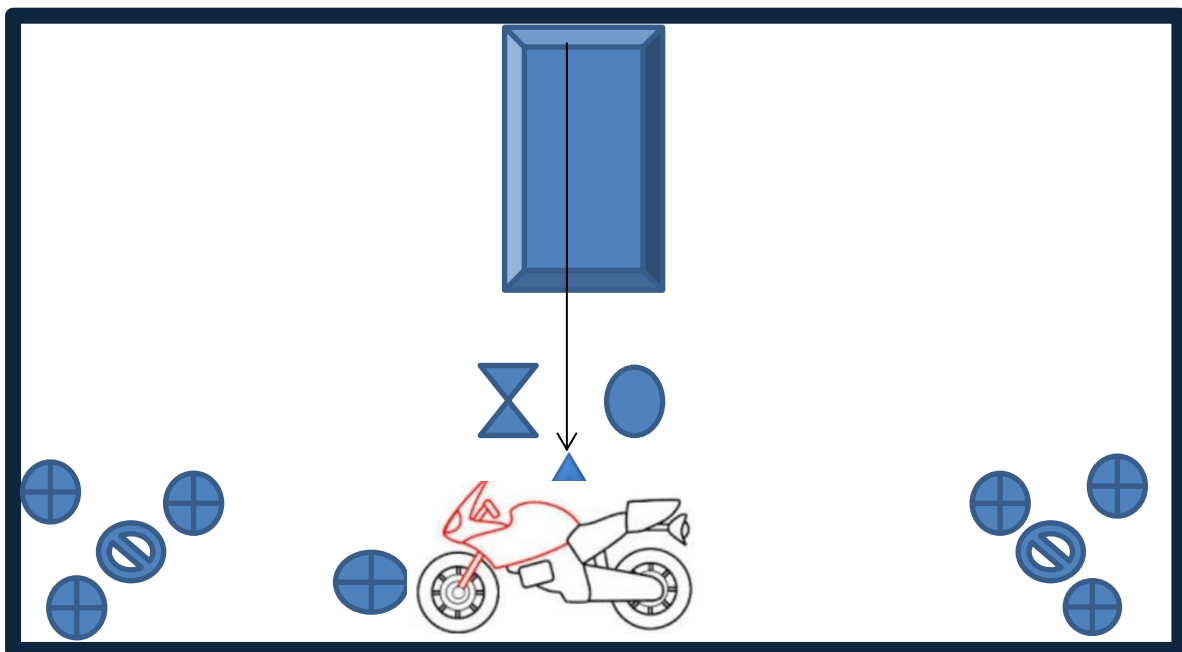


Figure 24 Floor design for the advice as created by the choreographer



Figure 25 The helmet worn during the advice to signify the right approach to riding



Figure 26 The advice

4.6 Significance of Costume, Make-up, Sound, Props and Lighting

This section will look at the importance and significance of the above mentioned theatrical elements to the production. These elements cannot be left out because they are the related art forms that add up to the total manifestation of the dance piece. Therefore from the initial stages of the creative process, discussions with the designers on how to come up with

appropriate designs for the production were held. The designers were present at every rehearsal session as a way of getting acquainted with the dance piece.

4.6.1 Costume

Costume used for the production with the exception of the prologue and *scene one* was to depict the decaying nature of the clothes on corpse who have been buried for a long time. In some Ghanaian communities, male corpses are clad in a three piece suit before burial whilst the female ones are clad in wedding gown-like attire. However, costumes worn by all the male dead cyclist were black trousers, long sleeve shirts (black or white), a tie and a vest coat, whilst the females were dressed in a cream coloured long dress. All the costumes for the dead motorcyclists were tattered and made dirty to depict its decomposing nature.



Figure 27 The costume and make-up of the male spirits of the dead

Costume for the first scene was an everyday attire of dance students in the School of Performing Arts – University of Ghana.²⁰⁷ Due to the mood of the dance piece, it was agreed that they wore black singlets. Costume for the prologue was a black trouser and a black shirt – to create the mournful mood.



