

JOURNAL OF PERFORMING ARTS

Editorial Board

Dr. Sylvanus Kwashie Kuwor
Editor

John K. Djisenu (Theatre Arts Dept.)
Member

Dr. Joshua Amuah (Music Dept.)
Member

Rev. Dr. Elias K. Asiamah
(Theatre Arts Dept.)
Member

Ms. Sarah Dorgbadzi
(Theatre Arts Dept.)
Member/Business Manager

Printed for the School of Performing Arts, University of Ghana, Legon, Accra by
Arakan Press 054 068 7363 (arakan2012@gmail.com)

Table of Contents

	Page
Introduction by the Editor	04
Treasure on the Shelves and the Stage Longs for New Plays and Playwrights By Daniel Appiah-Adjei	07
Managing Indigenous Knowledge among Traditional Historians of Dagbon: The Role of Academic Libraries in Ghana by Zakariah Abdallah Zablong and Florence Dedzoe – Dzokotoe Plockey	33
Towards a More Inclusive Dance Education: A Multicultural Approach to Teaching Dance at York University, Canada by Modesto Mawulolo Amegago	57
Dance as a Vital Part of Anlo-Ewe Traditional Media by Sylvanus Kwashie Kuwor	73
Enhancing Keyboard Skills Instruction in the Music Education Department of the University of Education, Winneba, through the Tenets of Constructivist Theory by Mary Priscilla Dzansi-McPalm, Emanuel Obed Acquah and John Francis Annan	101
The Choreographic Experience of African Moonlight Games in Performance Context by Josephine Ebiuwa Abbe	116
Dance Performance, an Endorsement for Advertised Products on Television in Ghana by Jannies Deide Darko	128
Semiotics of Costume in Baamaaya Dance Suite of the Dagbamba by Regina Kwakye-Opong and Jebuni Tigwe Salifu	138
Assessing the Image of Female Gender as Characters in Nollywood Video Films by Michael Nnabundo NWABUZOR	160

Ghanaian Basic School Head Teachers' Perceptions on the Role of Music and School Bands by John-Doe Dordzro	178
On the Assessment of Musical Behaviors in Ghanaian Public Universities: A Critical Reflection by Eric Debrah Otchere	194

INTRODUCTION BY THE EDITOR

Performing arts of music, dance, drama and the related African arts have been the focus of the Journal of Performing Arts. These art forms may be seen collectively as the embodiment of indigenous knowledge upon which African educational institutions may be established. However, due to challenges of colonisation and the advent of Arabo-Islamic and Euro-Christian cultures, African performing arts have suffered massive neglect in the past six decades and are still finding it extremely difficult to occupy their positions in the various African cultures. This edition brings together articles from practitioners, teachers and scholars of African performing arts. The authors highlight from their various ideological perspectives the multi-dimensional use of the African performing arts from education through national development to the establishment of multiculturalism in the midst of challenging global technological advancements.

On behalf of my hardworking editorial team, I would like to thank the reviewers for doing a wonderful job by applying their critical thoughts to the papers and recommending their acceptance. This issue contains a total of eleven peer-reviewed papers and we wish to thank the authors for sharing their knowledge, ideas and experience with our readers.

Daniel Appiah-Adjei's paper titled **Treasure on the Shelves and the Stage Longs for New Plays and Playwrights** examines how playwrights, especially, playwriting majors from the Department of Theatre Arts, School of Performing Arts, University of Ghana, Legon have had their plays kept on the shelves in the library and departmental offices.

Zakariah Abdallah Zablong and Florence Dedzoe – Dzokotoe Plockey in a collaborative paper titled **Managing Indigenous Knowledge among Traditional Historians of Dagbon: The Role of Academic Libraries in Ghana** look at the role of Baansi, traditional historians of Dagban in the society and the responsibility of academic libraries in making this cultural knowledge available to the public.

Modesto Mawulolo Amegago's paper, **Towards a More Inclusive Dance Education: A Multicultural Approach in Teaching Dance at York University, Canada**, focuses on 'FA/DANC3330: Canadian Dance Mosaic Course' in an auto-ethnographic style to examine the complexities involved in designing, teaching and evaluating the aforementioned course in Canada.

Sylvanus Kwashie Kuwor's paper, **Dance as a Vital Part of Anlo-Ewe Traditional Media** uses ethnographic fieldwork drawing on theories from anthropology, ethnomusicology, choreology, linguistics and cultural studies to discuss the artistic collaboration between the body and music in a holistic form called dance as a cultural heritage of the Anlo-Ewe of Ghana.

Mary Priscilla Dzansi-McPalm, Emanuel Obed Acquah and John Francis Annan in a collaborative paper titled, **Enhancing Keyboard Skills Instruction in the Music Education Department of the University of Education, Winneba through the Tenets of Constructivist Theory** employ descriptive style to explore the various ways keyboard skills instruction is taught in the university and how this unique technique can be enhanced.

Josephine Ebiuwa Abbe's paper, **The Choreographic Experience of African Moonlight Games in Performance Context** uses the "*Akugbe-Oretin*" (moonlight games) presented by the Edo State Council for Arts and Culture at the National Festival of Arts and Culture (NAFEST) 2009 to explore the challenges of the choreographer in structuring and presenting the African moonlight games for entertainment outside its original context.

Jannies Deide Darko's paper, **Dance Performance, an Endorsement for Advertised Products on Television in Ghana** focuses on movement, gestures and music to examine the use of dance as an impressive tool for television commercials.

A collaborative paper by Regina Kwakye-Opong and Jebuni Tigwe Salifu titled **Semiotics of Costume in Bamaya Dance Suite of the Dagbamba** discusses the symbolisms and aesthetics of costume in the Bamaya dance suite among the Dagbamba in Northern Ghana.

Michael Nnabundo NWABUZOR's paper, **Assessing the Image of Female Gender as Characters in Nollywood Video Films** focuses on Benin-City, Edo State, Nigeria to assess the image of the female gender as characters in Nollywood home video films.

John-Doe Dordzro's paper, **Ghanaian Basic School Head Teachers' Perceptions on the Role of Music and School Bands** examines the views of 20 basic school head teachers to ascertain their perceptions on music and its role in the basic school music curriculum.

Eric Debrah Otchere's paper, **On the Assessment of Musical Behaviors in Ghanaian Public Universities: A Critical Reflection** assesses the musical behaviors in Ghanaian Public Universities and examines the extent to which the assessment items cover the three broad learning domains (cognitive, affective and psychomotor) as well as the level of their cognitive demand.

It is our hope that the varied perspectives presented on the Performing Arts in this edition will help the reader to understand and appreciate the relevance of the various African arts and cultural forms in communication, education and development.

Dr. Sylvanus Kwashie Kuwor
(Editor)

TREASURE ON THE SHELVES AND THE STAGE LONGS FOR NEW PLAYS AND PLAYWRIGHTS

By Daniel Appiah-Adjei

Department of Theatre Arts, School of Performing Arts, University of Ghana, Legon

Abstract

This paper examines how playwrights, especially, playwriting majors from the Department of Theatre Arts, School of Performing Arts, University of Ghana, Legon have had their plays kept on the shelves in the library and departmental offices. It is also to ascertain whether some of the plays have ever been staged or not. Based on documentation theory, the objective of this paper is to discover and put on record the number of playwrights and their produced plays from 1980 to 2014. The study is basically Qualitative Methodology; a library research, one-on-one, and group informal conversation with some lecturers, students, both past and present, of the Department of Theatre Arts, and personal observations. In the end, it was discovered that four (4) out of seventy (72) plays identified have been produced for an audience. The paper, therefore, presents the clear picture of “artistic waste”, and makes recommendations for the School authorities to encourage prospective directing students to endeavor and direct some of the potential scripts for their practical.

Key Terms: Treasure, The Shelves, the Stage, New Plays, Playwright, Documentation Theory

Introduction

Since the Greek festivals in ancient Athens, theatre producers and audiences have clamored for new and better plays from playwrights. Today, hundreds of producers and literary agents are anxious to discover new authors and new scripts. Indeed, the establishment of any theatre school may have as part of its mission and vision, the training of new playwrights to continue with the theatrical life of the school and the society at large, and this is not different from what pertains at the Department of Theatre arts, University of Ghana, Legon.

This paper contains a list of 72 contemporary playwrights (not fully exhausted, though) whose works were duly supervised by qualified lecturers in playwriting and passed as fully-fledged playwrights. It might seem then, that Ghanaian drama is alive and well, but for that to be true, audiences should have a taste of the plays and embrace them or otherwise. Plays are meant to be staged and new voices will be heard through the works of these playwrights whose works are seemingly hidden in the shelves of the School of Performing Arts Library, and departmental offices.

The playwright writes a play, crafts words on paper to express some aspect of reality, some emotions and feelings connected with all humanity, some measure of experience, some vision or conviction about the world. Like any artist, the playwright shapes personal vision into an organised, meaningful whole. This endorses what Michael Abbensetts (1978) said: It seems to me that if a play is good enough, it should have something to say to everybody, once they are prepared to look for that something

Statement of the Problem

One of the cardinal problems and statements being peddled around in Ghana these days is the paucity of plays in the country. Many are those with the knowledge that apart from the established playwrights, such as Efuwa Sutherland, Ama ata Aidoo, Mohammed Ben Abdallah, Efo Kodjo Mawugbe, Yaw Asare, Martin Owusu, J.C Degraft, Bill Marshal, and most recently, Ebo White, Daniel Appiah-Adjei and David Asomaning, there have not been any other playwrights in the country.

Nevertheless, the Department of Theatre Arts, University of Ghana, Legon turns out an average of Two (2) playwriting majors in a year from the school, and each of these students, supposedly writes at least, one full-length play before he or she can graduate. The question now becomes: where are their plays and why are they not being produced and promoted? There is the need therefore, for a scholarly assessment of the issues to verify whether, indeed, there are not new plays and new playwrights in Ghana, both male and female.

Objectives

There are two main objectives to this paper:

- To discover and put on record, the number of some of the students who have graduated as playwrights (graduate and undergraduates) and their plays from 1980 to 2014, and also to verify how many of them have been produced in the school or elsewhere.
- To find out the dominant sex in playwriting at the Department of Theatre Arts, University of Ghana from 1980 to 2014.

Research Questions.

The guiding and central research questions for this paper are:

- To what extent have the plays written by Playwright Majors at the Department of Theatre Arts, University of Ghana from 1980 to 2014 been produced on stage?
- Which sex dominates the playwriting course at the Department of Theatre Arts, University of Ghana from 1980 to 2014?

Significance of Study

This research is significant at many levels. First and foremost it will serve as catalogue for the general public, and students in particular, to know the efforts being made by the Department of Theatre Arts, University of Ghana, Legon in the training and producing both male and female playwrights for the country. It may also help to diffuse the erroneous notion that there are not new plays in the system, and that Ghana is suffering a dearth of playwrights and plays. The study is intended to sound as a wake-up call to the Department of Theatre Arts and other theatre practitioners (directors, designers, technicians etc) to look for some of the plays and produce them on stage. It will also create awareness for publishers to reach out to the School for good scripts and publish them. This will help promote the image of playwriting and theatre in the country on the international level and for the future generation. Above all, the playwrights will also feel recognized and begin to know that they have not labored in vain.

Limitations

This paper is limited to the written full-length plays by Playwright Majors whose plays fall within the stipulated time from 1980 to 2014. The paper does not intend to discuss the plays discovered; neither does it subject them into play analyses and interpretation. The paper summarily provides, the name of the playwright, the gender, title of the play, the year of play and an indication to whether it has been produced or not.

Definition of Key Words in the Title

Terminology and concepts may sometimes lead to polysemy. It is therefore important to explain some of the key words used in the title of this paper. This exegesis of keywords from the title will offer an understanding of the precise perspective of the study. In this regard, the words in the title which demand brief explanation are: Treasure, Shelves, Stage, Playwright and Plays.

Treasure: Treasure can be defined as a store of gold silver, and jewels; a very valuable and important object, which must be treated with special attention. In this study, the written plays by the playwrights are being considered as very valuable which must be given the needed attention. Playwriting has significant role in our society. The expense of engagement of everyone, especially, the playwright, the poet or the musician needs recognition. Though, the toll comes in the form of anxiety, disillusionment, resignation, or defiance; few are able to compress their feelings into precise network of monument that is called poetry or drama, a song or a film. The playwright needs to because he/she wants to keep alive thoughts and ideas which would otherwise escape him/her. He/she needs to because he or she wants to communicate forcefully and vividly what he/she believes to be universal emotions. (The

feelings to create something) She/he needs to because he/she believes that what he/she has to say is valuable and true, not only for himself/herself, but for all people.

Shelves: The plural of *shelf* can be described as long flat narrow boards fixed onto a wall or in a frame or cupboard used for putting things on or storing things on. In this study, shelves is been used metaphorically, to mean, not only for storage, but also a form of neglect and rejection. Rejecting people of sharper vision and keener feelings than most of us? People we

can rely on to tell us what it means to live, not in sermons, but in images and in reports sent back from those frontiers of consciousness beyond which words fail but meanings still exist? In the drama on the shelves we may find a truth to human nature that will make us say "Yes...Yes that is the way life is"

Shakespeare once summed up his function as a playwright in these words:

To hold as it were, the mirror up to nature, to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure.

The Playwright: According to the American Heritage Dictionary, a playwright is "one who writes plays". Shakespeare in *A Midsummer Night's Dream* describes the playwright beautifully through a character called *Theseus*:

The poet's eye in a fine frenzy rolling
Doth glance from heaven to earth, from earth to heaven
And as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes and gives to airy nothing
A local habitation and a name...

The Stage: In theatre, a stage is the raised floor in a theatre on which plays are performed. In this study, the stage has been used to call to mind two distinct meanings. The first has just been explained, and the second conforms to what Shakespeare said about the stage:

All the world's a stage,
And all the men and women merely players
They have their exits and their entrances,
And one man in his time plays many parts,
His acts being seven ages. At first the infant....in the nurse's arms
The sixth age shifts.....with spectacles on nose.....and his man
Voice, turning again toward childish treble.....
Last scene of all, that ends this strange eventful history,

Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.

The projection of the stage in this study means that, all the world longs for the *Treasure* on the *shelves*.

Definition of other Key Words

The following terms in addition to those in the title are important to the study, and are used throughout this paper. When possible, citations of sources for the terms have been provided. In this regard, the words and phrases such as *Full-length Play*, *Artistic Waste*, and *Playwriting Majors*.

Full-length Play: Full-length plays are also called evening-length plays, because they're long enough to be their own evening. How long is that? Anywhere from around seventy or eighty minutes and up. How up is up? These days, with TV shrinking our attention spans, you'd better have a very good reason to keep an audience in the theater for much longer than two hours. And it's *always* a good idea to write your play so that it can be produced, if necessary, with minimal set and technical requirements. This doesn't mean that an ambitious designer can't go to town on your script if that possibility exists, but if producing your play requires eight set changes or filling the stage with water, most theaters will not be able to afford you.

The course structure for playwriting majors at the Department of Theatre Arts, University of Ghana requires students to write a full-length play as part of the requirements for either Diploma, degree (BA, BFA), or MFA. Therefore, any student who majors in Playwriting writes a play for assessment.

Artistic Waste: Budding playwrights often want to be advised on getting started and succeeding in writing plays. The student playwright like any other playwright goes through a lot before one play could be finished. Apart from the sleepless nights and constant thinking, they are saddled with loneliness.

Many critics have attested to the fact that playwrights unlike other theatre artists do much of their work alone. Marsh Cassidy (1997) said:

“The playwright working in solitude begins the creative process that results in a production before an audience. Due to background and experience, each playwright has a different perspective, and a different starting point”.

In the same vein, Marsha Norman (1985) revealed the playwright’s role as an anomaly. She asserted that:” Playwright’s independence also makes him or her an anomaly in the theatre. ...Playwrights usually create alone. Their material, even for a political writer such as Bertolt Brecht, is highly personal.”

When an author writes a book or a poem, or an artist paints a portrait, the resultant work of art stands on its own, complete and finished for all time. But when a playwright writes a play, he or she completes only one small facet of the finished product, which is of course, the eventual theatrical performance. (J. Reilly *et al* 2002: 101). Plays are not really theatre. They may be *theatrical*, and of course, they carry the seeds of potential theatre event, but they do not themselves constitute the experience of theatre.

Many plays stand very well on their own as great works of literature, and some authors have even written closet dramas, or works written in play form but not intended for production. Many an English class has revolved around the literary merits of William Shakespeare or Bernard Shaw, and there is certainly nothing wrong with reading a plays for pleasure. But from the standpoint of this researcher and of course, many other theatre practitioners, plays are always incomplete. They are blueprints for a potential theatrical [production. The play-text is the bones, and it is the director, actors, designers, and technicians that will give those bones flesh. This is what the School is failing to do and the researcher referring to that as artistic waste.

Although, plays are an arrangement of words on a page (as dialogue), the play as text is out it yet incomplete. It attains its finished form only in performance on stage. That is why we call the text of the play a blue print for performance. To look at several lines of dialogue without actors, scenic space, lights, sound, and costumes is to be convinced of the “incompleteness” of a script.

Imagine a student playwright going through the *Ten Golden Rules for Playwrights* as proposed by Marsha Norman (1985):

- Read at least four hours everyday, and don't let anybody ask you what you are doing just sitting there reading
- Don't write about your present life. You don't have a clue what it's about it yet. Write about your past. Write about something that terrified you, something you still think is unfair, something that you have not been able to forget in all the time that's passed since it happened.
- Don't write in order to tell the audience how smart you are. The audience is not the least bit interested in the playwright. The audience only wants to know about characters. If the audience begins to suspect that the thing on stage was actually written by some other person, they are going to quit listening. So keep yourself out of it.
- If there are some characters you cannot write fairly on them, cut them out
- There must be always one central character. Period.
- You must let your audience know exactly what they are about to watch from the very beginning of your play.
- If, while you are writing, thoughts of critics, audience members occur to you, stop writing and go read until you have successfully forgotten them.
- Don't talk about your play while you are writing it. Good plays are always the product of a single vision, a single point of view.
- Keep pads of paper near your chair. You will be in your chairs a good bit, and you will have thoughts of your play.
- Never go to your computer or typewriter until you know what that first sentence is that day. It is unhealthy to sit in front of a silent computer or typewriter for any length of time. If after you have typed the first sentence, you cannot think of a second sentence, go read.

As much as the researcher does not wholly agree with Norman, a student going through these hectic rules prays that his or her play should be worthwhile in terms of stage production. A lot of time, energy and perhaps finances have gone into a single play written by students. If we do not expose them and make them complete in the theatrical sense, then, we are wasting a lot of Artistic endeavors.

Playwright Majors: These are students who decide to major in playwriting in their final year at the Department of Theatre Arts, University of Ghana, Legon. During their course of study, they are supposed to write a full-length play on their own subject matter and are supervised by a playwriting lecturer. They also take examination based on theory and practices of playwriting.

In the school, unlike the Graduate students majoring in playwriting, most undergraduate playwrights do not get the privileged to have their plays attracting a play reading session. According to this study, the submission of the play indicates that the play could be tested on stage, and this would call for re-writing or to polish it up for public consumption. These among other things do not happen in the school. Therefore, those who write the plays are not known and their works also do not see day-light. What then do we term them. Playwrights or people who chose to write plays for degree?

The role of the playwright in contemporary society

In his book, *The Crisis of the Negro Intellectual*, Harold Cruse describes the playwright as:- The **spokesperson**, the **historian**, the **designer of standard/values**, the **observer**, the **Teacher**, the **Adviser** and the **Healer**. In addition, he sees the playwright as **the director of society, the conscience of society or group, the reporter/researcher, the critic and the Interpreter**.

A Brazilian playwright and theatre director Augusto Boal (1931-) explains how Aristotle argued that art does not slavishly copy nature but instead clarifies abstracts, interprets, and idealizes it.

The observer

Augusto Boal continues by saying "Therefore, art depicts universal character of things and includes lessons that the artist has learned by living and observing nature".

In the realm of fancy, we are all that we would but cannot be, and it is an important function of Drama to transport us to the land of our hearts' desire. In fact, drama, no less than other forms of art has its share in this liberating and purifying process.

Arthur Eustace Morgan (1923) in his *Tendencies of Modern English Drama* wrote:

But drama serves another and higher ends. Its greatest function, like all art, is to assist us penetrate into and to interpret life rather than to escape from life. It is a picture of reality seen through the emotional and imaginative vision of the artist" (Morgan, 1990)

- **The Teacher and Adviser**

In ancient Greece, comic Playwright Aristophanes (450-388 BC) said of the theatre arts, "The dramatist should not only offer pleasure but should also be a teacher of morality and a political adviser"

- **The Healer**

An independent film director, John Waters once said, "No story is that good" Instead he believed that good theatre fortifies us because it allows us to release repressed emotions in a controlled, therapeutic way. Both Plato and Aristotle believed theatre is a creation meant to interpret the world and awake the soul. In the introduction to Eric Bentley's *The Playwright As Thinker*, (1987) Richard Gilman writes: "Dramatists *think* in the ways proper to their art; that thinking in art is the process by which raw unmediated emotion-with its treacheries and deceitfulness, its inducing of blindness is made present to the mind, placed, explored and brought in relation with both experience and imagination. Brought in other words, into consciousness."

Eric Bentley focuses on the playwright not merely as the supplier of words to indicate a situation or to precipitate action, but rather as the crafter or auteur of the whole drama. Surveying a period of over one hundred and fifty years, he provides an entertaining, perceptive intellectual history of Europe a history personified by **playwrights** and **thinkers**.

- **The Playwright's Educational Theory**

What knowledge and skills is worthwhile learning? What are the goals of Playwrights? Society attaches great sense of value to members' creative abilities. Society values cultural identity as an instrument of self-determination. Playwrights are valued for their individual commitment and contribution to the general welfare of the society. Playwrights should be able to lead a reinstatement of the cultural values authentic to a society, modified only by the demands of a contemporary world. They must be totally free from restrictions on

individual's ability to think and act free from external oppression. Playwrights should help the society to value effort directed at the reconciliation of tradition with modernism and progress. Playwriting is rather a growing science and thus Playwrights have the obligation to modernize traditional structure of the society so as to make it meet the all aspirations for egalitarian objectives.

- **The Playwright and the Theory of Knowledge:**

What is knowledge? How is it different from belief? What is a mistake? What is a lie? Knowledge is power. Every kind of knowledge reveals a certain authority.

The playwright believes that "self discipline" comes from "self knowledge" which is the greatest guarantee of human will and freedom.

Knowledge is primarily acquired when one understands his/her culture that essentially defines the person. That in writing our plays, we must consider it not as an objective existence in itself, but as a reflection or speculation of the "human phenomenon".

Knowledge of the peculiarities of historical realities is necessary in making valid our contributions in the refinement of the notion of class struggle,

- **The Playwright and the Theory of Human Nature:**

What is a human being? How does it differ from other species? What are limits of human potentials?

All individuals are blessed with natural ability to think, and adapt to natural environment.

A denial of freedom therefore hinders a man's potential to innovatively explore his environment in ways beneficial to him. Every human being should exercise his inquiring mind, the exploration of new ways, experimentation and challenges as a means of removing the strap of lead that our own social and intellectual limitations impose on us as an ideological horizon. Human beings have unique social responsibilities of "intellectual honesty" to their society. Socially responsible people (the intellectuals of establishment) demonstrate integrity in their work and in their personal lives. That is what the playwright aspires to do.

- **The Playwright and the Theory of Learning:**

What is learning? How are skills and knowledge acquired?

Learning should be centered on cultural values as a tradition. Students should be encouraged to explore their culture.

People do not learn in an environment deprived of freedom and basic human rights. These needs must be met first before learning can occur.

Playwrights must learn from the examples of traditional values manifested by members committed to the welfare of the community. Knowledge about social responsibility is inbuilt. Thus the artist labors from this inbuilt intuitive responsibility not only to himself but also to his roots.

- **The Playwright and the Theory of Transmission:**

Who is to teach? By what method? What will curriculum be? Ours is through Drama/plays

Curriculum should be culture-based, emphasizing civic responsibility of all members of the community. Playwrights should consider the "qualities possessed by literature of social vision" as a "creative concern which conceptualizes or extends actuality beyond the purely narrative, making it reveal realities beyond the immediately attainable, a concern which upsets orthodox acceptances in an effort to free society of historical or other superstitions".

Knowledge is transmitted within and across cultures by linguistic (dialogue and actions) convention and not by direct experience. This process is what Soyinka refers to as the semiotic fact of language.

- **The Playwright and the Theory of Society:**

What is society? What institutions are involved in educational process?

A society is fundamentally a community founded on human labor.

The family unit is the stronghold or foundation of a society.

The Playwright should endeavor to facilitate the societal goal which is "to maximize freedom and make it socially possible"

The playwright should believe that "bad" will not become "better" by our refusal or reluctance to examine it through critical thinking and creative writing intended to provide solutions.

Our conviction is that "Sooner or later, and through our works society will recognize itself in the projection and, with or without the benefit of 'scientific' explications, move to act in its own overall self-interest".

- **The Playwright and Theory of Opportunity**

According to Milly S. Barranger, playwrights are the most celebrated of the theatre's artists, because audiences are aware that they sit in the presence of the playwright's world.

We listen to and experience a personal vision that makes us laugh and cry. The public may revere the actor... but the actor's creativity usually begins with the playwright's creation.

Who is to be educated? Who is to be schooled?

Education should be free for all members of the society, and not just for the privileged minority.

The playwright should promote logical principle of communal organization and true human equality. Thus people should be made aware of their right to freely express themselves without fear of oppression. "The man dies in all who keep silent in the face of tyranny".

- **The Playwright and the Theory of Consensus**

Why do people disagree? How is consensus achieved? Whose opinion takes precedence?

The more insensitive an exploitative organization becomes, the sooner the exploited people will gain political awareness and discover their strength to end oppression.

People disagree on their interpretation or idea about social responsibilities or role in the society. This disagreement is usually as a result of deviation from traditional customary practices. Members of a society will generally reach consensus by playing their role as dictated by the customs.

The Playwright should help the Society to achieve a consensus by developing themes that not only acknowledge differences, but also retain equal respect for all humanity.

These attributes make the playwright an important personality who should use his skills and write on any subject matter through his plays. The playwright's drama is communication par-excellence because of its ability to grip its perceivers as it unfolds and rolls at a predetermined pace in a predetermined direction. Drama supports, all that is progress in our lives—it is **development**. We tend to blame our societies because we all have neglected

the power of Drama. Playwrights have always written plays that tackle these problems and provide suggestions to curb them or address them but because the audience have not been properly sensitized the plays are not fully patronized in many African countries. The School of Performing Arts must begin to bring on board the playwrights' works for re-writing if there is the need.

Paucity of Plays in the Contemporary World

Wilson and Goldfarb (2004) were of view that urbanization and technology, for instance, brought about marked changes in theatre architecture and scene design. The concentration of people in cities made larger audiences available for longer runs of popular shows. The changing tastes of a changing audience were mirrored in popular drama; and the increasing diversity of urban populations – particularly in the United States – led to splintered audiences who wanted theatres for immigrant audiences developed in New York City in the middle and late 1800s.

Asmah (2005) stated that the use of interactive theatre performance as an innovative or rigorous educational tool for behavioural change cannot be undervalued in enhancing socio-economic and cultural development of the country. Asmah further indicated that interactive theatre is a highly experiential form of learning that places the participants at the heart of the process and allows them to discover the realities of their own attitude and behavioural patterns and those of people around them on gender and sexuality.

According to Asmah (2005) interactive theatre performance is a powerful forum for advocating children's right and for developing dialogue with interest groups such as parents and opinion leaders. In partnership with the Guidance and Counselling Unit of the Ghana Education Service and Teacher Education Unit, Theatre for a Change (TfaC) has trained a lot of teachers in the use of interactive theatre as a tool for life skills education. Through the training process, TfaC has established outreach programmes in two regions and 40 focus groups were formed for young people in schools and out-of-school youth groups, to benefit about 17,500 children in 2004.

Akotia-Delataa (2002) reported that drama engenders frequent social interactivity necessary for attaining individual and collective social edification. The numerous theatrical performances carried from the legendary Ghanaian Ananse Story telling tradition are rich in their metaphorical bearing on life and the great themes of piety, morality and wit that they champion. Of all the academic disciplines none has been so complete in its treatment of life as the theatre arts. In fact, the performing arts are hospitable to all other disciplines, giving meaning to, and packaging them to impact positively on the lives of people.

Quartey (2002) indicates that drama is a mirror of society. It stimulates our psyche. It enriches the human spirit. It can be an index to the fortunes of nations. Drama seems to be in a limbo in Ghana. Many of the practitioners have migrated into the discipline of video film production. Some of the graduates of the School of Performing Arts at the University of Ghana, Legon are now regional administrators of the National Commission on Culture (NCC). It is sad that the National Cultural Centre (NCC) due to the lack of adequate funding, has not been able to complete the regional theater halls, one, of Osagyefo Dr. Kwame Nkrumah's great dreams.

Concert party plays are designed for the entertainment of an audience which stands in a different social relationship to the performers from what may be found in traditional society. While traditional recreational bands perform as a service, a tribute to an individual or for their own enjoyment and the enjoyment of the members of their communities that may have come to watch them, concert parties do not perform for themselves but for an audience that pays to watch them.

Hence, the intensity of economic consideration varies greatly between the two types of performance. It is quite low among traditional bands but very high among concert party bands, since they depend on this for their living. Hence, making plays that will appeal to the ordinary run of audience becomes a primary motivation. For the same reason, repeating materials and techniques that have proved successful becomes an important stabilizing factor in their modes of operation. Deviations from standard or proven forms may be attempted if these would heighten the appeal of the play which, as we have seen, lies in the

presentation of the comic exhibition of dance skills, and use of humor rather than intricate production techniques or experiments in dramatic form (Bame, 1991).

The importance of the script cannot be underestimated because it holds the theatre up for posterity. Frank M. Whiting in his *Introduction to the Theatre*, (Fourth Edition) 1978 said:

For the play is the theatre's central and enduring core. Live acting is recorded only in the memories of those who experienced it. Scenery, lights and props are struck after the final performance and playhouses fall into decay, but the script remains to provide an enduring link with the past.

The Dilemma of the Emerging Playwright and his or her Quest to Succeed

In modern times, playwriting is constantly changing according to a heated debate about the concept of change – that is, the process of being one thing, then becoming something different. Every human society ever in existence has always been in a constant state of flux and change. (Ronald Merrill, 1980:45). The new playwright, who observes the natural or cultural environment – both past, and its present can easily recognize one thing; that the earth and everything that lives on it (including human beings), is always in a state of transformation. Everything is always changing. Nothing is in stasis, everything is in motion. Indeed, as the Greek philosopher Heraclitus once said, “There is nothing permanent except change” This idea, this concept, is important for the new playwright to consider because of its bearing on almost every discipline in the physical and social sciences today. Anything the playwright wants to compose a story about; from medicine to physics, from chemistry to mathematics, from anthropology to geography, from history to traditional symbols or sociology, we should not take change for granted. For playwriting to succeed in our modern times playwrights must move and create within the cultural milieu of the past and the present, representing what has emerged, the *Post-modernist era*. *No other branch of human learning can point with pride to a more impressive list of great names. No other field of literature can equal the drama in the total extent of its contribution and in all, the playwright leads the way.*

Let's then agree with Helen Hayes (1900-1993) an American actress who once wrote:

“When I consider how many of the worlds
Greatest minds – Sophocles, Aristophanes, Shakespeare,

Goethe, Moliere, Ibsen, Shaw – have clothed their ideas
In the dramatic form, when I consider how the theatre
Has cut through barriers of national, religious, and racial

Prejudice; when I consider the enjoyment, the enrichment,
The enlightenment it has brought into the lives of countless
Millions down through the ages – I become very proud of my Profession.”⁵

However, the treatment of some of the issues can be unconsciously done and this research among other things addresses them.

One of the virtues of creative writing is that apart from letting us see the way things happen to be now, it also opens our vision to the way things were in the past, and the way they might be in the future. In fact, at its best, Creative Writing engages the reader in a constant interactive process between the past, the present and the future, calculated to make educated persons not passive endurers of present conditions, but active protagonists aware of past causes and willing to use their awareness to help shape the future results.

That being the case, the work of creative writers is socially necessary, and a society that makes no arrangements to educate its own creative writer, condemns itself to consume the literature of alien societies as its spiritual staple diet. Such a society doesn't create and re-create its own values. It is content to borrow those of other societies. Like all borrowers in a material world, it ends up paying high interest and exorbitant loan service charges in the cultural form of irrational consumer habits and suicidal behavior patterns. (Ayi Kwei Armah, in *WestAfrica*, May, 20 1985: 994)

Ayi Kwei Armah's words sum up the importance of this study which intends to foster an opening for the mitigation of mental enslavement of the African people and also shape the upcoming playwright to use his works as a preservation and promotion of Ghanaian socio-cultural values.

METHODOLOGY

The method used for this study was basically qualitative with its major components of library research, one on one conversation with lecturers and students both past and present from the Department of Theatre Arts, University of Ghana, Legon.

- **Sampling Technique**

A random sampling technique was used in selecting six (6) lecturers (respondents), four (4) past students and four (4) regular students and engaged them with informal conversation on playwrights and plays at the Department of Theatre Arts, School of Performing Arts University of Ghana. The reason for using the random sampling method was to offer equal chances for all and sundry in the school who is concerned about the repetition of old and over-used plays at the Department for stage performances.

- **Sources of Data**

To obtain adequate information about the study, both primary and secondary data were collected. The primary data was gathered from the conversations and the views of the individual staff-members of School of Performing Arts, students (past and regular) and personal observation encountered. I employed simple questions in a form of mutual discussions with the respondents.

Secondary data involves the review of literature on related topics from the Internet, newspaper publications, books and journals.

Both secondary and primary data helped in the final data analysis and interpretation.

- **Method of Data Analysis**

The data collected was recorded with pen and paper at the School of Performing Arts Library for Two (2) Days. I combed all the shelves at the library for the project works on playwriting. After gathering them, I sat down to write the names of the playwrights, the title of the play and the year it was written and submitted. I checked the supervisors for the various works and by their approved signatures. One of the key supervisors who could not be reached was Mr. Asiedu Yirenkyi who has not been well for some years now. He was very instrumental in the teaching and supervising students' work from 1980 to the year 2004.

Luckily enough, I had the privilege to talk with some of the other Supervisors, including Mr. Africanus Aveh who supervised one of the students who wrote the play entitled DZAPATA. The main reason for talking to the supervisors was to enquire whether they are aware that the plays have been produced in the school or elsewhere.

Another supervisor who has done considerable work on playwriting in the school was Professor Martin Owusu. I had the opportunity to meet him and a fruitful discussion went on. I also contacted a few other lecturers and Teaching Assistants who happened to be Class-mates of some of the playwrights. I got some telephone numbers of the playwrights and contacted them to verify whether their plays had been performed anywhere since they were submitted to the school.

I also scanned through some of the newspapers, particularly; the entertainment ones such as the Mirror and the Spectator to see whether any reviews have been done on a production of any of the plays.

I finally took my time to record all the findings on sheets of paper using descriptive analysis techniques, using matrix formular.

Findings

The purpose of the Qualitative research Method with library research, one on one conversation/observation was to research and record the number of playwrights that have been turned out from the School of Performing Arts, University of Ghana from 1980 to 2014. The main objectives were to discover and put on record, the number of some of the students who have graduated as playwrights (graduate and undergraduates) and their plays from 1980 to 2014, and also to verify how many of them have been produced in the school or elsewhere. Again, it was to find out the dominant sex in playwriting at the Department of Theatre Arts, University of Ghana from 1980 to 2014.

In line with the methodology, I have categorized the findings under different headings. These include findings from the library, Conversations between the researcher and some lecturers, students, some playwrights and my personal observations.

The questions I explored were; to what extent have the plays written by Playwright Majors at the Department of Theatre Arts, University of Ghana from 1980 to 2014 been produced on stage? Which sex dominates the playwriting course at the Department of Theatre Arts, University of Ghana from 1980 to 2014?

Findings on the Library Research

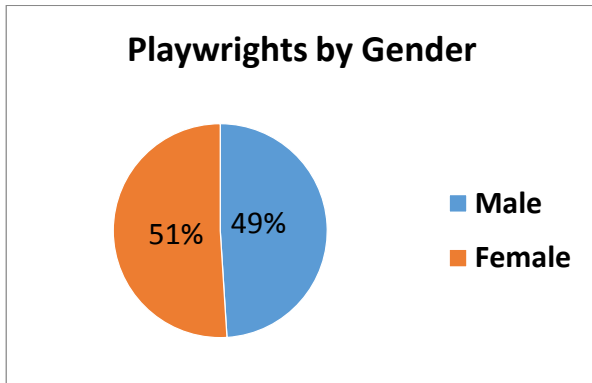
The core of this study hovers around the library research which enabled me to get access to the number of playwrights and their plays. This section provides the list of playwrights who have passed through the School of Performing Arts. I do not really suspect that I have been able to exhaust all the plays written and the playwrights.