Figure 28 Costume of female dead cyclists

4.6.2 Make-up

Make-up is the application of anything on the face or body of the performer as a form of improvement or disguise.²⁰⁸ Apart from the spirits of the dead, less elaborate make-up was applied. White clay was smeared all over the bodies of the dead cyclists, an idea taken from the Volta Region of Ghana in which individuals who die from accidents are smeared with white clay before burial as a form of ritual. According to Dr. Eric Mensah, normally, victims of such motor crashes often have their heads split in halves depending on the level of

²⁰⁷ Mostly, students in the department of dance studies wear black or white tops with mostly black tights or sports trousers.

²⁰⁸ Ofose, p. 138.

impact.²⁰⁹ This would have meant that the dead cyclists in the final work would have risen with their head as such but rather their heads were intact as a way of portraying them (dead cyclist) as having supernatural abilities that is normally ascribed to ancestors in the African communities.

4.6.3 Properties (Props)

These are objects placed or handled within the performance space. Props are in two categories; stage props (placed on the stage) and hand props (carried by the performer).²¹⁰

The production made use of stage props which sometimes became hand props because they were moved around by the performers. These props used, gave a pictorial representation of the various scenes in which they appeared. Props used include a motorcycle, crash helmets, tombs, a table and two chairs. Table 1 shows the various props as used in the production.

Table 1

Props plot for “use your HEAD...DEATH”

SCENES	CHARACTERS	PROPS
Prologue		One crash helmet
1	Kofi and friends	One motorbike
2	Two spirits of the dead	Two tombs
3	All spirits of the dead	Two chairs One table Three crash helmets One motorbike

²⁰⁹ Dr. Eric Mensah said this in an interaction with him on the implications of riding motorcycles without crash on the 2/08/2015.

²¹⁰ Ofose, p. 138.

4.6.4 Scenery

Set design for this production was very simple. This was to accommodate the scene changes and to facilitate the free flow of events in the piece. In the first scene of the production, the motorbike placed upstage centre, served as a set and at the same time a stage prop. In scene two, the tombs, placed at some metres away from centre stage gave a pictorial representation of a grave yard. The designer used a combination of black and brown paints to create an earthy colour appearance on the tombs. These tombs were later taken off stage by the dancers and replaced by a table and two chairs for scene three. Just like the tombs, the designers used papers, mud, and dry leaves as a form of disguise for the table and chairs so they appeared as old and rickety.

The use of the table and chairs symbolises scholarship and study; a way of depicting the spirits of the dead as scholarly individuals who had the potential to lead their country but had their lives cut short due to failure to wear a crash helmet.

4.6.5 Soundscape

The sound for the production was very important as far as the achievement of overall objective of the dance piece was concerned. Apart from the voiceover which has already been discussed, other sounds chosen for the production was to create the appropriate mood and to paint an auditory picture in the minds on the audience as well as creating suspense. The sounds were also chosen according to the target audience of the dance piece. The youth of today are mostly enthused about popular music and foreign movies and thus relate more to them than other sounds. However in choosing the sounds, the point was to do away with too many vocals in the music that may be irrelevant to the content of the production.

Sound Effects Used

Thunder effect: This was used in the second scene ‘we rise’ as a form of setting the mood and creating an eerie atmosphere.

Motor in motion and crash effect: This sound was employed to create the impression of a crash by Kofi and his friends as they rode on the motorbike in scene one.

The bell effect: The bell effect was used as a way of calling the dead cyclists from their graves. This idea came from the usage of the bell in the rural communities where the Catholic faith dominates. The Catholics use the bell as a form of calling their congregation to church or assembling them during emergency situations. The table below shows the sound cue for the production.