Name of Playwright	Gender	Title of Play	Year
Edith Addoh	Female	<i>The Widow</i>	1980
Emelia Assan	Female	<i>The Battle</i>	1981
Fifi Scharl	Male	<i>The Choice</i>	1982
Kwame Amankwaa	Male	<i>Errors of the Rendering</i>	1982
Nana Benyin Dadson	Male	<i>On The Contrary</i>	1984
Dzifa F.A, Glikpoe	Female	<i>*A knife in the Chief's Pocket</i>	1985
Michael Akenoo	Male	<i>Major Donkor</i>	1986
Kenning Najuah	Female	<i>The pangs of Hunger</i>	1988
Daniel Appiah-Adjei	Male	<i>*Atobra</i>	1989
Cathrine Ann Sackey	Female	<i>Once upon a Woman</i>	1990
Seidu Sulemaina	Male	<i>The Evil Men Do</i>	1990
Joyce Oforiwa Boadi	Female	<i>Vendetta</i>	1991
Isaac Djabletey	Male	<i>The Law</i>	1991
Gloria Ampong	Female	<i>What Do We Do?</i>	1992
Debora Gregory	Female	<i>Drop Your Weapongs</i>	1992
Amma Asieduwaa A	Female	<i>The Betrayal</i>	1994
Padmore Agbemesie	Male	<i>Djakpata</i>	1995
Yvonne Kafui Nyako	Female	<i>When the Leopard Decides</i>	1996
Daniel O. Boateng	Male	<i>A Force To reckon With</i>	1996

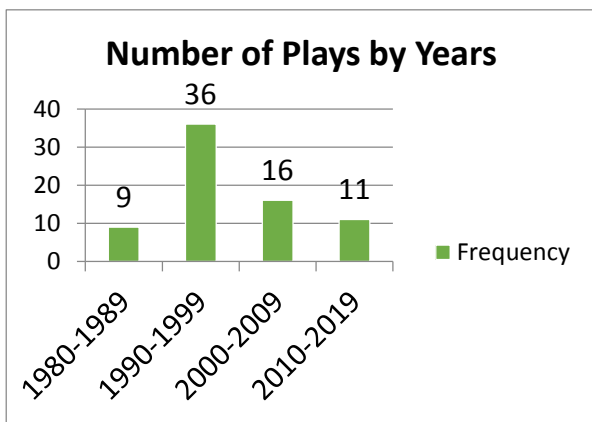
Ofosu Frimpong M.	Male	<i>The Plaque</i>	1996
Albert E. Arthur	Male	<i>Innocent Blood</i>	1997
Phelomena Acquah	Female	<i>Discord in the realms</i>	1997
Ayeh Daniel	Male	<i>Earth To Earth</i>	1998
Michael P. Kudoadzi	Male	<i>The Re-union</i>	1999
Kwasi Wiredu B	Male	<i>The Pastor</i>	1999
David Miller	Male	<i>Ripples</i>	2000
Arthur William R.	Male	<i>The Great Cat and The Stubborn Cat</i>	2000
Kwadwo Bonsu	Male	<i>Hope At Last</i>	2000
Caroline O. Agyeman	Female	<i>The Heart's Cry</i>	2000
Aboagye Abdulai	Male	<i>The Jewel of Our destiny</i>	2000
William Akuffo L.	Male	<i>Legitimate</i>	2001
Nii O. Hammond	Male	<i>Moonshadows</i>	2001
Grace Gyachie	Female	<i>Haed way Out</i>	2001
C, Ansu-Damoa	Male	<i>The Percher</i>	2001
R. Amoo-Mensah	Male	<i>Afrakomaa</i>	2001
Judith A.O. Asante	Female	<i>The Surjourner</i>	2001
Imurana Mohammed	Male	<i>Behind the Shadows</i>	2001
Daniel Appiah-Adjei	Male	<i>*The Tears of Lucifer</i>	2001
Efo Kodjo Mawugbe	Male	<i>Upstairs and Downstairs</i>	2001
Nubyl K. Van Lare	Female	<i>Abena's Dilemma</i>	2003
Atakora Afia Adasi	Female	<i>Antobam</i>	2004
Philip K. Minta	Male	<i>No title</i>	2004
Gloria Boafo	Female	<i>Checked Love</i>	2004
George Boateng	Male	<i>The Agony of the Tortoise</i>	2004
Iris Adu-Darko	Female	<i>Akosua's Love Books</i>	2004
Rhonie Boateng	Female	<i>Shadows From Yesterday</i>	2004
Marilyn O. Kitcher	Female	<i>No Way Out</i>	2004
Vera L. Mawudoku	Female	<i>A Father's Wish</i>	2004
Clara M. Nortey	Female	<i>The Revenge</i>	2004
Ibrahim Mohammed	Male	<i>The Mysterious Massacre</i>	2004

Emmanuel A. Ntoso	Male	<i>The Ultimate Goal</i>	2004
Laura E. Agordor	Female	<i>Head Conerstone</i>	2004
David Asomaning	Male	<i>Obi Nim a Obi Kyere</i>	2004
Faustina Brew	Female	<i>*Murder of the Surgical Bone</i>	2006
Mawuenyaga Fie	Female	<i>Going Gray</i>	2009
Joana A. Afrifa	Female	<i>Sacrificing My Interest</i>	2009
Cecilia A. Baidoo	Female	<i>The LandLord</i>	2009
Sandra O. Boampong	Female	<i>The Supposed Last Respect</i>	2009
Jennifer Jalley	Female	<i>The Evil in Men</i>	2009
Esther A. Agyemang	Female	<i>Mistaken</i>	2009
Alorgbe A. Noble	Male	<i>Consumer Alert</i>	2009
Angelina F. Adofo	Female	<i>Odeneho</i>	2010
Kamaru-Deen I.	Male	<i>The Return of the Lost Prince</i>	2010
Lily A. Aboagye	Female	<i>Before I said I do</i>	2010
Martina Amanyoo	Female	<i>Dawn Of A New Day</i>	2010
Lamptey Nicholas P.	Male	<i>The Land of Shishimobe</i>	2010
Shirley Adjetey	Female	<i>Truth and Tricks</i>	2010
M. Abdul Momen	Male	<i>Ndewura Jakpa</i>	2011
Judith Donkoh	Female	<i>Nyamekye</i>	2011
Abigail A. Quaye	Female	<i>Whispers of the Night</i>	2012
Abeiku Okai	Male	<i>Death On Strike</i>	2013
Anita Dupong	Female	<i>The Final Rites</i>	2014

Analysis



Source: The researcher’s design on the percentage of the Authors



Source: The researcher’s design on the number of plays by years.

Number of Plays and Playwrights recorded =72

Number of Plays produced indicated by the asterisks sign * = 4

Male Playwrights are 35

Female playwrights from 1980 to 2014 are 37

Informal Conversation and Group Discussion

As I indicated in the methodology, a series of informal conversations were held between me and some lecturers and students in the school. The conversation mostly was geared towards the lack of performances of students' written plays in the school. In response, almost all of them were not happy that students' works were kept on the shelves. Though a few of them were quite skeptical about the plays not being good enough, the general consensus was that it was not proper that the plays should not be performed.

One of them said it was an indictment on the school for allowing such a thing to chance in the life of a Theatre school.

Conclusion and Recommendations

The position of this paper is to create an awareness of how plays written by students of the department are kept on the shelves without making any good use of them. That notwithstanding, one cannot fully admit that some of the plays may not have serious problem. The axiom that a play cannot be a termed play until it is tested on stage still binds as far as I am concerned.

The School of Performing Arts Theatre department is designed for playwrights who are ready to project themselves as leaders of the Ghanaian culture and artists of our time. As a creative department, we work with playwrights who possess an unending voice and who can demonstrate their command of theatre language, fruitful ideas, and thoughtful forms. As far as the School is interested in playwrights who are ready to test their own potential and who want to do so while forming lifelong bonds with a community of fellow artists, we suggest that their works should also be encouraged to reach higher levels.

The School needs to create an environment in which students playwrights will work, with their peers and other theatre makers. This will result in an atmosphere of like-minded endeavor to enable writers to reach a more resonant, more formally inventive and, crucially, more socially perceptive eloquence. Playwrights should be encouraged to keep their eyes on the horizon - to be bold to hold a global view of the world but not to forget to write the particularities of their own local stories. This paper recommends that up and coming playwrights learn the rules and then shatter them, and to engage with their cultural responsibilities as disclosers of truth.

In the same vein, the school authorities should endeavour to remove the treasures from the shelves and work to improve them that our society which is clamoring for good plays to be satisfied.

The School should establish a Festival which will strategically inspire process of testing the plays which hitherto will call for rewriting of plays. Here, the playwright will forge relationships with directors, actors and other dramatic collaborators.

The researcher believes that drama demands the most from playwrights and when the writer's investment of passion, duty driven, joy, and tears end, the works will pay off handsomely one day.

References

- Abdallah, M. Ben (2009) *Culture and Education*, Sub-Saharan Publishers, Legon, Accra
- Appiah-Adjei, D. (2000), *Theatre of Symbols, A manifestation towards the true African Theatre*, Thesis Project
- Ayittey, K, (1990) *Religious Tolerance in Contemporary Ghana; A way Forward*, Thesis Project
- Batse, K. A. (2007) *Nature and Principles of Public Relations*, (2007) GIJ, Accra.
- Carroll W, (1990) *The Singles' Philosopher*, Coda Publications-USA
- Chinua, A. (1959) *Things fall Apart*, Heinemann: New York.
- Chris E. K (2001), *Our Daily Manna*, Liberty Publishing Global Services, Lagos-Nigeria www.webster.edu/~woolfilm/beauvoir.html
- Claudia, S. (1994) *Inspiring Quotations Crossing Time and Culture*. The Stonesong press Inc.
- Etherton, M. (1982) *The Development of African Drama* New York
- Jones J. (2002), *Every Move You Make*, St. Martin's Press, USA New York: J.P. Putnam's Sons.1
- Larry & Nordis C. (1977), *The Christian couple* Bethany Fellowship Inc USA
- Mand. E (1968) *Men of Tomorrow*, Heinemann USA Elliot, K. (1970) *An African School: A record of Experience*. London: Cambridge University Press.
- Millet F.& Bentley G (1973), *The Art of Drama*, Appleton Century Croft Inc. New York
- Obiechina, E. (1975), *Culture, Tradition and Society*, Cambridge University press.
- Sarpong, K. (1974), *Ghana in Retrospect*, Heinemann Publishers
- Simon A. (2009), *Masterclass Seminar*, U.S.A
- Stringer, M. D. (1999). *Rethinking Animism: Thoughts from the Infancy of Our Discipline*. The Journal of the Royal Anthropological Institute, Vol. 5, No. 4

The Poet's Eye Publication in The Pioneer, Between One and Many, Drama is the answer, (2005)

Theodore H, (1963) *Orientation to the Theatre* USA

Thorpe R. (1960), *Theatre in Your head* USA

Tylor E. (1920) *Primitive Culture*. New York: J.P. Putnam's Sons.1.

Warren, L, (1975) *The Theatre of Africa*, New York: J.P. Putnam's Sons. USA

MANAGING INDIGENOUS KNOWLEDGE AMONG TRADITIONAL HISTORIANS OF DAGBON: THE ROLE OF ACADEMIC LIBRARIES IN GHANA

*By Zakariah Abdallah Zablong
and
Florence Dedzoe – Dzokotoe Plockey*

Abstract

Information abounds and is derived from different sources including traditional historians of Dagbon. They are recorders of past and present events; their archival of the oral tradition of Dagbon cannot be overemphasized. It is the duty of academic libraries in Ghana to facilitate the dissemination of knowledge and stimulate cultural activity by making available print and non-print materials to the public. They are to do this by collecting, managing and disseminating this information in order to satisfy users' needs.

This paper looks at the role of traditional historians of Dagban in the society and the responsibility of the academic library in making this rich culture available to the public. Using mainly literature review and an interview with the chief drummer of Kpanvo in Tamale, it was realized that the traditional historians of Dagbon are living libraries or librarians with a lot of information stored in their memories. The living libraries have a life span as such this knowledge is passed on from generation to generation through oral narratives. The paper advocates the incorporation of this knowledge into the academic library system to enrich the curriculum of the university to facilitate teaching and learning, scholarship and also to satisfy the information needs of the public. The Baansi are also known as the traditional historians of Dagban are the focus of this study.

Introduction

In the present era, knowledge has become a key resource (Sveiby, 1997; Davenport and Prusak, 1998). Knowledge is a product of human thought, action and experience. Each culture contains a knowledge base from which its members receive understanding and an interpretation of the world. According to Ngulube (2002), managing knowledge, in general,

and indigenous knowledge, in particular, is an important and valuable input in the management of sustainable development programs. Linden (1991) narrated:

" . . . 1,600 years ago the wisdom of many centuries went up in flames when the great Alexandria Library burned down. Today, with little notice, vast archives of knowledge and expertise are being lost, leaving humanity in danger of losing its past and perhaps endangering its future as well". Linden (1991) was referring to the knowledge stored in the memories of elders, healers, midwives, farmers, fishermen and hunters throughout the world. This knowledge base is unrecorded, and includes: many technologies, arts, ways to farm deserts without irrigations, produce from the rain forest without destroying the delicate ecosystem, and navigate seas using knowledge of current and stars. These ancient cultures had explored the medicinal properties of plants and learned how to farm in mountainous regions without allowing the best soil to be washed away (Linden, 1991 cited by Mchombu, 2004:35).

These pieces of knowledge which have been identified by Linden (1991) are key resources that must be valued, collected, managed and stored by academic libraries for sustainable development and posterity. This study therefore aims at examining the traditional historians of Dagbon and explores how this rich culture could be collected, managed by the academic libraries and stored for posterity. The Baansi are also known as the traditional historians of Dagban are the focus of this study.

Methodology

A qualitative approach was used in this study. This was primarily based on a review of the literature. The authors also had an interview with a chief drummer of Kpanvo who works with the Centre for National Culture, Tamale on March 4, 2011.

Indigenous Knowledge

According to Kargbo (2005), knowledge of the natural world is not only confined to Western science. Human societies across the globe have come out with rich sets of values, experiences and explanations relating to the environment in which they live. These other knowledge systems according to Kargbo (2005) are often referred to as indigenous knowledge. Indigenous knowledge (IK), also known as "local", "traditional" or "rural

people's knowledge," is not easily defined (Rouse, 1999). Ngulube (2002) indicates that scholars do not agree on the preferred definition of indigenous knowledge. There is a consensus that Indigenous Knowledge is experimental, unique and embedded in the head, activities and practices of communities with long histories of close interactions with the natural environment across cultures and geographical spaces (Ellen and Harris, 2002; Grenier, 1998).

According to Nyumba (2006), Indigenous Knowledge is considered the basis for self-sufficiency and self-determination, providing effective alternatives to Western technologies. However, Indigenous Knowledge is not only overlooked but it is also endangered, not well managed, not accessible, and sometimes inaccurate. Those who hold it are sometimes not willing to share it (Nyumba 2006).

Many derogatory labels such as primitive, pagan and ungodly have been given to Indigenous Knowledge. These problems of Indigenous Knowledge arose as a result of the marginalization of indigenous knowledge by our colonial masters. For example, many Africans who were converted to Christianity started to look down on their own cultural heritage. Most of our colonial masters posit the view that there is only science and not cultural science (Ngulube, 2003:22). According to Ngulube (2003), this notion confirms the assertion of Whitehead (1959:179) quoted by Ngulube (2003: 22) that, *The problem with western "scientific" knowledge is that: its methodological procedure is exclusive and intolerant, and rightly so. It fixes attention on definite groups of abstraction, neglects everything else, and elicits every scrap of information and theory which is relevant to what it has retained.*

However the basic foundations of western science like objectivity, reductionism and rational thinking have been challenged for being ethnocentric, anti-ecological and ignorant of cultural dimension of technological development (Kargbo, 2005).

Indigenous Knowledge has been handed down by word of mouth from generation to generation. Sithole (2006) indicated that, Indigenous Knowledge is tacit in nature and is embedded in the practices and experience of its holder. Traditionally, Indigenous

Knowledge is preserved and disseminated through folklore, plays, drama, theatre, taboos, symbols, myths/legends, rituals, dance, proverbs and family histories. For instance, in Dagbana tribe in the Northern region of Ghana call Dagbamba has drummers or lunsi (singular: lunja) have an integral role in the Dagbamba way of life. They commit the genealogy of chiefs and history of families and state to memory. They narrate this history through drumming, singing, recitation and speech (<http://www.wherest I.com/>).

African missionaries of European descent undermined Indigenous Knowledge when they arrived to evangelize Africa. For example, “they banned burial and initiation rites, African marriage rites, medicines, agricultural charms, and observation of taboos in Tanzania” (Illiffe, 1989:227 cited in Ngulube, 2003: 23). Warren (1992) is of the view that the future of Indigenous Knowledge that reflects many generations of experience and problem-solving by many ethnic groups across the globe is uncertain. It is certain that if Indigenous Knowledge is not collected, managed and stored, it will be lost and remains inaccessible to other indigenous systems as well as development workers (Ngulube, 2002; Sithole, 2006).

Kargbo (2006: 73) has identified a number of integrated bodies of knowledge that consist of indigenous knowledge. These include the following:

- Learning system: This is made up of traditional methods of counting and quantifying, indigenous games, approaches to innovation and experimentation and methods of imparting knowledge;
- Control measures: These are traditional laws, taboos, rituals, environmental management, decision making processes, conflict resolution and common property practices;
- Culture: This is exhibited in songs, values, stories, beliefs, secret societies, local languages, dance, music and proverbs;
- Traditional knowledge which comprises of textiles and local craft, building and building materials, indigenous tools and energy conservation;
- Agriculture: This covers traditional knowledge of the seasons for planting and harvesting, land preparation and propagation of plants, seed storage and traditional methods in the use of manure as fertilizers. Others include knowledge of sowing, plant protection methods, pest control measures, food processing and marketing, use of forest plants, soil fertility and improved crop yields, soil conservation practices, fallow methods, soil species, animal

diseases, traditional fodder and forage species, animal breeding and production, classification of animal diseases, water management, conservation, traditional irrigation methods, fresh and salt water fisheries and aquatic resource management. Farmers are able to predict the onset of rain by looking at the temperature fluctuation, changes in leaf color of some trees, shift in the wind direction, clouds formation, seasonal migration of birds and bird songs; and

- Medicine: Traditional medicine covers a wide and heterogeneous field of medicinal practices with traditional healers divided into herbalist, spiritualist, and ritualist. Indigenous people possess knowledge of bone setting, anti-snake venom production, active immunization practices and the treatment of post-traumatic stress disorders.

The distinguishing features of indigenous knowledge are:

- It is acquired through observation and hands- on training;
- It is communicated orally;
- Explanation of the environmental phenomena are spiritual and based on cumulative and collative experience;
- It is holistic, with all elements of matter viewed as interconnected which cannot be understood in isolation;
- It is spiritually inclined with all parts of the natural world infused with spirits; and
- It is at the heart of local people's cultural identity, remaining a viable aspect of their way of life (Kargbo, 2006:73).

Traditional State of Dagban

The traditional state of Dagban covers an area of about eight thousand square miles of Northern Region of Ghana. It lies in Ghana's Savannah woodland, watered by the White Volta and its tributaries to the West and River Oti and its tributaries to the East. It is located between latitude 9 and 10 (See fig. 1). Mahama (2004) indicates that it stretches from Kubalem in the South East in Zabzugu District to Zantani in the Northwest in Tolon - Kumbungu District, a distance of about 200 miles, with width of 100 miles. Data from the 2000 National Population and Housing Census points out that Dagbon has a total population of 945,664, is more than half the 1,820,806 total population of Northern Region. The 2010 population census figure for the Northern Region stands at 2,488,554.



Figure 1. Ghana Map showing its physical features
 (Source: Internet, 2011)

Oppong (1971) describes the Dagban state as the *amalgam of autochthones and an immigrant ruling class*. Dagban is made up of a collection of tribes, including invading Dagbamba and an aboriginal Konkombas, Chakosi (Anufo), Baasari (Chamba), Bimoba, and Zantansi (Oppong 1971). Yendi is the capital of the Dagban state, and other remaining towns are Tamale, the capital town of Northern Region, Karaga, Gushiegu, Zabzugu, Sang,

Savelugu, Nyankpala, Kumbungu, Diyali, Tolon, Nanton, Saboba and Cheriponi (see fig. 2). The people of Dagbon are called Dagbamba (see fig. 3) and the language is Dagbani or Dagbanli from the Gur language of Moshe or Mole Dagbani Sub-group (Oppong, 1971; Mahama, 2004).

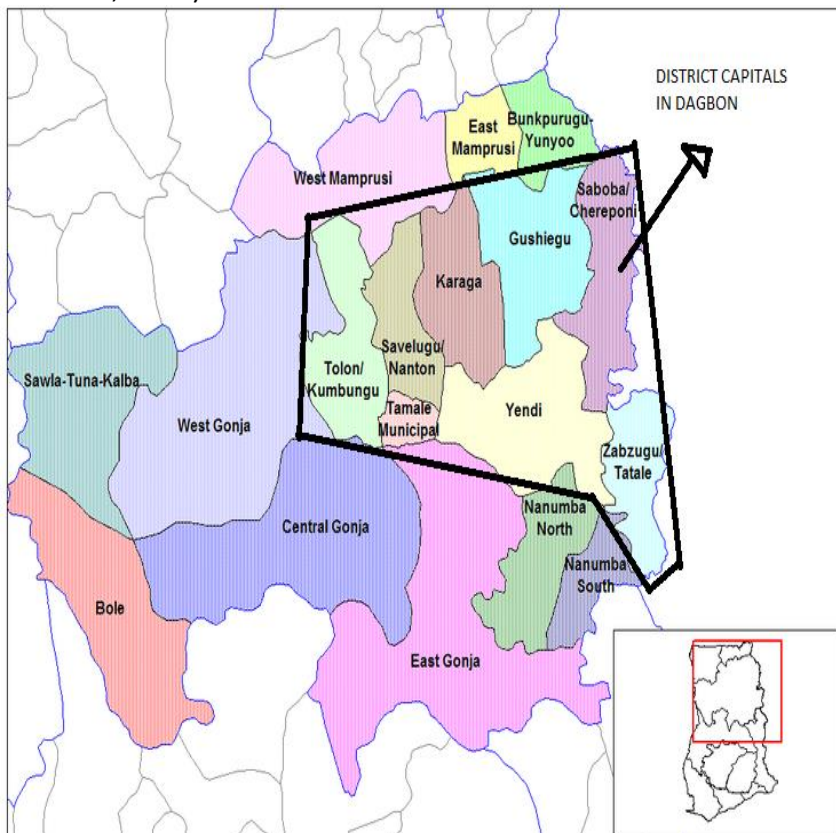


Figure 2 :The people of Dagbon showing its major towns.
 (Source: Internet, 2011)

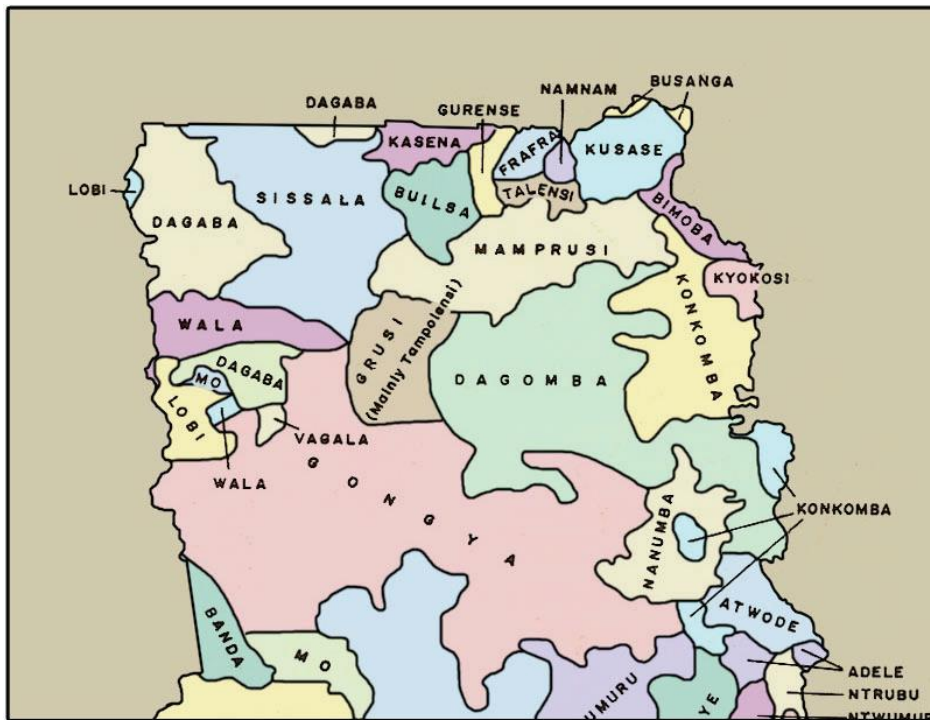


Figure 3 Map of Northern Ghana showing its major tribes.

(Source: Internet, 2011)

They combine patrilineal and matrilineal forms of inheritance but the most prominent one practiced is patrilineal. Economically the people of Dagbon are farmers though some of them have formal education. The main crops farmed are yam, maize, guinea corn, millet, rice, and groundnuts. Dagban and Nanun are the hub of yam cultivation in Ghana. The people also keep livestock, horses, sheep, goats, and cattle. Cattle are considered as the wealth indicator of the people. The more cattle one has the more people consider him as rich. Oppong (1971: 19) quotes educated farmer as saying "Cattle are the only wealth of the Dagbana". Cotton, cashew, Shea-nut tree, dawadawa, baobao and mango are among the cash crop grown in the Dagbon state.

Dagbon folktales are told by the elders for entertainment, particularly to teach the younger generations about life. Spider or “Kpatinariga” stories (known as Ananse stories by the Akans of Ghana) are very popular in Dagban. *Kpatinariga*, as spider is known in Dagban, has numerous stories of his cunning exploits which normally end with spider being caught or exposed. These stories are used to encourage the young to be honest, hardworking, and law-abiding, among others. Other ways of passing on knowledge to the younger generations are by learning, imitation, observation, practice, and through oral history. Dagbamba celebrate five different festivals which are spread out in a year. Each of the festivals is different from the other. These festivals are *Bugum* popularly called the fire festival, *Damba* the dancing festival, *Kpini* guinea- fowl festival, *Konyuri Chugu* Eid al Fitr (end of Ramadan) and *Chimsi Chugu* Ram festival.

Majority of the people are Muslims. The invasion of Muslim Wangara traders in the Dagban states took place before the seventeenth century. By the beginning of the eighteen century, the king had been converted to Islam. However, the main factor that accounted for the increased number of converts to Islam was the high prestige placed on Muslim insignia, clothes, names, rituals and learning (Oppong, 1971). About seventy-five percent of the people profess the Muslim faith, and these people live in the urban centres. Christianity and traditional religion constitute the minor religions.

Migration is prevalent in the Dagban state. The incidence of out-migration to Southern Ghana is high among the economically active population. Most of the girls who migrate to the south engage in street vending, head porters (kayayo) and chop bar waiting.

Dagbamba were traditionalists before the advent of Islam and Christianity and believed in “Naawuni” or the Supreme Deity (that is, “God”). Other titles for the Supreme Deity are *Kpen–Lana*, (Owner of Power), *Natital Lana*, (Owner of authority), *Zugu –Saanitnlala* (Owner of heaven and earth), *Yaakam Lana* (Owner of all authority). In everything Dagbamba do, they regularly seek the help of Naawuni. For example, before a diviner practices his trade, he asks Naawuni to aid him. Even the herbalist will first seek Naawuni’s involvement in finding cure for the sick patient. Some of the sayings in Dagbanli in acknowledgement of God are;

- I. Naawuni ni song – May God help you
- II. Naawuni ni ti saha – May God grant you success
- III. Naawuni kusagi- God forbid
- IV. Naawuni ni ti shie – May God ensure your safe arrival

Mahama (2004:179) accounts that, before the royal historians of Dagban begin their account of the great deeds of former Yaa-Nanima, they recite the attributes of God and what God alone can do. Below is the recitation:

It is only god who can make a prince of one country a slave of another country.

It is only God who can make a man with ten wives a bachelor.

It is the only God who can turn the “have into the have-not” and the “have not into the have”

Whosoever says God is not the King let him identify the good side and bad side of a single strip (locally woven) cloth.

If it is not God, who is the king who can do that? (Mahama, 2004:179).

Dagbamba also believe in smaller gods and that these gods carry messages from people to God Almighty. These gods may be found in different places and in different forms. It is believed that there are three types of smaller gods: individual, family and community deities respectively, (Mahama 2004). A deity of an individual may end with the individual after his death or it may grow to become a family deity. These deities are usually in the form of an object, that is an animal, a reptile or a spirit and they are sometimes called *bugudugu* or *buguli*. The head of the family takes care of the family deity and performs the necessary sacrifices on behalf of the family. The next is a community deity which belongs to the members of the community or village and they are known as *buguli*. They are in the form of animals, reptiles, birds, stones, grove, streams, rivers, spirits, or thunder.

The *Tindanba*, the fetish priests are in charge of the community deities. They perform the necessary rituals and sacrifices, which ensure the prosperity of the land and the people, crops and livestock. Dagban has a number of community deities and they include *Jaagbo* in *Tolon*, *Tambo* in *Sang*, *Kpala* in *Galwei*, *Salaa* in *Gushiegu*, *Kpung* in *Pong – Tamale*

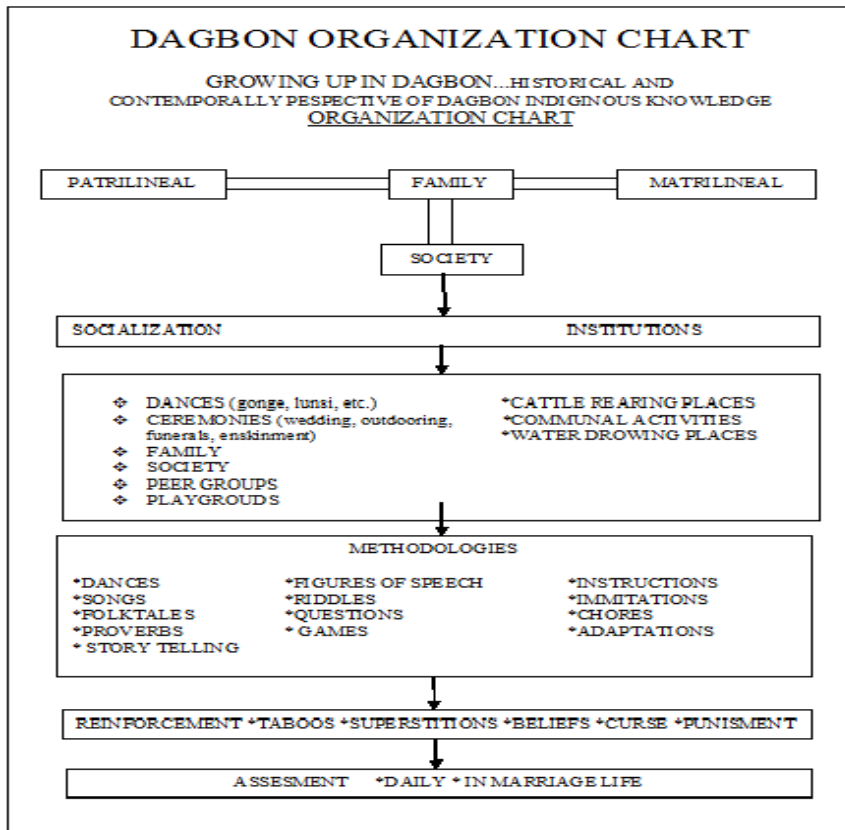
(Mahama, 2004:180). An interview with a Dagbamba native by Oppong (1971) in Tamale indicates that a typical Dagbana will fear the wrath of the deity of his village more than that of God. There was a case of a man who was asked to swear by God and he did it so readily and easily. When asked to swear by “Jaagbo” he declined to do so.

A Dagbamba man/woman also believes in his ancestors. Miller and Boyne (2008) indicate that the consultation with ancestral spirits often results in rituals that include pouring of libation and the sacrifices of animals. The people of Dagbon are also interested in finding out answers to some life questions and the will and wish of God. To the Dagbamba, diviners and soothsayers have answers to all of life’s questions. They again believe in charms in the form of amulets, waist-bands, or armour which they keep for all sorts of uses to attract wealth, expel evil forces, and to bring good luck and many others.

Organizational Structure of the Dagbon Indigenous Knowledge Systems

The people of Dagbon had a well-established form of Indigenous Knowledge Systems. Their Indigenous Knowledge Systems had a well-set organizational structure, which had a family as its starting point and then society. The Dagbamba had its socialization agents such as music and dance, ceremonies which include wedding, outdooring/naming, festivals, funerals and enskinment. Society was basically in groups as follows: The aged/royals/title holders, the middle aged (men and women), the young ones and women-without regards to age.

Figure4 :Dagbon organizational chart.



(Source: Adapted from Banda, 2004)

Its methodologies included songs, folktales, proverbs, riddles, figures of speech and oral literature. In addition, imitation, play and participation in adult activities such as agriculture, flooding, cattle rearing and housekeeping were also important.

Political Power and Social Class

Dagban has a well-defined system of chieftaincy. The kingdom is divided and subdivided into a number of hierarchically ranked chieftdom or divisions, each composed of a number of

villages and political units. A royal chiefdom is held by the royal chiefs, sons or grandson of the previous holders or kings. Others are held by commoners loyal to the king appointed by him.

According to Mahama (2004), Dagbamba society is divided into identifiable social classes. These classes are; *Nabihi* (Persons of the royal blood), *Kpamba* (the Nobility), *Worizohanima* (the Equestrian Order), *Namogola* (the elders who were formerly eunuchs), *Afanima* (the Muslims), *Kambonsi* or *Sapashinnima* (the warrior class), *Wanzama* (the barbers), *Tindanba* (the traditional priests) *Tarimba* or *Dagbandabba* (the commoners), *Nakshinima* (the butchers), *Machelenima* (the blacksmiths). The *Nabihi-Kpamba* and *worizohanima* have the power to appoint sub- chiefs and title holders.

One major social class within the Dagbon traditional setup is the *Baansi*, which consists of the eulogist and drummers.

Traditional Historians of Dagban

The history of the Dagbamba people is based on oral tradition, with drummers as professional historians. Opong (1971) is of the view that the drummers (*Baansi*) are the court historians and musicians. They are recorders of historical and present events. This means that the history of the Dagban nation has been kept by the drummers, who recount it at important ceremonies such as rituals concerning royals including those performed at installation, naming, and funeral ceremonies, and during festivals. Salifu (2008) echoes Opong (1971) by emphasizing that the drummers act as family historians, royal advisors, cultural specialists, and entertainers. In the view of Chista and Abdullahi (2010) they are “walking librarians’.

As far back as 1930, a conference of the chiefs of Dagban was held in Yendi between 21st to 29th November to enquire into and record the constitution of Dagbon. The conference was attended by the Acting Chief Commissioner of the Northern Territories and a large gathering of Africans and Europeans. The third item on the agenda of this conference was “*History of the growth of Dagban and its ruling dynasty from as far back as it was possible to go up to the present time*”. The District Commissioner made a short introductory speech, explaining

how the history of Dagban has been preserved through the medium of the drum chant, which was solemnly and liturgically recited from time to time. This was demonstrated as a section of the drum history was chanted, punctuated with drums beaten together to mark the different periods and passages of recitals (Constitution of State of Dagbon, 1930:1, 3). These narratives have been shown to be founded upon facts (Salifu, 2008). Thus the drummers act as a bridge between the past, present and the future generations. Their importance in the survival of the oral culture of Dagban cannot be overemphasized.

Mahama (2004) emphasized that the history of Dagbon is firmly locked up in the minds of the drummers. Everything from Tohazie, the wandering Red Hunter, to Na Gbewaa, the founding father of ancient Dagban (i.e. Mamprugu, Dagbon and Nanung), from Na Nyagsi to Na Luro, and from Na Zangina, the wise King, to Na Andani II, the last Ya-Na before the advent of the white man to Dagban, is all recorded in the mind of the Dagbamba drummers.

Salifu (2008:30) stated that many drummers have aptly defined their roles in performance, as reported by Belcher (1999: 8) who quotes the griot Mamadou Kouaté, from Djibril Tamssir's Niane's *Sundiata*,

... We are vessels of speech, we are the repositories which Harbor secrets many centuries old. The art of eloquence has no secrets for us; Without us the names of kings would vanish into oblivion, we are the memory of mankind; by the spoken word we bring to life the deeds and exploits of kings for younger generations (1998, 8).

Again Salifu (2008:31) reports that at an evening of epic poetry the luŋa Issah Zchi of Yendi said,

*We speak of events that have come to pass.
The fact is an event that has not occurred we do not even know it.
My father has asked that I publicize what the world hides.
My father told me that if a thing happens once, I should announce it ten times; there is no problem about that.
But what has not happened, I should never say it has.*

It is an undisputable fact that the drummers are so knowledgeable in the Dagbon history that if this rich oral history is not recorded it may be endangered. This supports an old English proverb: "When a knowledgeable person dies, a whole library disappears."

How Traditional Historians of Dagban Manage their Indigenous Knowledge

This topic is going to be considered within the framework of some guided principles of analogical thinking and considerations based on some leading questions. It is so because of the perception associated with Indigenous Knowledge. The assertions that Indigenous Knowledge is not only overlooked but it is also endangered, not well managed, not accessible, and sometimes inaccurate and that those who hold it are sometimes not willing to share it are not wholly true to a larger extent. The custodians of Indigenous Knowledge have very good reasons for trying to hide most of the secrets behind the dissemination of Indigenous Knowledge. Some of the reasons include protecting their prestige of inherited Indigenous Knowledge, preserving the cultural elements by mythical concepts and allowing the new generation to grow within the fear of the unknown so that by the time they grow they are inducted into a tradition they have helped to nurture and can no longer leave it or go back from what they contributed to establish. Salifu (2008) acknowledges how closely, or deeply one can delve into this genre is dependent upon the rules laid down at the chief's palace, or by the taboo that surrounds the verbal process. For example, certain animal sacrifices may be needed at some points before certain bits of information may be divulged.