Table 2**Sound cue for “use your HEAD...DEATH”**

Scene	Cue	Sound	Directive
Prologue	1		No sound
Scene 1	2	Scotched Earth ²¹¹	
	3	Voice 1	When Kofi performs the ‘swearing posture’ at downstage right play <i>voice 1</i> .
	4	Voice 2	When all three dancers stand in the spot light at centre stage play <i>voice 2</i>
	5	Motor in motion and crash effect	When light fades down after the exit of the motorbike play the motor in motion and crash effect and

²¹¹ Scorched Earth is a soundtrack from the movie, Avatar and is composed by James Horner.

		Voice 3	immediately play <i>voice 3</i> in the darkness.
Scene 2	6	Rising sound ²¹²	When voice over says “... <i>today we rise!!</i> ” play the rising sound
	7	Voice 4 Popular dance tune ²¹³	As the spirits clutch their heads at centre stage play voice 4 and continue with the popular dance tune as voiceover says “... <i>we took some things for granted.</i> ”
	8	Rising sound	After the dancer perform the motor riding posture, switch fast to the rising sound
Scene 3	9	war ²¹⁴	After the table and chairs have been set wait for the four dead cyclists facing each other to go down and then fade in ‘war’ slowly.
	10	He’s a pirate (Ship Ahoy tribal remix) ²¹⁵	Wait till all female spirits have joined the males then stop ‘war’ entirely before playing ‘he’s a pirate’
	11	Voice 5	When Kofi and Kwadwo raise their hand up behind the motor bike play <i>voice 5</i> and slowly fade out ‘he’s a pirate.’

4.6.6 Lighting

Lighting a dance production helps in the general illumination of the dancers face, costume, make-up and flow of movements. However the controlled use of these lights with regards to the colours, intensity and the type of light used help in the creation of specific moods, define specific stage areas, to determine the time of day and to signify when a scene begins and ends.

²¹² The rising sound is a combination of sounds and comprises of the bell, thunder effect, scary laughs, and an Australian Aboriginal music that was downloaded from YouTube on the 12th of March 2013. The sound was compiled by the choreographer.

²¹³ The popular dance tune is an instrumentation from a song titled “Jeggens Party” by a popular Ghanaian music artiste called Yaw Siki.

²¹⁴ ‘War’ is the title of a soundtrack from the movie tilted Avatar and is composed by James Horner.

²¹⁵ ‘He’s a pirate’ is a soundtrack from the movie Pirate of the Caribbean, composed by Klaus Badelt.

Lighting as used in “use your HEAD...DEATH” especially in scene two, was to create a creepy atmosphere and hence the use of a twilight blue colour lit on the cyclorama. There was also the use of a smoke effect to blend with the lights to create a foggy atmosphere depicting the metaphysical realm. During the *helmet dance*, the lights changed according to the several accentuations in the music as a way of depicting the various colours of the crash helmets found on the shelves of *Young Yorm Motorcycles and Accessories*. The table below is the lighting cue as applied in “use your HEAD...DEATH”. Appendix three displays the lighting plot.

Table 3**Lighting cue for “use your HEAD...DEATH”**

Scenes	Cue	Active area	Colour of light	Directive
Prologue	1	CS	Plain	A spot light picks character and fades off after he says ‘... <i>may their souls rest in peace.</i> ’
Scene 1	2	Entire stage area	Azure blue (R #72) Amber (R #20)	A dim light picks soloist at UL towards DR and keeps motorcycle in silhouette. As voice over says, “... <i>there I had friends...</i> ” light picks (not too bright) other two dancers on the

				motorcycle in a duet. After the duet, spot all three dancers to create a replica of the motorcycle. As motorcycle leaves stage, light fades slowly and dies off with motorcycle's lights
Scene 2	3	CS, DC, DR, DL	Peacock blue (R 73#) Amber (R #20) Leaf green (R #386) Dark yellow green (R #90)	Blue 'creepy' light picks dead men rising CS as soon as voice over says "...we rise..." Lights stay same with some flashes until after the popular dance tune where a spot picks two female dancers at DL and later DR, then back to the creepy blue light.
Scene 3	4	CS, DR, DL, DC	Peacock blue (R 73#) Amber (R #20) Leaf green (R #386) Dark yellow	Lights stay same as previous scene but with a spot on the table until one dancer is brought down from the ceiling after receiving the helmet with a red spot light. As sound changes to ' <i>he is a pirate</i> ', light plays with the various accentuations in the

			green (R #90) Orange Red (R #25)	music. Light finally fades out completely after voice over says “...wear a helmet from Young Yorm Motorcycles and Accessories”.
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Key