Now let us look at some of the guiding questions about Indigenous Knowledge and how they were managed: Why was it necessary to protect the indigenous knowledge which otherwise means managing Indigenous Knowledge? In which ways were these Indigenous Knowledge managed?

Why was it Necessary to Protect and Manage Indigenous Knowledge?

It is necessary to protect and manage Indigenous Knowledge because "with little notice, vast archives of knowledge and expertise is being lost, leaving humanity in danger of losing its past and perhaps endangering its future as well" (Liden, 1999). From this bitter experience of human history all tribes saw the need to protect, preserve and mystify their Indigenous Knowledge for fear of these threats. A typical example is the 1994 northern

ethnic conflict that swept through Northern Region of Ghana involving almost all the northern tribes such as the Konkombas, Nanumbas, Dagbamba, Bimobas and Gonjas. Most valuable properties and historical relics were burnt to ashes and looted and many people lost their lives.

In Which Ways are Indigenous Knowledge Managed in Dagban?

There are several ways by which Indigenous Knowledge is managed in Dagbon. It is imbedded in all social activities such as winnowing grains, washing, communal farming session, war time, funeral, praise singing, festivals, puberty rites, enskinment, rituals and initiation ceremonies. Dagban folktales are told by the elders for entertainment, particularly to teach the younger generations about life. Other ways of passing on knowledge to the younger generations are by learning, imitation, observation, practice and through history.

Dagbamba celebrate five different festivals which are spread out in a year. Each of the festivals is different from each other. These festivals are *Bungu* popularly called the fire festival, *Damba*, *Kpini*, *KonyuriChugu* and *ChimsiChugu*. At each festival celebration, there is a musical dance ensemble at various places across the breadth and length of the Dagban Kingdom. At almost all the places, the drummers narrate, recall historical events, important scenarios, heroic events and titles of the past chiefs or kings and bitter experiences of the past events. By these acts the public is updated as to the history of the people. Indigenous Knowledge is passed on from generation to generation. These events occur five times within a year. However, Oppong (1971) posits that this tradition is managed and kept intact by sanctions and taboos against any drummer from reciting the whole history at any one time. When the need arises sacrifices must be performed when long portions of the oral history are to be performed. It is believed that sickness or death will befall on any drummer who recites too much of this history to outsiders.

The Role of Academic Libraries in the Management of Indigenous Knowledge of Dagbon Traditional Histotrians

The development of the human society has been based on the efficiency of the information exchange process among its members. This process involves collection, organization, preservation and dissemination of information. The process of recording information and

dissemination of information through written and printed media gave birth to the concept of the library (Weerasooviy, 1997 in Sithole 2006).

The development of libraries dates back to 2700 BC. The Sumerians had established private and government libraries for preserving their varied hieroglyphic writings. Colonial powers introduced libraries to Africa. These were developed according to the Western model of libraries and librarianship where knowledge and culture were primarily transmitted through print media, and now extensively through the electronic means, a reflection of colonial interest. Against the backdrop of oral tradition that predominates in African culture this approach leaves out the vast majority of the rural population who are generally unable to read and write and unaccustomed to print and have limited or no access to electronic media. About fifty years after the end of colonialism in Africa, and in particular Ghana, the transmission of knowledge and culture in rural communities continues to be predominantly oral (word of mouth, proverbs, etc.). However, African librarians have failed to address this in their collections and services (Nyana, 2009).

The attention society gives to information and knowledge is rising. People's demand for information and knowledge is increasing, especially indigenous knowledge. Development projects cannot offer sustainable solutions to local problems without using local knowledge (Warren, 1991:2). To ignore people's knowledge is almost to ensure failure in development. The conventional function of libraries is to collect, process, store, disseminate and utilize information to provide service to the user community. However, libraries face innumerable challenges in nurturing and managing indigenous knowledge because it is tacit in nature and embedded in the mind of its holder.

The academic library has been described as the heart of the academic institution. And academic institutions are created to satisfy specific or general educational needs of a nation through teaching, learning, research and dissemination of information or knowledge. Academic libraries are partners in fulfilling the educational objectives of the academic institutions and these objectives include the advancement of knowledge through research, dissemination of knowledge through teaching, and service to the community. This means that academic libraries have their place in society and they have a responsibility to society.

Kargbo (2006) believes that libraries are agents of society charged with the responsibility to collect, organize, distribute, and stimulate knowledge. Libraries are also to ensure the spread of knowledge, education and culture to all groups of people in the society in relation to their cultural, economic and social needs. They are to provide books and non-books materials including indigenous knowledge for the educational, informational and cultural activities in society. These activities according to Kargbo (2006) will encourage people to read and have access to other information format including indigenous knowledge.

Research and publication are highly regarded in academic circles throughout the world. And it is considered as the measure of academic achievement. However, some library practitioners, as creators of information, will prefer to be armchair librarians where they will sit comfortably waiting to arrange books and documents on the shelves. Library practitioners must develop service in anticipation of users' needs. They need to actively seek information by doing a lot of research especially on Africa Indigenous Knowledge. Unfortunately those who conduct research concentrate attention on theories especially from the western world. Coombs and Ahmed (1974) in Alemna (1996) buttress this point by advocating the need for research on the identification of indigenous learning systems. They assert that these systems are usually ignored by western-oriented educators because they do not fit their ideas of education and training. It is important for the academic libraries to recognize the role of traditional sources of learning and education – informal and non-formal. To quote Salifu (2008),

The Dagbamba constitutes the largest ethnic group in Northern Ghana and they have a very rich oral tradition. This pool of 'raw', 'untapped' literature is pleading to be exploited; yet scholars have somehow so far failed to heed the plea...Good art such as this should be documented, so that those not in its immediate environment can access it too.

It is therefore the duty of the academic libraries to make this rich tradition accessible to the public by researching into it and making them available in the library.

Differences, Synergies, and Complementarities between Academic Libraries and Traditional Historians of Dagban

The traditional historians of Dagban are often referred to as the *lunsi* (drummers) or 'walking librarians.' Like an academic library system, both are storehouses of knowledge. Whereas the latter is a building containing print and electronic materials, the former are human beings who commit knowledge of the community into memory. Drumming is for male only but the term drummers refer to both male and female while librarianship is open to both male and female.

Knowledge Acquisition

Academic library systems acquire their materials through purchases, donations, gifts, legal deposits in some few cases, loans, and knowledge sharing. The traditional historians of Dagban acquire their knowledge through oral transmission from one generation to the other. This knowledge is acquired when they accompany the chiefs to meetings, through apprenticeship, storytelling and other ceremonies such as funerals, outdoorings and marriages.

Training

Training to become a librarian is first by choice. The training process is both formal and informal. At the moment in Ghana, the University of Ghana, Legon is the institution that trains librarians. This training ranges from Diploma to PhD level. The informal training takes the form of seminars, workshops, conferences, meetings, symposia that are organized by institutions, professional associations, libraries etc.

Becoming a drummer in Dagban is not by choice but by lineage. According to Opong (1971) the role of drummers' in Dagban is placed in Nadel's category of 'recruitment role'. This means that a drummer's son is obliged to take up the vocation and the daughter must give a son to represent her. The one who is to represent the mother is chosen through divination. Training to become a drummer requires long period of patience and practice. It usually takes between two to ten years depending on the ability of the individual to absorb whatever is being taught. This training starts as early as six years when they listen and

follow the elders to play at functions such as funerals, festivals and naming ceremonies (see fig. 5).



Fig.5. Young children under training (Source: Fieldwork 2011).

When we asked Yahaya Ziblim, 'Kpanvo Lun-naa' (chief drummer) of Kpanvo how he learnt the trade, he replied:

As early as two I was given immature drum where I learnt how to drum. Then at about age ten, I and others gathered around the compound without teacher every evening after supper. We were taught the appellations of Dagban kings and we recited them, starting from our family, the overlord of Dagbon, extending it to other kings till we were able to commit them to memory. This went on for some time, while I followed others to social gatherings till I became a master of my own and was appointed "Lun-naa" that is the chief drummer.

Currently, he has a lot of drummers under him by the virtue of his status as a chief drummer. He also works with the Centre for National Culture at Tamale. Even though he is illiterate, his Supervisor at the Centre considers him as a professor in his own right.

According to Nyana (2009) the '*walking librarians*,' that is, the traditional historians of Dagban, are modern day moving encyclopedia. Academic libraries in Ghana should be able to identify such resourceful and important people so that they can be invited to share their knowledge and skills with library patrons. This is very important since in Africa and in particular Ghana, the transmission of oral culture has been the anchor for sustaining,

perpetuating and disseminating information; and it also helps to sustain the collective memory of society from generation to generation (Collence, and Ismail, 2010). Academic libraries should debunk the myth that knowledge only exists in books or in brick-and-mortar edifices like modern libraries. Libraries are defined as “repositories of knowledge” and these traditional drummers could also be considered the same since they have a vast pool of knowledge to be tapped. Oral transmission, can take the form of group discussions, workshops, person-to-person interaction, and storytelling. For example, the traditional historian could be invited as a resource person to give a talk or have discussion with users of the library.

Academic libraries in Africa and Ghana can enhance oral traditions by carefully selecting technologies like radio and audio-visual equipment that can be used to produce materials that are sustainable and compatible with the oral tradition. Such materials could be used to provide relevant information on agriculture or aquaculture, and related information on marketing and other skills relevant to rural communities where farming or fishing is a way of life (Nyana, 2009). There is the need for academic library staff to document this rich culture of the drummers. This exercise of documentation must be done according to the rules and regulations of the community and also in collaboration with the drummers.

According to Collence and Abdullahi (2010), training of library professionals must not only be based on western theories but should integrate indigenous knowledge and western knowledge so that library professionals can comprehend the complementary nature of the two as useful resources in tackling the problems of contemporary society. This calls for the redefinition of education so that libraries through the use of community profiles can make or create room for experts in oral culture to come and share their experiences with readers. This will help to demystify the myth that professors are only found in universities: oral communities also are fertile grounds for philosophers.

Conclusion

Oral communities are losing their ‘living libraries’ and if nothing is done to manage this indigenous knowledge, the traditional drummers’ possession of it may be distorted or lost. The traditional historians of Dagban are memories of mankind; they bring to life the deeds

and exploits of kings to younger generations; and their archival of oral tradition of Dagban and the nation as a whole cannot be overemphasized. The life span of these libraries (drummers) is in danger because the most talented and experienced drummers, as well as chief drummers, are gradually dying (Zablong, 2010). It is the duty of academic libraries and librarians who are charged with the responsibility of collecting, managing and disseminating information that are available in different sources, to research and make this information available to academic scholars and the entire society as a whole.

References

- Banda, D. (2008). Education for all (EFA) and the African indigenous knowledge systems (AIKs): the case of the Chewa people of Zambia. Nottingham: University of Nottingham.
- Combs, P. H, & Ahmed, M. (1974). Attacking rural poverty. Baltimore: Hopkin Press.
- Chista, C. T & Abdullahi, T (2010). 'The challenges and opportunities of preparing LIS students for orally based communities'. Paper presented at World library and information congress: 76th IFLA general conference and assembly, Gothenburg, Sweden.
- Ellen, R. & Harris, H. (2000). Introduction. In R. Ellen (Ed.), *Indigenous environmental knowledge and transformations: critical anthropological perspectives*. (pp.1-29). Amsterdam: Harwood Academic Publishers.
- Davenport, T. H., and L Prusak (1998). Working knowledge: how organizations manage what you know. Boston: Harvard Business school press, 32-43.
- Grenier, L. (1998). Working with indigenous knowledge: a guide for researchers (Adobe Digital Edition Version),

- Illife, J. (1989). A modern history of Tanganyika. Cambridge: Cambridge University Press
- Kargbo, J. A. (2005). Managing indigenous knowledge: what role for public librarians in Sierra Leone. *The International Information & Library Review*, 37, 199 - 207.
- Kargbo, J. A. (2006). Indigenous knowledge and library work in Sierra Leone. *Journal of Librarianship and Information Studies*, 38(2), 71-78.
- Linden, E. "Lost tribes, lost knowledge." 1991: 44-56. Print.
- Mchombu, J. K. (2004). Sharing knowledge for community development and transformation: a handbook. Canada: Oxfam. Retrieved from <http://www.oxfam.ca/news-and-publications-reports/sharing-knowledge-handbook-2/file>
- Mahama, I(2004). History and traditions of Dagbon. (pp. 1-206). Tamale: GILLBT.
- Millier, D, & Bonye, S. Z. (2008). Northern Ghana and the empathic learning and action framework. In D. Millar, A. A. Apusigah & C. Boonzaaijer (Eds.), *Endogenous Development in Africa: Towards a systematization of experiences* (pp. 55-74). Leusden: COMPAS.
- Ngulube, P. (2002). Strategies for managing and preserving indigenous knowledge in the Knowledge Management era. Paper presented at Proceedings of the 15th standing conference of Eastern, Central and Southern African library and information associations
- Ngulube, P. (2003). Using the SECI knowledge management model and other tools to communicate and manage tacit indigenous knowledge. *Innovation*, 27.
- Nyana, S. A. (2009). Creating a library system that serves the needs of rural communities in Africa South of the Sahara. *The Journal of Pan Africa Studies*, 3(1),

- Nyumba, J. B. (2006). The role of the library in promoting the application of indigenous Knowledge in development project. Proceedings of the World library and information congress. 72nd ifla general conference and council 20 - 24 august Seoul
- Opong, C. (1973). Growing up in Dagbon. (pp. i-77).Legon: Ghana Publishing Corporation Accra-Tema..
- Rouse, J. (1999). Global dissemination of indigenous knowledge: contradictions or the way forward?
- Salifu, A. (2008). Names that prick: royal praise names in Dagbon, Northern Ghana (Doctoral dissertation).
- Sithole, J. (2006). The challenges faced by African libraries and information centres in documenting and preserving indigenous knowledge. Paper presented at 72nd IFLA general conference and council, Seoul, Korea. Retrieved from <http://www.ifla.org/iv/ifla72/index>.
- Sveiby, K. E. (1997). The new organizational world. San Francisco: Berret - Koehler.
- The constitution of the state of Dagbon (1930). In Conference of Dagbon(Dagomba) chiefs (pp. 1-64). Tamale: Weersooriya, W. A. (1997). Philosophical perspectives of library and information science thought and its evolution and the changing role of future library and information professional. Library science with slant to documentation and information science, 34(4).
- Zablong, Z. A. (2010). Linsi (Drummers) of Dagban: Tradition and Change. Institute of African Studies. Research Review Supplement 21. University of Ghana, Legon.

Towards a More Inclusive Dance Education: A Multicultural Approach to Teaching Dance at York University, Canada

Modesto Amegago, Ph. D.

Associate Professor,

York University, Faculty of Fine Arts, Dance Department,
4700 Keele Street, 301 Accolade East Building,
Toronto, Ontario, Canada. M3J 1P3.

Visiting Professor/Scholar, University of Ghana, School of Performing Arts, Legon, Accra.

Abstract

This paper reflects on a multicultural approach to redesigning and teaching the FA/DANC 3330: Canadian Dance Mosaic course at York University, Toronto, Ontario, Canada from 2005 to 2008. The introduction reviews the definitions, scope and phases of multiculturalism in Canada. The paper reviews the process of diversifying the York University, Dance Department's curricula and programs and the author's approach to redesigning and teaching the Canadian Dance Mosaic Course; challenges encountered and benefits derived from the process, followed by suggestions and conclusion.

Introduction

Many cultures have existed in Canada for many years. The original inhabitants of the country are the Aboriginal Canadians or First Nations of various groupings. Later, the French and English came to settle in the provinces of Quebec and Ontario respectively from the early 17th century (although their exploration of Canada began in the late 15 century and early 16th century). These groups were followed by migrants from Western, Eastern and Southern Europe; Asia, Africa and Latin America (Gosh, 1996, p. 17). In view of the various cultures that continue to emigrate and settle in Canada, the country adopted a policy of multiculturalism. The official recognition of the policy of multiculturalism began with the policy of bilingualism as announced by Prime Minister, Pierre Trudeau in 1971 (Gosh, 17). This policy had established English and French as the two official languages of Canada.

Defining Multiculturalism

Multiculturalism is defined in various ways. For example, Howard Palmer (1975) defines Canadian multiculturalism as the means by which to protect and promote diversity within the context of Canadian citizenship and political/economic integration in Canadian society (cited in Fleras and Elliot, 1992, p. 21-22). Fleras and Elliot define multiculturalism as a process for accommodating diversity; and as an official doctrine and corresponding set of policies and practices in which ethno-cultural differences are formally promoted and incorporated as an integral component of the political, social and symbolic order (and for promoting social equality, social integration and national unity) (Fleras & Elliot, 1992, p. 22; 1996, p. 325).

Multiculturalism may be interpreted as an empirical fact, an ideology, and a policy. For example, multiculturalism as an empirical fact is based on the evidence that almost all countries are made up of racial, ethnic and gender groups that continue to defend their own identities (but are also anxious to enjoy the benefits of full societal involvement). Multiculturalism as an ideology is a normative statement of how things ought to be, or how a society should be organized. Such an ideology is modeled on liberal virtues of freedom, tolerance and respect for cultural differences, based on the assumption that minority cultures can constitute living or lived-in realities that impart meaning and security to adherents in times of stress or social change. This ideology allows individuals to associate themselves with any ethno-cultural tradition of their choice without fear of penalty as long as this affiliation does not violate the laws, or interfere with the rights of others (Fleras and Elliot, 1996, pp. 326-327).

Multiculturalism as a policy consists of specific government initiatives to transform multicultural ideals into practice thereby validating the legitimacy of cultural diversity at cultural, political, economic and social levels (Fleras & Elliot, p. 328).

The Canadian policy of multiculturalism aims at assisting all cultural groups to develop the capacity to grow and contribute to Canada. It further aims at helping minority groups to overcome cultural barriers, to participate fully in Canadian society, promoting inter-group relations and providing facilities to minority groups for language learning (Gosh, p. 17).

Multiculturalism is a radical shift from the previous practices in which the immigrants or minority cultures were assimilated into the dominant culture.

Phases of Multiculturalism

The Canadian multiculturalism began with the observance of multicultural days, which tended to showcase the so-called exotic elements of ethnic cultures (arts; music, dance, visual arts and storytelling) (Gosh, 18). This phase was followed by attempts by some heads of institutions in some Canadian provinces to include other experiences or knowledge such as language of minority groups from Asia, Africa and Latin America in their school curricula, and the hiring of minority instructors/faculty to teach these experiences in such institutions. These measures were aimed at developing a sense of identity and positive self-concept in ethnic minority students (Gosh, 18). Despite this shift, minority ethnic students continued to be marginalized and discriminated against in the school system since the curriculum was still dominated by Eurocentric knowledge. This phase was also followed by the introduction of equity and equal opportunity programs, aimed at integrating minority groups into the dominant framework and creating a just (harmonious) society (Gosh, 18).

The next phase of multiculturalism involved attempts to broaden the knowledge base of the schools by incorporating into the school curriculum, world views different from traditional Eurocentric male middle class perspectives. Another trend of multiculturalism which is referred to as anti-racist education, is based on critical pedagogy (as espoused by some educators in the UK), and is aimed at removing discriminating barriers that hinder minority students' performance in the school system, to enable them to improve upon their performance (Fleras & Elliot, 18). This policy was limited to a few provinces and urban areas in Canada.

Multiculturalism at York University, Canada

In line with the Canadian policy of multiculturalism, some institutions such as York University and the University of Toronto have engaged in the process of diversifying their programs through the inclusion of some knowledge or experiences of certain minority groups in their programs as well as admitting students of diverse cultural backgrounds. In particular, the Dance Department of York University began its curriculum reform process

through the inclusion of selected topics and dance forms of minority cultures into their curriculum/syllabi and through invitation of guest artists to share with students and faculty members some dance forms of the minority cultures as well as admitting some minority students into their programs. This curriculum reform process later involved the development of world dance/music courses such as Canadian Dance Mosaic, First Nations' Dance, East Indian Dance, Korean Dance, Chinese Dance, Japanese Dance, West African Dance/Music, African-American Dance: Jazz, Hip-hop, Afro-Cuban Dance, Afro-Brazilian Dance and Philippines Dance. Some of these courses are offered on short term or sessional basis while others are offered annually or bi-annually; they have been taught by some of the existing faculty members in collaboration with graduate teaching assistants, guest instructors, sessional instructors, part-time instructors and newly hired full-time faculty members.

The FA/DANC: 3330: Canadian Dance Mosaic was initially designed by Professor Nina De Shane, an expert on Canadian First Nations dance (now Professor Emerita). The course served as an antecedent to many of the World dance courses of the Dance Department of York University. It was offered under the Name: FA/DANC 3330.3.00: Canadian Dance Mosaic, from the academic year 2003 to 2013. The course aimed at including the dance forms of diverse (minority cultures) that formed part of the Canadian multicultural society into the curriculum, and to examine dance as a human phenomenon that both reflects and shapes culture.

Redesigning Canadian Dance Mosaic Course

In redesigning the Canadian Dance Mosaic, the instructor (the author) was guided by his predecessor Professor Selma Odom (now Professor Emerita). He considered the diversity of the York University students' population, the demography of the city of Toronto, the Canadian policy of multiculturalism, aims and objectives of the course and the previous enrolments. He also reviewed the nature and functions of dance in world cultures; its integration with music, drama, visual arts and relevant cultural practices, and its socio-historical and cultural functions and meanings. The instructor reflected on his own position and expertise, and that of his teaching assistants and guest artists. He considered the available teaching resources, classroom setting and the duration of the learning period. The

course was continuously redesigned throughout the teaching period (2005-2008) to accommodate news students, learning styles and students' feedbacks.

Course Learning Objectives

The Canadian Dance Mosaic was redesigned to provide opportunities for students from diverse cultures to experience dance from cultures that constitute the Canadian multicultural society, introduce students to the history and phases of multiculturalism in Canada and issues of cultural representation and the role of dance in cultures. It aimed to integrate theory and practice. Its theoretical components/topics include the definition of dance from cross cultural perspectives, humanities and dance, comparative approaches to dance studies, historical and cultural functions of dance, dance and identity, labeling and categorisation of dance (such as primitive or traditional versus classical, art versus non arts, issues of authenticity, ethnocentrism, stereotypes and prejudice) and modes of transmitting, documenting and disseminating dance knowledge across cultures. The studio/practical component of the course was redesigned to complement the theory; it drew from dances of the First Nations-Canadian, African-Canadian, Latin-American-Canadian, Asian-Canadian, European-Canadian cultures and Australian-Canadian cultures.

Requirements for the Canadian Dance Mosaic Course

The 3330 Canadian Dance Mosaic course had no standard pre-requisite although participation in community and other world dance forms would be an advantage. Students were required to attend all classes and complete weekly readings, and summarize their responses to the readings by stating issues that relate to their own cultural/experiences and issues they agree or disagree, and issues they would like to critique or comment on, for class discussion, as a way of sharing their views and feelings thoughts and experiences with peers. Students working individually or in pairs were required to prepare a dance collage that would serve as a miniature representation of the Canadian dance mosaic, using poster cards, photographs, or images of selected cultural dance forms and labeling them with short descriptions of the historical and cultural contexts of the dances and present them to the class. Students were also required to complete about two quizzes during the semester to demonstrate their understanding of the topics/concepts covered in class. Each student was expected to observe a cultural dance performance in any of the communities in the greater

Toronto area or in any other Canadian community and write a three-page report that should include the date of the performance, the name of the performing group, performance setting, occasion for the performance, description of themes or ideas, dance movements and music, the contribution of the performance to the event and their own response, comments and impressions about the performance.

Students were further required to research (as individuals or in groups of two) any dance/musical forms through participating in and observing communities or studios performances, interviewing, reviewing literature and audiovisual materials in libraries and websites, and to document their findings in the form of academic essays, ethnographic reports, scrap books, lesson plans, workshop or course proposals, Video, DVD or Film or documentary scripts, or audiovisual documentation. Students were encouraged to choose from topics, such as, the historical developments of a particular dance form, the cultural functions and meanings of dance, performance processes and modes of preserving and transmitting dance. They were also required to present highlights of their projects in class (using video clips, handouts, practical demonstration, music, costumes, stage properties to enhance the projects). In addition, students were expected to participate in all studio sessions, learn any dance forms of their choice (in small groups of four-six), rehearse them and share them with the class through performance and teaching on the assigned dates.

Learning Outcomes

The Canadian Dance Mosaic was redesigned with the hope that by the end of the learning period, students will:

- understand the history and phases of multiculturalism in Canada and the issues of cultural representation.
- broaden their knowledge of the functions and meanings of dance across cultures.
- acquire skills in performing dance forms of diverse/world cultures.
- develop respect, appreciation and tolerance for diverse dance forms and cultures.
- acquire analytical, evaluative and critical skills relating to multicultural dance forms.
- exhibit their knowledge and skills in class discussions, studio performances and written assignments.

- demonstrate their ability to apply this knowledge and skills to their future education, research and careers.

Educational Philosophy

In teaching the Canadian Dance Mosaic course, the instructor drew from the liberal educational philosophy, which views contemporary societies as interconnected and inhabited by fairly homogeneous and heterogeneous groups of people; knowledge as socially constructed; school as an agent of society; a teacher as a facilitator and a senior learner and students as co-mediators in the learning process. He also drew from the educational philosophy of critical pedagogy, which aims at addressing systemic barriers that hinder minority students' performance in the dominant educational system. The instructor also reflected on the various modes of knowing, such as participatory or practical, interactive, oral, aural, visual, cognitive and literary modes, in order to accommodate learners from diverse backgrounds.

Teaching Canadian Dance Mosaic Course

Each year, one or two graduate/teaching assistant(s) (depending upon enrolment in the course) who has/have expertise in (a) particular dance tradition (s) would be assigned to help the instructor in teaching the Dance Mosaic course. In addition, a number of guest artists/instructors would be invited to help share part of their dance and cultural knowledge with the class. The instructor usually adopted collaborative approach in teaching, aimed at involving teaching assistants, guest artists and students in the teaching and learning processes. He emphasized cooperative learning, aimed at empowering students to participate, share knowledge and contribute to the learning process, as well as develop their self-esteem. During the semester, the instructor would devote the first one and half to two hours of classes to theory, preparation and presentation of collages, quizzes and weekly dance presentations. The remaining one hour or one hour fifteen minutes would be devoted to studio practice.

During the first weeks of classes, the instructor would introduce students to the syllabus, course requirements and assignments. S/he would encourage students to ask questions to get clarification on the activities and ask them to provide written responses to questions

about their cultural and dance backgrounds; their expectations from the course and the dance forms they would like to learn or share with the class. The instructor would lead students to form discussion groups (of four to six members), and choose the group's coordinators/leaders. He would introduce students to the key concepts such as the definition of dance, multiculturalism, humanity and identity, and assign them the readings and practical activities for the various weeks, after which he would disperse them to go and prepare for the following week.

During the second and third weeks of classes, the instructor would review the previous lessons and lead students through interactive lectures on specific topics such as the definition of dance, dance and multiculturalism, and humanities and dance, and encourage them to ask questions or express their feelings and thoughts about the topics, key concepts and issues by way of engaging and empowering them in the learning process. The instructor would also ask students questions to test their understanding of the topics and clarify difficult concepts. This would involve the use of audio-visual materials, such as DVD, VHS and CD documentation of the specific dances and their cultural contexts. At the end of the theory section, the instructor would remind students of the course expectations and upcoming assignments and give them a short break, to enable them to prepare for the studio sections.

During the studio sections, the instructor would lead students through a warm-up session, involving the movement of the various parts of the body: head, shoulders, arms, torso, waist, legs and feet in isolation and in multiples, in relation to drumming, drum syllables, songs and counts. He would introduce students to selected African dance forms/styles and their cultural contexts, such as Tokoe, traditionally performed by the Ga-Adangbe girls during initiation to mark their transition from childhood to adulthood, Gota traditionally performed by the Ewe youths to demonstrate their household chores, cleanliness and social relations, and Dunba, a contemporary Guinean youth's social dance/music. The instructor would demonstrate the dance movements in relation to drum-music, drum syllables, songs and counts (proceeding from the simple to relatively challenging movements) for students to follow. He would assist students in difficulty, clarify proper ways of executing the dance movements, and lead students to dance in small groups; thus providing them opportunities

to observe their peers and learn from them. After dancing, the instructor(s) would engage students in dialogue and encourage them to express their feelings and thoughts about the dances and how participation in the dances continues to broaden their understanding of the theories and practices of dance, and their perceptions, feelings and attitude towards various culture(s). Students would be given feedback and suggestions on ways of improving upon their performances in the future.

During the subsequent weeks, the instructor would engage students in dialogue on the theoretical topics and allot them 20-30 minutes for (small) group discussions, and would go round to listen to students and participate in their discussions. Following the (small group) discussions, the instructor with the help of his teaching assistant(s) would engage students in whole-class discussion (for about 30 minutes) during which each group would express its perspectives on the concepts and issues they would like to comment on or critique. This would be followed by questions, comments and feedback from peers and instructors. After the class discussions, the instructor would lead students to complete quizzes on specific topics and/or work on multicultural dance collages and dance presentations (for another 15-20 minutes). He would give students a five to ten minutes break, to allow them to prepare for the studio section. The instructor would begin the studio sections with the usual warm-up, followed by review of the previous dances, and followed by the introduction to new dances in a manner discussed earlier. He would utilize audiovisual documentation of the dance forms to enhance students' understanding of the cultural contexts, performance processes and meanings of the dance forms.

During the subsequent classes, the instructor in collaboration with his teaching assistants would lead students through interactive lectures, group discussions and as well as individual and group presentations of class assignments. He would allow the teaching assistants or guest instructors to introduce students to other cultural dance forms, depending on their areas of expertise and the syllabus. Throughout the learning period, the teaching assistants and guest instructors had exposed students to a variety of dance forms such as the Iranian Be Yad-e Gilan, Rice harvest dance, the Dragon dance performed during the Chinese New Year, the Lion dance originally performed during the Chinese religious festival, Nichang Yuyi and royal dance of the Han Dynasty. Students were also exposed to the Japanese Odori and

Mai: male and female dance forms, Nihon Buyo, Japanese theatrical and entertainment dance, Bugaku, Japanese court/classical dance, Bharata Natyam, classical Indian dance, Canadian First Nations' Jingle dance, Turkish whirling dervishes ancient ritual dance, Afro-Cuban Orisha dance forms, Polynesian Hula dance/music/narrative, Gumbboot dance of South African mine workers and many more. Students also presented and shared with the class a variety of cultural dance forms such as the European Highland, Clogging Quadrille, Brazilian Samba, and other dance forms. Students were sometimes provided with costumes, make-ups and props to wear on some performance occasions in order to enhance their understanding of the dances and their cultural contexts and meanings.

Assessing or Evaluating Students Performance

In assessing or evaluating students, the instructor would take into consideration the various modes of learning (the notion of multiple intelligences advocated by (Gardner, 1983), as noted earlier. Evaluation of students' performance was geared towards examining students' level of competence and improving their learning, rather than capitalizing on their weaknesses; encouraging cooperative performance rather than competitive performance. In this way, assessment was used as a diagnostic tool rather than a power tool (see also Gaskell et al., 1989, p.18). This evaluation took the form of continuous assessment, based on class attendance, students' participation in class discussions, dance presentations, completion and presentation of multicultural dance collages, quizzes, research proposals and annotated bibliographies, and final research projects.

In assessing the group/class discussions, the instructor would listen to students' responses to the readings and question them to test their understanding, feelings and concerns about the topics. He would reinforce students' valid perspectives and clarify any misconceptions about the topics, provide feedback on students' performances and ways of improving, take notes of students' responses, monitor their improvement and award marks and grades on their assignments on weekly basis.

In evaluating the dance collages, the instructors would engage students in dialogue on the collage making process and offer them suggestions concerning the organization of materials and take notes of the process. Marks and grades would be awarded on students' collages

and the organization of materials, written descriptions of the dance forms, peer feedback as well as students' potential for improvement. The instructor would provide feedback on students' performances and how they could improve in the future.

Assessment of studio practices involved the instructor monitoring students attendance and participation, skills and competence in dancing, musicality, relative progress and potential for development, offering feedback on students' performances and ways of improving, taking notes of individuals and group performances (on weekly, midterm and end of semester bases) and awarding marks and grades, based on the quality of the performances. In addition, evaluation of the students' dance presentation was based on oral and/or written introduction to the dance forms, spatial organization, dynamics, levels, coordination of the dance, music, costume and props), students' feelings and thoughts about the performances, peer feedback, and instructor's feedback on students' performances and ways of improving as well as awarding of grades with due consideration of individuals' contributions to the group performances).

Further, evaluation of performance observation reports, research proposals and final projects involved the facilitator(s) engaging in dialogue with students (on regular basis) to examine their understanding, feelings and concerns about the topics or projects, taking notes of students' responses; marking and grading the drafted and finished projects, based on the process, validity of answers/concepts, organization of material and quantity of information, students' potentials for improvement as well as providing feedbacks on students' performance and ways of improving.

Challenges

The process of redesigning and implementation of the Canadian Dance Mosaic was fraught with some challenges: The instructor encountered the problem of trying to represent the dance forms of diverse cultures or students from diverse backgrounds in the course within a semester. It was overwhelming for both the instructors and students to attempt to learn many cultural dance forms within a semester; this usually reflected in students' evaluation of the course/instructor(s). A solution to the problem would be to focus on fewer activities during a semester although some students might complain about lack of adequate

representation of various cultures. The instructor was also confronted with the need to accommodate students from diverse cultural and disciplinary background; especially those who had less, or no experience in dance. He had to continuously adapt the course material and teaching strategies to the educational levels and learning styles of the various students. By focusing on cooperative learning and bridging the gap between learners in the evaluation process, the instructor might be perceived as deviating from the standard evaluation procedures of awarding specific grades on the basis of individual student's merit.

Despite efforts to accommodate students from diverse educational and cultural backgrounds, the course mainly attracted female students due to the perception of dance in the present day Western societies, as a predominantly female activity. The gender composition of the class usually posed a challenge to the male instructor who would have to interact with predominantly female students in the classroom. For example, dance as a somatic and intellectual activity required the male instructor to engage students in practice and observe their performances on continuing basis. It further required the male instructor to assist students by demonstrating movements sometimes through physical contact, and this was discomforting for some female students (especially during the early stages of the learning process). However, the assistance provided by some female Teaching Assistants often helped to alleviate this problem.

Another challenge was the lack of opportunities for the instructor to offer the lower and upper levels of the Dance Mosaic course. Hence, the instructor was compelled to cover relatively more materials within a semester, resulting in frustrations on the part of both the students and instructor. Although the Dance Department of York University later introduced other world dance courses which could be seen as complementing the Dance Mosaic course, yet the Canadian Dance Mosaic course could be considered unique in the ways it exposed students to diverse dance forms that form part of the Canadian multicultural society and hence deserved to be offered on progressive basis.

Benefits/Outcomes

Notwithstanding the challenges associated with the redesigning and teaching of the Canadian Dance Mosaic Course, the course had exposed students to the concepts and

history of multiculturalism, diverse dance forms and cultures, issues of identity, authenticity and cultural representation. It exposed students to various approaches to teaching and learning multicultural dance forms as well as provided them with skills in performing, researching and theorizing these dance forms. The course had broadened students' cross cultural awareness, shaped their perception and attitudes towards other cultures, equipped them with collaborative skills needed for future teamwork and social harmony. It also prepared them for living and working in a multicultural environment. Students made positive comments about how participation in the Canadian dance Mosaic course had broadened their understanding of dance and cultures and shaped their perception of various cultures and dance.

Suggestions and Conclusion:

It is obvious that the development and implementation of Canadian Dance Mosaic had contributed to the enrichment of the Dance Department's curriculum and the exposed students to diverse cultural dance forms. This includes the functions of dance as a reflection of socio historical and cultural values, as a means of social integration and unification, communication, shaping individuals and group identity, education, historical and cultural documentation, physical and psychological therapy, healing, entertainment, and as a way of creating cross cultural awareness and bridging the gap across cultures. However, opportunities for students from minority cultures to study dance at the grass root level and in the Canadian elementary and secondary schools are still lacking. This was partly due to the relatively lower value attached to dance (especially in the West). In consequence, it is difficult for students in minority cultures to pursue dance, especially their cultural dance forms in the higher institutions. Until recently, the Dance Department of York University, which is playing a leading role in dance education, was offering most of the world dance studio courses at introductory and intermediate levels, thus making it difficult for students interested in world dance courses to pursue Bachelor of Fine Arts and Master of Fine Arts programs which focus on creativity/choreography and performance and Western dance forms. These programs required some knowledge of Western dance forms such as ballet and modern dance and studio audition as part of their admission requirements. In this situation, most students from the minority cultures who would like to pursue further studies in dance are usually compelled to pursue the Bachelor of Arts and Master of Art Programs.

Indeed, institutions tend to focus on certain areas of specialization (depending on their aims and objectives). Hence, the efforts by the Dance Department of York University to diversify its curriculum and programs may be considered a process which is evolving through time. Thus the constant modification of some of the older courses and development of new courses are steps in the right direction. Recently (in 2013), the FA/DANC 3330.3.00: Canadian Dance Mosaic course has been redesigned and renamed FA/DANC 3330: 3.00: Dance and Cultural Studies: Worlds of Dance and later titled, Dance Studies: Worlds of Dance. It still aims at examining dance as a human phenomenon that both reflects and shapes culture and introducing students to a variety of dance forms from traditions across different societies, the role of dance in its cultural setting, and issues of multiethnicity, authenticity and cultural ownership with a focus on Canadian multicultural society, through readings, lecture discussions, films/audiovisual documentations, guest artists presentations (Re: York University website). This course now has its introductory level course, titled, FA/DANC 2330: 3.00: Dance and Cultural Studies: Research in Action Dance, and later titled, Dance Studies: Research in Action, which serves as a prerequisite for the (new Canadian Dance Mosaic) FA/DANC 3330: Dance Studies: Worlds of Dance, which is designed to expose students to different research methods and ethics as well as provide them opportunities to conduct research through participation and observation of performances archival reviews, interviews and reflections on their own performance practices (Dance website). In addition, the FA/DANC 3330: Worlds of Dance course now has its advanced level, titled, FA/DANC 4330: 3.00: Dance Studies: Advanced Research, which surveys classical, folk, tribal and social dance traditions within the Canadian cultural contexts.