UL	Upstage Left
UR	Upstage Right
CS	Centre Stage
CR	Centre Right
CL	Centre Left
DR	Down Right
DL	Down Left
R	Roscolux colour filter

Chapter 5

5.1 Conclusion

In this thesis, dance is explored as a persuasive communicative tool for the advertisement of goods and services, in accordance with the objectives set in chapter one. In chapter two, a wide range of related literature on communication was reviewed. The ability of the human body to communicate the inner feelings and intent was explored. Furthermore, dance and its various roles in the African societies were explored taking into consideration its communicative qualities.

Additionally, various views on marketing and advertisement were discussed. Gillian Dyer's postulation about the term 'rhetoric' being utilised frequently in adverts, makes it necessary for its discussion in the review. In accordance with Jay Conger's assertion that, persuasion requires preparation and planning, the concept of choreography is thus posited as a process of moulding dance into a rhetorical figure. The chapter also discusses the concept of contemporary African dance and popular dance and concluded with the various impact dance has on the target consumer when employed in commercials.

Chapter three details the result of the various interviews conducted with advertisers and other stakeholders; as well as observations and experiments conducted to find out the rationale, the structures, processes for commercials in Ghana today. The chapter clearly revealed the over reliance of advertisers on popular dance as a means of tapping on the affinity of the masses and not necessarily communicating the message of the product. Dance-based commercials are thus structured as such; a verbal dramatisation of the message and a final 'group dance' (mostly popular dance) to end the advert. Additionally, the chapter highlights various choreographic approaches of some established choreographers from the School of Performing

Arts in the University of Ghana, whose choreographic styles and approaches served as inspiration for the final choreographic work.

Chapter four details the creative process of “use your HEAD...DEATH”. The final work is analysed and interpreted scene by scene taking into consideration the various elements employed – costume, make-up, lighting, props and sound.

The final choreographic work which has been performed on the University of Ghana campus (as a graduate and staff production) and at the Saint Margaret Mary Senior High School in Accra (as part of a level 400 Theatre Management project) can be considered to be successful because of the performers and audience response, which was very impressive. Feedbacks from the cast, crew and some lecturers who watched the production, created the impression that the production had a remarkable impact on its audience. Similarly, critiques by students who watched the final production create an impression that the message was well communicated.²¹⁶ Emmanuella T. Nyarko Jones in her critique states that, “use your HEAD...DEATH” is a choreography that advises us to protect ourselves whilst we enjoy life. The dance piece also advises us to wear helmets from *Young Yorm Motorcycles and Accessories*”. On a similar tangent, Rockson Obeng writes that; “this is a step in the right direction taking a critical look at our nation and the increasing rates of motorcycle accidents. The collaborative work of the designers (costume, light, sound, make, scenery and props) brought the dance to life and at the end of the performance; the intended message was clear without struggle. Use your head, wear your crash helmet and stay alive.” Finally, Deborah Acheampong states that, the dance is an educative choreography that sought to educate the public especially motorcyclists on the need to wear crash helmets from *Young Yorm Motorcycles and Accessories*.

²¹⁶ Students from the Department of Dance Studies are asked to watch dance productions and write critiques on them as part of their course requirements.

The above comments from these critiques make it evident that the messages; educating motorcyclists on the use of crash helmets (social responsibility) and the promotion of crash helmets from *Young Yorm Motorcycle and Accessories* (advertisement) was communicated to the audience.



Figure 24 Performance at the Saint Margaret Marys Senior High School



Figure 25 A section of the audience looking on during the performance at the Saint Margaret Marys Senior High School

The researcher argues that this project supports the fact that dance can be an integral part of commercials and not just incidental as seen in most dance-based commercials in recent times. The choreographic piece may also serve as an exemplar that can guide future dance-based commercials. Attached to the thesis is a video recording of the final choreography.

5.2 Observations

Some important observations were made during the period of the research and the actual production of the choreography.

1. A blend of contemporary African dance and popular dance can cause some choreographic problems if not treated cautiously. This is because popular dances are mostly for entertainment and self-gratification whilst contemporary African dances are mostly informative, educative and entertaining.
2. The target consumer may be considered as one who has little or no idea about the art form. Therefore, dances created for advertisements should not be too 'intellectual' but

rather “something [artistically] engaging and interesting to watch with the added goal of getting a message across. The message of course is what the marketer is trying to relate to the target consumer.”²¹⁷

3. The idea of *staged commercials*, which are choreographed for the visibility of products and ideas of social importance will help firms; in not only advertising their products, but also fulfilling some of their social responsibilities.
4. Contemporary African dances as earlier stated are mostly informative and educative and thus can be able to communicate the nitty-gritties of a commercial. Popular dances are also mostly used in Ghanaian commercials due to their attractiveness. However it is observed that, blending these two dance genres will make dance, an art form that can be an integral part of commercials and not just incidental.

5.3 Challenges

One of the difficulties encountered was the unavailability of space for rehearsal in the Department of Dance Studies (School of Performing Arts). The spaces available in the Dance Studies Department are a mirror room and a sizeable dancehall. These spaces serve as rehearsal grounds for the Ghana Dance Ensemble²¹⁸ and at the same time for dance practical classes. Classes are held in the dancehall from 6:30am to 1:30pm for students and later taken over by the Ensemble till 5pm. Students can then rehearse from 5pm to 8pm. This routine is same with the mirror room as well leaving the spaces busy at all times except before 7am, after 8pm. During weekends, the spaces are shared amongst seven choreography students – four final year undergraduate students and three graduate students, the researcher inclusive.

²¹⁷ Matt Kent, artistic director for Pilobolus Dance Theatre said this in a chat via email on the 4/11/2013.

²¹⁸ Ghana Dance Ensemble is a resident dance company of the Institute of African Studies in the University of Ghana.

Another challenge was the fact that all the selected dancers were students in the School of Performing Arts and had other obligations apart from participating in this project. Most often students will miss rehearsals with the excuse of having to go for other rehearsals or performances in the Theatre Arts Department, which was part of their academic requirements.

One other minor challenge was the size of the motorbike and the stage. The type of bike was used because the youth, who mostly represent the masses, are fanatics of big fancy looking motorcycles. However, the size of the motorbike made it difficult to be hidden off-stage. This made it visible throughout subsequent scenes even after it had exited the stage in scene one.

Finally, the unavailability of Research Methods in the courses offered at the Department of Dance Studies at the undergraduate level made it difficult for the researcher since he had very little idea on the basic methods of research until the graduate level. A more basic knowledge from the undergraduate level in addition to that of the graduate level would have been helpful.

5.4 Recommendation

The following recommendations are based on the observations and challenges encountered in the entire thesis project.

- The encouragement for further research on the subject and the result of this thesis.
- The development of a special course in dance to upgrade the knowledge of students on marketing of products, ideas and services or the inclusion of marketing related topics and subjects into the theatre management course of the department.

- Business entities and advertisers should consult dance experts whenever they intend producing dance-based commercials so they can create better commercials of world-class quality.
- The blend of contemporary dance and popular dances for commercials will make dance capable of communicating and attracting the consumers instead of making the art form just a peripheral part of the commercial.
- Workshops should be held and encouraged by the department to educate the public, business establishments and advertisers about the communicative potentials of dance and the various ways in which the art form can be used to achieve the aims of advertisement.
- The Department of Dance Studies to work on the acquisition of more lighting and sound equipment that would help enhance the aesthetic qualities of productions.
- The incorporation of Research Methods into the dance curriculum at the undergraduate level would improve the research writing abilities of dance graduates before they enrol in the graduate program.