Further, the provision of opportunities for all qualified and interested applicants of the Dance Department of York University to undergo a common audition process in Ballet, Modern and Contemporary Western dance forms and traditional and contemporary world dance forms, and for all the BFA Dance Honours, BA Dance Studies and Bachelor of Arts students to have a common first year experience before focusing on their specific areas of specialization are all steps in the right directions.

However, more opportunities should be created in the communities, elementary and secondary schools for students from diverse cultures to learn the various cultural dance

forms as a basis for the University dance education. Also, the various ethno-cultural communities in Canada should create opportunities for sharing their dance/artistic experiences with one another. Furthermore, the universities should provide more opportunities for students from diverse and minority cultures to study the various world dance forms of their choice, at all levels.

The creation of opportunities for the youths to participate and learn various dance forms from the grassroots to the elementary, secondary school and university levels would create a more inclusive learning environment, and enable us to share the dance/artistic contributions of the world cultures, broaden our cross cultural awareness, develop our appreciation, tolerance and respect for various cultures and perpetuate Canadian and world cultural heritage. This would enable minority groups that have been affected by colonization and global migration to develop their sense of belonging and self-esteem and coping mechanisms, increase their participation in national events as well as provide them with additional career opportunities. Such a move would increase enrolment in the Canadian and world dance programs and enable the programs to sustain themselves economically, with some support from the governments and other institutions. Undoubtedly, this endeavour would increase the responsibilities of the Canadian and world's educational institutions, educators, researchers and the government, but it can be accomplished if we pull our resources together.

References:

- Amegago, M.K 2011. *An African music and dance curriculum model: Performing arts in Education*. Durham, North Carolina: Carolina Academic Press.
- Arora, N. & Duncan, C. (1986). *Multicultural education: Towards good practice*. London and Boston: Routledge and Kegan Paul.
- Bank, J. & Lynch, J. (1986). *Multicultural education in Western societies*. New York: Praeger Special Studies.
- Fleras, A. & Elliot, Jean. (1992). *The challenges of diversity: Multiculturalism in Canada*. Scarborough, Canada: Nelson, Canada.

- (1996). *Unequal relations: An introduction to race, ethnic and aboriginal dynamics in Canada*. Scarborough, Ontario: Prentice Hall Canada Incorporated.
- Garcia, E. (1994). *Understanding and meeting the challenges of student cultural diversity*. Boston and Toronto: Houghton Mifflin Company.
- Garcia, R. (1982). *Teaching in a pluralistic society: Concepts, models, strategies*. New York: Harper and Row Publishers.
- Gardner, Howard. (2004). *Frames of mind: The theory of multiple intelligences*. New York: Basic Books.
- Gaskel et al. (1989). *Claiming an education: Feminism and Canadian schools*. Toronto: Garamond Press.
- Gosh, R. (1996). *Redefining multicultural education. Canada*: Harcourt Brace and Company.
- Kehoe, J. et al. (1984). *A handbook for enhancing the multicultural climate of the school*. Canada: Pacific Educational Press.
- Ogbu, J. (1978). *Minority education and caste*. New York and San Francisco: Academic Press.
- Ontario Association for Curriculum Development. (1977). *Conference on multiculturalism in education*. Ottawa: Mutual Pres Limited.
- Pusch, M. (ed.) (1999). *Multicultural education: A crosscultural training approach: USA*: Intercultural Press Incorporated.
- Samuda R. et. al. (1984). *Multiculturalism in Canada: Social and educational perspectives*. Toronto, Boston and London: Allyn and Bacon, Inc.

Dance as a Vital Part of Anlo-Ewe Traditional Media

Sylvanus Kwashie Kuwor (Ph.D)

Department of Dance Studies, University of Ghana, Legon.

kuwor72@yahoo.com / skuwor@ug.edu.gh.

Abstract

This paper discusses the artistic collaboration between the body and music in a holistic form called dance as a cultural heritage of the Anlo-Ewe of Ghana. It uses ethnographic fieldwork drawing on theories from anthropology, ethnomusicology, choreology, linguistics and cultural studies to articulate elements that constitute dance in African societies as opposed to the notion of dance in non-African cultures. Having demonstrated the close relationship between dance and life of the Anlo-Ewe, the paper goes on to discuss the vital elements that constitute this holistic art form showing how these vital elements collaborate as part of communication process in the life of the Anlo-Ewe. The paper provides a comprehensive discussion of vital elements including movement, sound, visual forms and multisensory modalities, focusing on the significant role this system plays among the Anlo-Ewe.

Introduction

In West African societies dance has proven to be one of the most impressive tools for effective communication for many generations and this observation extends beyond Anlo-Eweland to many parts of Africa as documented by scholars including Ajayi (1996), Amegago (2011), Burns (2009), Chernoff (1979), Nketia (1974), Opoku (1965) and Welsh-Asante (1998). These scholars in their divergent views have discussed the various ways in which dance becomes an important tool for communication in various parts of Africa. Looking at dance as a vehicle of conveying messages in West African societies, I would like to start with the view offered by Doris Green (1998), who has spent a significant amount of time researching into the music and dance traditions of Africa. Green views African dance as “a source of communication through which it is possible to demonstrate emotion, sentiment, beliefs and other reactions through movement” (Green, 1998, 13). Although, in general terms, effective communication demands different media suitable for transferring information to various communities all over the world, considering this view in contrast to those offered by scholars such as Nketia (1974), Welsh-Asante (1998) and Ajayi (1998) suggests that it is not only the message to be communicated that is important, but also the

right choice of the medium for communicating it at the appropriate time to the audience that one intends to reach.

This paper focuses on the use of music and dance in communication among the Anlo-Ewe. The Anlo-Ewe people reside in the south-eastern corner of the Republic of Ghana. While many Ewe story tellers and tradition keepers often trace the origin of the Anlo-Ewe to Nortsie, their last settlement prior to migrating to Ghana, other historians find it necessary to go beyond the Nortsie years to capture their life experiences in Ile Ife (Nigeria) and Ketu. Francis Agbodeka (1997) for example, traces the origin of the Anlo-Ewe to Yorubaland in Nigeria and discovers the numerous challenges they faced in their struggle for survival. He writes:

The Ewes of southeastern Ghana went through varied experiences and circumstances. Their long westward move from walled towns of Ketu and Nortsie and often along the coastal palm belt resulted in the acquisition of skills for different architectural types. They included permanent reinforced swish houses modelled on Yoruba structures-temporary-hurriedly-built structures of coconut palm, *agor* beams or bamboos for the numerous short emergency stops on the long westward march (Agbodeka, 1997, 5).

Agbodeka's version of this narrative is one of the multiple perspectives gathered for this paper and I will now focus my discussion on elements of Anlo-Ewe media and their various uses in the process of communication.

Elements of Anlo-Ewe Media

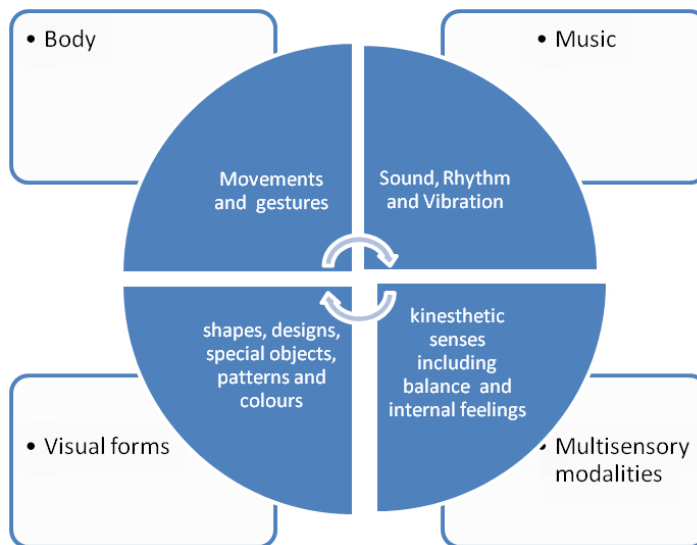
Multiple perspectives gathered from Anlo tradition keepers identify four elements that constitute life in Anlo-Eweland. These are; *Gbe* (Sound), *Ga* (Rhythm), *Dzo* (Vibration) and *Dza* (Movement). These four elements of Anlo-Ewe life are also regarded as dance in Anlo-Ewe land. It is important to note here that to achieve a totality of dance in Anlo-Eweland, these elements often extend to visual forms including shapes expressed in design and material objects. Furthermore, while sound and rhythm produce text bound media, visual forms collaborate with movement to produce action oriented media. Therefore, dance in Anlo-Eweland uses both verbal and non-verbal forms of communication.

Ghanaian Ethnochoreologist Mawere Opoku explored the expressive nature of dance in African communities and linked this unique mode of expression to internal organs including the heart. Opoku demonstrated realistically how movements and gestures symbolise African daily activities as a special language called dance often employed in celebrating life cycle events (Opoku 1965, 19). Opoku's thoughts might not accurately provide a global definition of dance but it is evident that other dance forms are used in celebrating life cycle events (from birth through life stages to transition) all of which are exhibited according to the context in which the dance form is presented. Janet Adshead captures this in her book, 'The Study of Dance.' She writes:

While some fundamental features may link one form of dance with another, the form which a dance takes and its function in a given society vary with the context in which it occurs. Perhaps the oldest of this context is that of ritual and religion where dance is associated with rites of birth, initiation into adulthood, marriage and death as well as with ceremonies in praise of gods and in propitiation of forces beyond man's conscious control (Adshead 1981, 9).

The important point deriving from the above illustration suggests that dance and life in African societies are inseparable. Green (1998) endorses this claim drawing on the study of Keita Fodeba. She writes: "According to Keita Fodeba, African dance unlike other dance forms is not detached from the lives of the people, but is a spontaneous emanation of the people" (Green, 1998, 13). The diagram below shows how the four elements of Anlo-Ewe media collaborate in a performance process, to produce an end product called dance; and the dynamics involved in using the end product as a tool in communication.

Elements of Anlo-Ewe Dance



1. Afrodance metrix: The four elements that constitute dance in Anlo-Eweland. (See also Kuwor, 2013,119)

Gbe (Sound)

The term *gbe* (sound) is very important in Anlo-Ewe communication and for this paper, I will explore three aspects of this element namely, *Nyagbe* (verbal utterance), *Hagbe* (song text) and *Wugbe* (drum text). I also refer to the element of vibration as a dynamic force often employed by both text-bound and action oriented media depending on the type of message to be sent and the specific recipient.

Nyagbe (Verbal Utterance)

According to Ethnomusicologist Nissio Fiagbedzi (1997), *nyagbe* may be defined as “a speech utterance, expressing a complete thought and may equally refer to the rise and fall of speech tones of Ewe” (Fiagbedzi, 1997, 154). Although the organisation and use of this medium may be approached from a purely functional or pragmatic point of view, this may

be influenced by artistic considerations. For instance, *nyagbe* may be used not only for transmitting speech utterances, but also may be organised as a vehicle for verbal art or oral literature. Fiagbedzi also observed musically that, while *nyagbe* guides the composer in delimiting melodic phrases, it also serves as the basic framework for shaping melody that preserves meaning at the same time.

Anlo-Ewe *nyagbe* operates in many forms. These include *adetronnyawo* (tongue twisters), *ahanonkorwo* (poetic names), *lododowo* (proverbs), *adzowo* (riddles), *nutinyawo* (narratives), *gliwo* (folk tales), *alobalowo* (dilemma tales), *gbesa* (prophetic word) and *enyamenyawo* (idiomatic expressions). These forms of genres are the vital elements that constitute the beauty of Anlo-Ewe language. Although they may perform different functions at different times the commonality here rests on the fact that they all communicate under an element called **sound** which is an integral part of dance. Additionally, some of these genres perform multiple functions in Anlo-Ewe traditional media. Let us consider the Anlo-Ewe tongue twister below:

Kokoroko le kokotime, le koklokuku kom, hele kokom kakaka be yea ye ya deko yeadu koklokuku fe ko kokoko

(Kokoroko the cocoa farmer is in the cocoa farm, dressing a dead chicken and laughing aloud that, he shall certainly eat a dead chicken's gizzard). (See also Anyidoho 1997, 125).

Though this tongue twister is generally regarded as an instrument to be employed in acquiring mastery of Anlo-Ewe sound system, its communicative nature extends beyond the boundary of semantic role of tone to the artistic and metaphorical exploration of speech utterance. Ewe poet and scholar, Kofi Anyidoho (1997) examines this tongue twister in relation to Ewe verbal arts. He writes:

The main attraction of this particular tongue twister goes beyond the obvious play of reduplication and alliteration marked by intricacies of tonal variation. Tone here makes all the difference between sense and nonsense, between poetry and noise. Without the proper tone being assigned to each syllable, it would be impossible to attribute any coherent meaning to the entire saying (Anyidoho, 1997, 125).

Anyidoho's observation further underscores the tonal nature of Anlo-Ewe language and the semantic function of tone in the entire idiom. However, the poetic image created by this tongue twister relates to Anlo-Ewes desire to accomplish an achievement before announcing it. With the dead chicken as evidence in his hand, Kokoroko, the cocoa farmer in this case is well convinced that he will surely fulfil his long desire to eat chicken; and this achievement with all the excitement necessitated the loud laughing. All these elements constitute a significant part of dance in Anlo-Eweland.

Hagbe (Song text)

Anlo-Ewe song texts draw largely on the varied forms of speech utterances including *lododowo* (proverbs) *nyamenyawo* (idiomatic expressions), *dzidefonyawo* (words of encouragement) and *akofanyawo* (words of consolation). What differentiates *hagbe* from *nyagbe* is *hadzigbe* (singing voice). Fiagbedzi (1997) refers to *hadzigbe* as "the singing voice with particular emphasis on the quality of voice acceptable for singing" (1997, 154). Although pentatonic system is commonly used in Anlo-Ewe songs, the emphasis is placed on the quality of voice. Anlo-Ewe tradition keepers maintained that the acceptable Ewe singing voice is one of the areas that must be developed from childhood rather than trying to learn it as an adult.

Akpalu Songs

The act of song composition in Anlo-Eweland between the 17th and 19th centuries according to the tradition keepers was seen as a collective creation by the whole community although there were song leaders who played leading roles. Early 19th century saw the recognition of individual song composers. A unique style of folk song composition in Anlo has been credited to Henorga Akpalu Vinorkor Kpodo from Anyako. In his childhood, Akpalu never had parental love as her parents, who engaged in petty trading, left him with his uncle. Akpalu documented his experiences full of life threatening challenges and this metamorphosed into a genre called Akpalu Ensemble. Ewe historian Klutse Seshie (1991) documented 240 songs composed by Akpalu. Akpalu Ensemble had spread rapidly in the 1960s and 70s in Anlo-Ewe communities including Anyako, Atsiavi, Seva, Keta, Anloga, Genui, Whuti and Anyanui.

Example of Akpalu Song.

Mia torgbuiwo

Ketu ye nye afe nami

Wotso Adza, wova Dogbo

Wotso Dogbo, wova Atando

Wotso Atando, wova Nortsie

Afima ye wova kaka le

Amesiwo to dusimea, wozu Eweawo

Aforbuawo tsi amuto

Esi dedi vate fia nu

Wobe ye nlo

Wozu nkor wotsor na du la.

(Our forefathers

Ketu becomes our home

They moved from Adza to Dogbo

They moved from Dogbo to Atando

They moved from Atando to Nortsie

It was there, they dispersed

Ewes who moved to the right

Some remained at the bank of the river

Their leader became weak and exhausted

And he said he has coiled

This became the name of their home.)

According to Seshie (1991), the above song was composed and sung spontaneously by Akpalu in Anloga during their first version of Hogbetsotso festival in 1962. This annual festival serves as a documented history of the Anlo-Ewe and as such, people from all the thirty-six communities in the Anlo traditional area use the occasion to gather at Anloga for the week long celebration which ends on the first Saturday of November with a durbar of chiefs and the people of the land.

Patriotic Songs

The creation of 'revolutionary songs', songs for workers of different political groups, educational songs and others is greatly encouraged in Anlo-Eweland as well as the whole country of Ghana for ideological reasons. An educational song was created in Ghana under the leadership of Jerry John Rawlings, an Anlo-Ewe, who ruled this West African nation for nineteen years. It was composed in 1987, in line with new educational reforms that saw the introduction of the Junior Secondary School (JSS) system. It goes:

Children of the land,

Gather courage.

JSS has come,

To save all.

*Only handle the tools with care
And psychomotor skills shall flow.
Children of the land,
Gather courage.
J S S has come,
To save all.*

The introduction of Junior Secondary School (JSS) education to replace the then Middle School system became controversial as critics protested that it was not going to benefit the population. The government therefore had a nationwide campaign out of which this song was created to reaffirm its position that the system provides vocational needs for all. Indeed this song worked perfectly well as everybody in Ghana especially children and pupils were made to sing it at least once a day. Because of its musical nature, it was able to electrify the whole country into a unanimous decision that moved the system forward and with excellent results.

In Anlo-Ewe society dance as a holistic art form, has over many decades served as a repository of information, a record of history, a vehicle for expressing feelings and thoughts or public opinion and criticism as well as an avenue of social action. Hence dance may be used for boasting, for inciting people, for expressing public opinion or for making social commentary. Songs as significant part of dance are often employed as verbal means in some of the above areas and this may become institutionalised. A concrete example is *Halo*, an insult song-singing system of the Anlo-Ewe under which insult songs are targeted at certain individuals or groups who are expected to respond through the use of the same medium. Even though this may be a group performance, the community considers it a solo competition in which a soloist creates songs full of insults and directs them at a targeted person with expectation that the opponent must reply with a new insult song. This competition takes place in the night and can continue until the following day. The winner is determined by the number of songs s/he is able to make and sing that unravel certain forbidden or disgraceful activities committed by his/her opponent.

During the period of this competition master song composers must keep awake and become the secret judges. They record the scores until it is all over. Another significant thing about this competition is that, one cannot score a point by being quiet. Silence in this case means you have run out of all derogatory comments about your opponent or you are tired and cannot continue your composition.