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APPENDIX 1**Script of “use your HEAD...DEATH”**

“use your HEAD...DEATH”

By

MATTSON BENEDICTUS

Synopsis

Three upcoming artists with the dream of changing the face of the arts in the country and the world at large unfortunately lose their lives through their own negligence. Worried about the way other young; talented; and potential future leaders keep joining them in their ‘world’, they decide to rise and advise the living to stay safe and use a helmet from “Young Yorm Motorcycles and Accessories.”

Characters

1. Kofi
2. Yaw
3. Kwadwo
4. Other Dead cyclists

Prologue

A male character dressed in black move slowly from up-stage centre towards downstage centre in darkness. **Light spots** him as he gets to downstage centre. He announces to the audience to observe a one minute silence for all the young talented bikers who met their untimely death leaving their dreams behind.

Scene 1 (*back in the days*)

1. Curtain opens with a motorcycle placed upstage in a silhouette. **Amber light** reveals a soloist (Kofi) from upstage right moving towards downstage left performing movements to depict his toils, struggles and journey through to his present day. A voice over (*voice 1*) is heard accentuating the movements of the soloist.
2. As soon as voice over says, “...*there I had friends...*” **light on the motorcycle is heightened a bit**. This reveals two male dancers (*friends of Kofi*) on the motorcycle in a duet depicting their exploits.
3. As soon as the two male dancers get off the motorcycle, Kofi moves upstage and positions himself behind the motorcycle between his friends. The three dancers then move upstage centre to perform a trio as a way of showing that they share same dreams and aspirations.
4. All three dancers then move slightly off centre stage and face downstage left to form a straight line (*no spacing*) and later a replica of the motorcycle, **voice 2** is then heard. All three dancers then move back to motorcycle, sit on it, and repeat the movements performed previously at centre stage.
5. The motorcycle is then moved towards upstage left through to downstage left and exits at centre left. **All Lights fade into a blackout** as a cue for a **motorcycle in**

motion effect, which ends with a crash. As soon as the crash effect is heard, **voice 3** is heard and is followed a loud bell as a cue for the beginning of the next scene.

Scene 2 (*dead men walking*)

6. **A blue creepy light** reveals two tombs at centre stage with two dead men rising from the tombs. Other spirits of the dead join in from all angles with zombie attitudes and mannerisms and later cluster at centre stage. The whole block then moves forward to downstage centre with some intermittent halts. As the block moves back again to centre stage, **voice 4** is heard to show how the dead cyclist led frivolous lives and took certain things for granted. This usher them into a popular dance routine.
7. All dead men perform the popular dance with movements taken from the motor riding posture and movements depicting the use and protection of the human head.
8. After the popular dance section, the block then breaks into two. The men move in a scattered manner whilst two ladies are ushered downstage right with a **dim amber light** to perform a duet and later exit upstage left. As the duet goes on, all other dead cyclists set up for the next scene.

Scene 3 (*board room wrangling and the advice*)

9. The spirits of the dead set up a meeting scene with two chairs and a table. Four dancers stand by the table facing each other (*two on the right and two on the left*), Kofi and Kwadwo sits facing each other on a chair placed upstage of the table. The second friend Yaw stands in between Kofi and his friend whilst another dead cyclist stands right behind Yaw. **Sound changes from the rising sound effect to another suspenseful sound to serve as ambience music for the meeting.**
10. During the meeting, the dead cyclists deliberate on how to help the human race from dying just like them. Various ideas are brought forward until finally Yaw is handed a

helmet from the skies. As he is lifted up at centre stage towards the ceiling, **all lights lower intensity and a special spot light** picks Yaw and the helmet as he drops down on the table.

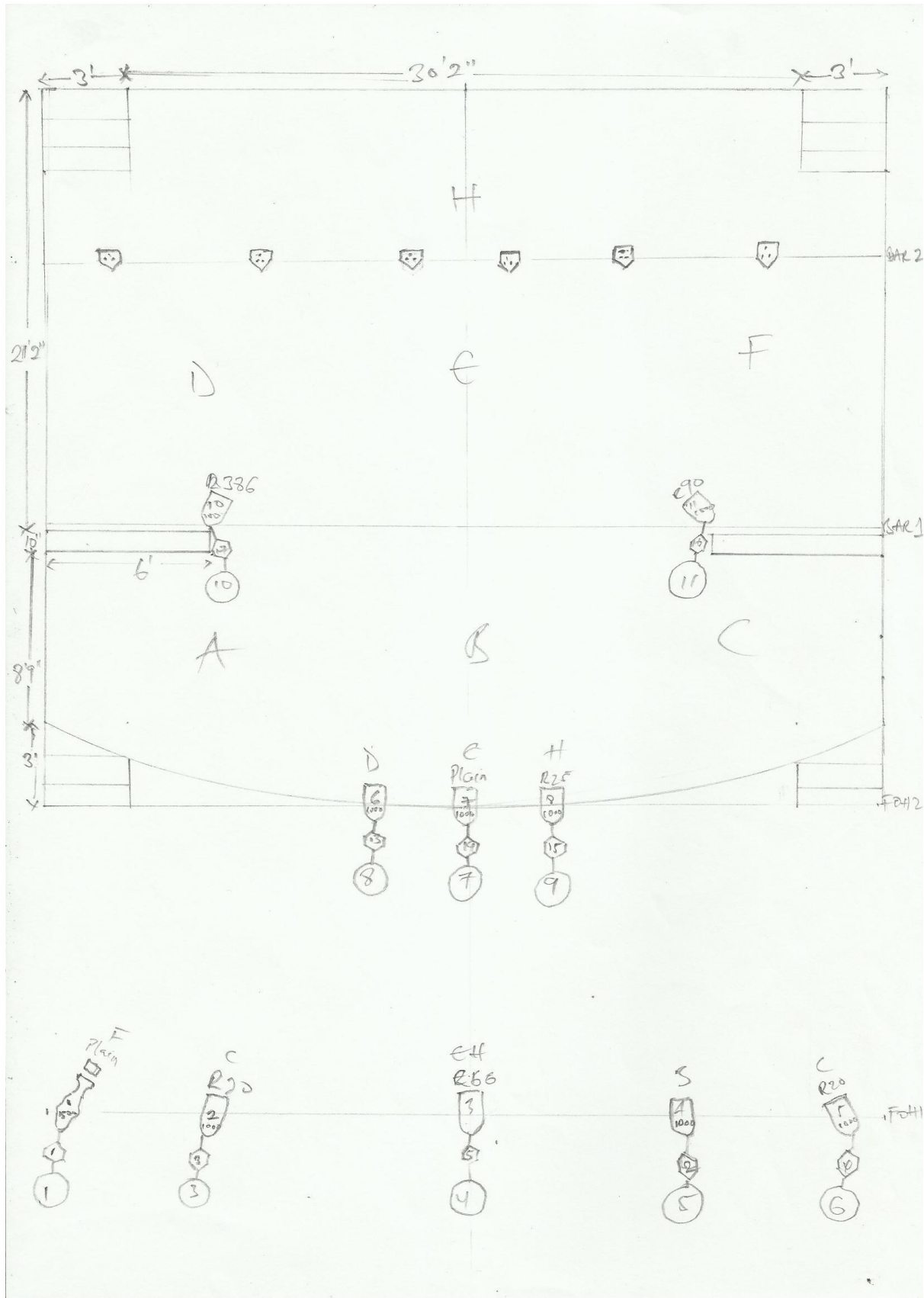
11. The other dead cyclists move the table closer to the cyclorama, leaves it there and then moves downstage with their right arms raised up (*to show their pledge to help the living*). While the male spirits move downstage, the two females join them into a *helmet dance*.
12. During the *helmet dance*, **stage lights changes colour in accordance with the accents in the music**. Also, the block is divided into two groups. One at upstage right and another at upstage left whilst Yaw stands on the table at upstage closer to the cyclorama.
13. After the helmet dance, the block downstage left moves further down to form a replica of the motorcycle performed earlier in scene 1. The same happens with the other block at centre right who moves further down to downstage right to perform the replica, whilst Kofi performs a solo at centre down.
14. Just as the replica of the motorcycle is performed or created, two spirits with helmets worn, ride in a motorcycle and parks it at some centimetres away from centre stage. The two dead cyclists get off the motorcycle, take off their helmets and place them on the heads of the ladies riding the replica motorcycles. As this is done, Kwadwo jumps over the motorcycle and is caught by Kofi at centre stage. **Voice 5** is heard right after this jump. Whilst **voice 5** plays, Yaw is ushered by Kofi and Kwadwo to sit on the motorcycle with the helmet on. As he sits voice over says, "*...wear a helmet from young yorm motorcycles and accessories.*" **Lights fade slowly to end**

APPENDIX 2**Table 4 Cast and crew list**

CAST	COSTUME AND MAKE-UP
Adjei Gideon.....Prologue Amoo A. Lenny.....Kofi Pieteron Joseph.....Kwadwo Quansah Julius YawYaw Female dead cyclist Ellis Maame Fosua Plange Herty Male dead cyclists Addo Freeman Samuel Obiarabewu Bright Yaw Mainoo Alen Benjamin Kurankyi A. Jude Botchway Richard Malekpor Micheal Apeti Goodnews Kelvin	Opare Darko Fabiola Owusuwaa Mercy Yeboah Lydia Adjoa Hlormenu Gifty Mercedes Guddah Joyce Dadah D. Docia Teiko Abigail Oforiwaa Aboagye Eunice Ansomah Afua Janet Ellis Maame Fosua
PROPS	WALFARE
Addo Katlyn Dadah D. Docia Adjei Gideon	Hlormenu Gifty Mercedes Omenako Ayisi Roberta
STAGE MANAGER/ PRODUCTION COORDINATOR	LIGHT
Adjei Gideon	Usman Mohammed Faisal
SOUND	DANCE MASTERS
Egyir Augustus Kwei Nii	Pieteron Joseph Botchway Richard
VOICE OVER	
Parbey Mawuli Phanuel	

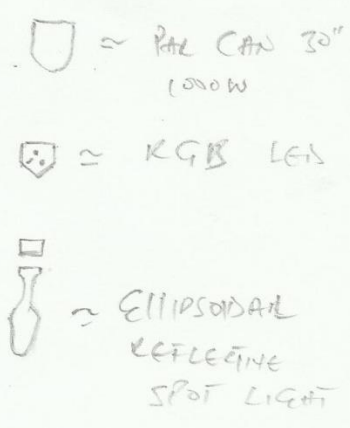
APPENDIX 3

Lighting Plot for "use your HEAD...DEATH"



LEGENDS

TYPE OF PRODUCTION: USE YOUR HEADS ...
DATE
LOCATION: MAWOLE OPOKY DANCE HALL
SCALE: 1/4" \approx 1ft.
DESIGNER: FAISAL MOHAMMED
PHOTOGRAPHER: BENEDICTUS

A hand-drawn legend with three items. The first is a U-shaped symbol with a horizontal line at the top, labeled with an equals sign, "PAL CAN 30" (000W). The second is a shield-shaped symbol with a small circle inside, labeled with an equals sign, "RGB LENS". The third is a vertical, elongated, teardrop-shaped symbol with a small square at the top, labeled with an equals sign, "ELLIPSOIDAL REFLECTIVE SPOT LIGHT".