One 'Halo' song goes:

*Kobla wo mo lakpa
 Klito sekoe madi agadza
 Fofowo Dunyo no dolem,
 Wo koe da de agbaflogawo te loo
 Ye wo ku yi adzeson
 Amea deke melor be yea di o.
 Adukpodziviwo nye amenuveawo,
 Wo du akpa deka de agbe do me.
 Ameveamenuwo tso Alakple hafi,
 Wo te mamlea de gbe hee.
 Kobla menye ame ne woa gbloe o,
 Kobla dze alaga do gbe loo.*

(Kobla, the lazy man with an ugly face
 With a twisted waist, walking like a crab.
 Your father, Dunyo, was seriously ill
 And was left lying under a sikamon tree
 And he died at once
 Nobody wanted to bury him
 Scavengers were the helpers
 Who ate half of the body
 Neighbours from Alakple
 Threw the rest into the bush
 Kobla is not in position to face this disgrace.
 Kobla fled the community)

It is a serious abomination in Anlo-Ewe society to have a sick family member die without making any significant attempt to find a cure, especially when it is due to lack of funds. In addition, it is a big disgrace to a family whose member has been denied a decent burial. All these occurrences may have been kept secret from the public for months or years by the family, due to the consequences involved, but the moment *Halo* brings it out; it becomes what is considered in print media as an 'eye-catching headline.'

Moreover, if the issues in the insult song reveal some sort of crime, especially theft, investigations begin immediately and the culprit is then punished accordingly. If the punishment lands the culprit in jail or a heavy fine is imposed on him, potential *Halo* competitors will take record of all the details in preparation for a future contest.

Although, as a text-bound medium, the song can be treated as a form of speech utterance, it has certain advantages over speech in that it can be used for making statements that may be difficult to make otherwise. It therefore enables a person to address a message to the right quarters without open or direct confrontation.

It is important to state here that assuming all things being equal, songs need not always be addressed to other people. They may be performed for self reassurance or to provide a basis for reflecting on one's own experiences. It is also necessary to stress at this point that while talking to oneself is not generally regarded as a good sign; singing to oneself is not judged in the same light in Anlo-Eweland.

A mother may sing the following lullaby to her baby (who is very young and doesn't really understand any word) asking the child to stop crying and fall asleep.

<i>Doto fo wu nama doto</i>	Stop crying and play me a drum
<i>Mede akplea nedu</i>	I cooked akple, you ate it
<i>Mefo detsi ha nedu</i>	I cooked the soup, you ate it
<i>Nyea medo dorwo negbe</i>	When I sent you, you refused to go.

This clearly shows that an Ewe mother may sing not only songs intended to amuse her baby, but also songs that are of interest to her as well as others, which may be prompted by other people in the communication arena.

Wugbe (Drum Text)

A significant part of dance in West Africa is music and in the case of the Anlo-Ewe, this is dominated by drumming. A drum talks by reproducing the tones of intonation patterns and rhythms of utterance, providing these societies the means through which messages of public interest are usually transmitted. Nketia notes, "Words, phrases and sentences may be transformed into drum sounds and reinterpreted in verbal terms by the drummer and listener" (Nketia, 1963, 32).

It would be very misleading however, to assume that this medium works in the whole continent of Africa. Multiple perspectives gathered in Anlo-Ewe community for this paper

suggest that drum communication can operate effectively only in societies where language is tonal.

The Anlo-Ewe language is a tonal idiom with pitch level determining the meaning of what has been said. In such languages some pairs of words may be distinguished solely by the lexical function of tone. As Nketia (1963) suggests, some grammatical relations or grammatical functions may also be expressed by tone. Hence the tone of words, phrases and sentences in particular contexts tend to be fixed. Anlo-Ewe drums are carved in various shapes and sizes particularly for the purpose of producing specific tones. Also, these drums are made in such a unique way that they can be tuned to produce a desired tone.

Drum language plays a very important role in the life of the Anlo-Ewe. Through constant training which is seen by the whole community as daily routine, a drummer is able to reproduce these artistically so that a listener can interpret the tones in verbal terms. During this routine, drum communication is learnt as a special language, and the whole community eventually gets accustomed to hearing fixed sequences in well-defined contexts and also learn to associate them with the appropriate text being relayed. Apart from the Agbadza set of drums, there are other special talking drums in Anlo-Eweland that are used in communication. Notable among them is a special royal talking drum called *Agblorwu* (flexible tone drum), which is strictly owned by the chief and used only by his court musicians to deliver special messages.

Occasions at which this medium of *Agblorwu* is used include announcement of events, particularly those that have to do with royal rites and customs; and also such life cycle events as birth, puberty, marriage and death. Some announce messages about individuals or give general alarm or warning where appropriate. When there is an outbreak of fire or an invasion of the enemy, this may be announced on the drums.

The movements of Anlo-Ewe chief at a ceremonial event do not happen without *Agblorwu*. A drum text is played to announce his arrival so that everyone will stand up. Another text may be played to indicate to the gathering that he has sat down. When the chief is ready to give his speech, this is announced on a drum. At the end of the ceremony a text would be

played to alert the crowd that the chief is ready to leave, and another to inform the public about his departure.

The talking drums are also used for playing texts of greeting to important people, the texts of eulogies and personal poetry, in which references to genealogies and allusions to events of historical importance are made. A perfect example of this is the following poetic drum text played on the royal drum of Chief Kposegi III of Anyako in the Volta Region of Ghana:

<i>To, to, to.</i>	(Stop, stop, stop
<i>To koko.</i>	Stop, you must stop.
<i>To kokokokoko.</i>	Stop, you really must...
<i>Wu du gege.</i>	No matter how far you run,
<i>Wu du gege.</i>	No matter how far you run,
<i>Bofrawo, mato wo.</i>	Young warriors, I will capture you
<i>Bofrawo, mato wo kokokokoko.</i>	Young warriors, I will surely capture you.)

According to Fiagbedzi (1997), the historical story behind this drum text traces its origin to a war between Adzida (chief of Ada in the Greater Accra Region of Ghana) and Kposegi, (chief of Tegbi in the Volta Region of Ghana). Fiagbedzi documents,

The drum text took its rise from the time when Adzida, a chief of Ada to west of Anloga sent a message of insult to Kwaku Saklamaniho Kposegi, chief of Tegbi taunting him: "If truly you are as great and powerful a chief as I have been hearing of you, how come your elder brother's skull still lies hanging on my drum? I challenge you to meet me on the islet of the Volta Estuary." To this, the Tegbi chief answered, calling on Adzida to meet him seven days after his messenger reported back to him. As the story went, the two did eventually meet and fought to death. Whereupon in remembrance of the hot chase Kposegi gave to the ten warriors that witnessed the fall of their master, Adzida, he Kposegi caused the drum text to be played on his *agblorwu* thenceforth as a sign of his victory during the encounter (1997, 158).

This text is occasionally played on Torgbui Kposegi's *Agblorwu*, usually with two special beaters/sticks that are curved sharply at an angle of about sixty degrees at the playing end. The significance of the text is to present the chief to the people as a supreme power and

authority well supported by military valour and bravery. Traditional authorities in Anloga maintain that among the materials that were originally used in decorating the *agblorwu* in the ancient times is the human skull of those who were killed in a war. This assertion is well validated by Fiagbedzi's documentation above.

Anlo-Ewe teacher and health worker, James Dunyah also confirmed this point and related it to the popular saying in Ewe that; "*Nyornu medoa agblorwu o*" (a woman does not create *agblorwu* music/ensemble). James Dunyah explained that "the basic requirement of creating *agblorwu* ensemble is to go to war, capture your opponent and bring the human head with which the talking drum will be decorated" (Dunyah, 2012). Dunyah explained further that, Anlo-Ewe cultural norms did not allow women to go to war, simply because of the fear that they might lose their lives; hence a woman was disqualified from setting up *Agblorwu* ensemble. The few of such talking drums I inspected in Anloga had some round objects wrapped in white and red calico as part of the decorative hangings on them. The royal musicians also confirmed that the wrappings were the skulls of those who were killed in wars many centuries ago. They also stated that women were not allowed to go to war and this is the reason why they were not able to meet the basic requirement of forming *agblorwu* musical ensemble hence the above Ewe saying.



2. Agblorwu player at a funeral of a chief in Anloga



3. Agblorwu Ensemble at Anloga.

Another important talking drum in Anlo-Eweland is *adodo/dondo* (the hour-glass shaped drum whose pitch can be regulated to mimic tone and prosody of human speech. It is an instrument not indigenous to the Anlo-Ewe, but a borrowed one together with another double-headed drum called *Brekete* from the Dagomba of northern Ghana and gained acceptance into Anlo musical resource family in the 1940s. Discussing these borrowed instruments in Anlo-Ewe music and dance, Fiagbedzi explains, “The borrowed instruments are blekete and dondo which came from northern Ghana along with the ritual dance drumming of Brekete and Tigare cults that swept through Anlo-Eweland in the forties” (1997, 155).

Ewe talking drums are also used for playing poems of a reflective or philosophical nature and poems which make use of proverbs as poetic images. In this context the drum provides an avenue for verbal art or expressions of a literary nature. A perfect example is the drum language poetry below:

Helu Hetebe
Amewo wosrowofom

(Helu the tough man
People are beating their wives

Helu de kpo de dada dzi

Hagba, hagba, hagba

Wogbloe wo be

Eya ha nyonue

Helu attacks his mother with a club

Bang, bang, bang

When confronted, he replies

She is also a woman.)

The poetic image created in the above drum text does not only visualise a strong man testing his aggressive powers on his own mother, but also it tells the whole community that Helu is a bachelor. Of course if wife-beating was a fashionable thing to do in ancient times, then the first step to achieving that was to marry a wife. Here is the case, Helu has failed to meet that basic requirement and yet he tries to justify his action by telling the whole community that he can treat his mother as a wife by virtue of the fact that she is a woman. In addition to the drums, songs are used as a medium of communication. The potential of this system has been fully recognised. Its use of both language and music makes it particularly suitable in situations where speech or music might be inadequate. Even societies that place more emphasis on song as an entertainment or as an art form often fall back on it in times of crisis in order to register protest or for promoting solidarity among those who share a common cause.

Anlo-Ewe Movements and Gestures

Anlo-Ewe movements and gestures are symbolic and develop from the basic kinaesthetic motion of the body known as *azorlizerzor* (walking). The term *azorlizerzor* also connects to the character, attitude and general behaviour of the Anlo individual. Therefore, I argue here that the word kinaesthesia has so much to say about the moral life pattern of the Anlo-Ewe. Anthropologist Katherine Guerts observes this point below:

The point is that in terms of cultural logic found among many Anlo speaking people, there is a clear connection, or association between bodily sensations and who you are or who you become: your character, your moral fortitude is embodied in the way you move and the way you move embodies an essence of your nature (Guerts, 2002, 76).

The above observation is a validation of the idea that the Anlo-Ewe communicate by the way they walk, or the walking styles of the Anlo-Ewe reveal so much about their character. It also provides insight into the connection between kinaesthesia and multisensory

modalities in dance performance. Distinctively, the Anlo-Ewe have specific adjectives that describe specific style of *azorlizerzor* (walking) and these adjectives help to reveal a person's *normorme* (character). These include; *atsyozzorli* (majestic movement or proud movement) representing a display of wealth and authority. It is important to note here that the body alone cannot complete the full execution of this movement without costume. To fully exhibit *Atsyozzorli* or *agozorli* or *aglotutu*, one needs to be in a full costume, usually a large piece of hand woven Kente cloth, beads and other ornaments. It is a slow and relaxed style of walking usually by chiefs, kings and queens; and is widely linked to the walking style of the African lizard known as *agama* (the chameleon). *Agozorli* is the main movement in *Gahu*, one of the social dances in Anlo-Eweland.

Another Anlo kinaesthetic term is *megebemegbizorzor* (walking backwards) which signifies a trick of deception. This style of walking constitutes the main movement in *Misego* dance which according to Anlo tradition keepers, was used by their ancestors to escape from Nortsie in the mid-seventeenth century. Anlo-Ewe story tellers explained that their ancestors in their secret plan to escape from the tyrannical rule broke through the Nortsie walls and walked backwards from the kingdom and this made it difficult for the king of Nortsie, Torgbui Agorkorli and his soldiers to trace their footprints. Therefore, *misego* dance in Anloland is widely regarded as a dance of liberation, a tool with which the escape of their ancestors was successful and the most of all, *misego* becomes a documented history of how the Anlo-Ewe escape was executed through a trick of deception.

A more complicated Anlo-Ewe lexicon for movement is *zorgborzoe* (moving back and forth) signifying a display of indecision, inconsistency, hypocrisy and rumour mongering, all of which render Anlo life ethically unacceptable. This term describes a negative character or disposition of an individual and often implying that the person is lazy, cannot concentrate on any meaningful thing to help the community and therefore, not trustworthy.

While the above three examples may be seen as descriptions of movement, they extend beyond mere walking to patterns describing other human activities including "a person's eating behaviour, the way the person laughs, general mannerisms and so forth" (Guerts, 2002, 83). These body movements and standard gestures, well understood by the people,

culminate into some sort of dramatic fusion in Anlo-Ewe dance and further enhanced by other elements that it incorporates. Indeed, the entire dramatic construction with its characters, plot and theme can be geared towards the message. Similarly, in the non-literate and partially-literate societies, dramatic communication has always formed the basis of rituals and ceremonies, aimed at affirming or renewing the beliefs and values on which community life rests and this is very significant in Anloland, where the spiritual life and culture of the traditional believers are regulated by the cultural norms.

Occasions for the presentation of dramatic enactments also provide opportunities for dealing with matters of immediate concern or for commenting on events through improvised skits that frequently find their way into a larger event or through the symbolic actions of the dance.

The most important events in Anlo-Ewe communities have special dances to infuse fuller meaning into them. Thus dance functions at once as a social and artistic medium. It can give scope for conveying thoughts or matters of personal or social importance through the choice of movement, gesture, postures or facial expressions.

Through dance individuals and social groups are able to show their reactions to attitudes of hostility or co-operation and friendship held by others towards them. They are able to show respect for their superiors or appreciation and gratitude to well-wishers and benefactors. Also, they are able to show their reactions to the presence of rivals or affirm their status to servants, subjects and others or express their beliefs through the choice of appropriate dance vocabulary or symbolic gestures.



4. Different kinds of kinaesthetic patterns used by Anlo women to tease each other.



5. Different kinds of communicative gestures relating to bereavement.

Figure 4, shows a joyful scene where women exhibit different kinds of movements and gestures used in teasing one another. In figure 5, there are four main messages being communicated through both kinaesthetic and visual forms. First, black and red are funeral colours affirming that the occasion is a mourning one. The girl on the left with her hands cross-resting on her shoulders simply means 'I am helpless or I need help.' The girl in the

middle with both hands on her head simply says 'I have a heavy load on my head'. The girl on the right with her fore finger on her lips signifies a state of shock and melancholy. All these three gestures together with the visual elements communicate not only a death of any ordinary person, but specifically, the sudden death of a chief.

Visual Forms

In Anlo-Ewe dance performances visual elements are integrated with moments, gestures and dramatic enactment as in the case of processions and dances involving the display of masks over a wide area or the display of cult objects, such as sculptured figures of sacred beings or personalities or art treasures from the royal courts in Anlo-Eweland.

In societies where the arts are still practised as integral part of community life, visual media are employed through the display of symbolic objects in the home as well as in public places. This field of communication is extended to costume, make-up and even hair styles. Funeral celebrations exhibit different materials that disseminate information about the deceased person. This information may reveal the background of the deceased person as regards to religion, occupation, political and socio-cultural status. This may be exhibited through the laying in state of the corpse or the design of the coffin. During my recent field work in Ghana, I attended many funerals that endorsed this assertion. In one of such funerals in Genui near Anloga as captured in figure 7 below, the corpse of Kpogli Donyah, an accomplished carpenter, was displayed artistically as though he was alive; and with tools in his hands just like a live person working at his carpentry shop. As a reinforcement of this, the designs on Kpogli's coffin as shown in figure 6 were solely images of his carpentry tools including hammer, pincers and saw. See the photographs below.



6. The coffin of Kpogli Donyah displaying his tools.



7. The corpse of Kpogli Donyah communicating his profession as a carpenter.

Adzovi Nukunu, a close relation of the deceased explained,

In our tradition, we honour people who have contributed so much to help individuals and the whole community. Many have testified about Kpogli's enormous contributions to this community. As a carpenter, he had constructed canoes for fishermen, stalls for market women, arm chairs and other room furniture for the wealthy ones and kitchen stools for many of us (Nukunu, 2012).

Seselelame (Anlo-Ewe multisensory modalities)

Ewe traditional media therefore employ dance as a holistic art form to play a vital role in regulating social behaviour in communities, stressing here that in these societies, community life is more closely knit and shared. They are actually used for affirming the beliefs and sentiments that bind members together. While movements, gestures and visual patterns may easily be identified as communicative elements in Anlo-Ewe dance performance, internal feelings that help the body to respond appropriately with the appropriate movement to the music are often concealed from the audience. Anlo-Ewe tradition keepers reveal that while a particular movement may convey a specific message, the dancer also experiences a particular feeling in the process and this is also linked to some daily activities. Gifty Nukunu in an interview summarises below how cooking of *akple* is linked to women's style of dancing Agbadza:

In the process of cooking *akple* (the staple food of the Anlo-Ewe), one must carry certain qualities in the body and it is the same posture that must be exhibited in doing Agbadza dance. In cooking *akple*, you use your left hand to hold the upper part of the *akpledatsi* (cooking stick) and your right hand on the lower part of the cooking stick. Having reached the correct positioning, there is a sensation between the body and the cooking pot; and all of this becomes an exciting motivation with which the food is palatably prepared. The connection of this to Agbadza dance is where women must keep their right hand in a position lower than that of the left (Nukunu, 2012).



7. The correct way of handling *akpledatsi* as linked to hand positioning in *Agbadza* dance at Genui near Anloga

Furthermore, Anlo Ewe dance is employed under traditional media as an avenue for expressing public opinions, such as criticising individual and social behaviour or commenting on events of social importance. These may be done through the singing of topical songs, gestures, dramatic enactment or satire at story-telling sessions or other public occasions or through the interpersonal medium. Additionally, Ewe traditional dance may be used for instructional purpose, especially for teaching the young ones. It also plays a very important role in ceremonies and rituals, as well as in the special training institutions that are organized periodically in some communities for young people.

In general, the scope and content of West African traditional media and their modes of interpretation as demonstrated among the Ewes in this paper tend to be socially and culturally defined. The symbolism of visual media, the language of interpersonal communication or speech surrogates or any text-bound medium, the choice, organisation and interpretation of expressive movements are all culturally defined. The communication arenas in which these operate are similarly restricted. Audiences are limited to those who

share common values, common ideas, common beliefs and who have learned through social experience to identify and interpret messages sent through the different media in which their communities specialise.

Documented Ethnographic Examples

One can dance, of course, without attempting to convey anything of note, apart from one's personal feeling of exhilaration, restlessness or even sorrow. One may have nothing more specific to say. But my experience as a researcher in Anlo-Ewe communities in Ghana has witnessed several performances in which dancers took their turns in the dancing arena to insult or praise one another; or to express specific sad or happier sentiments. In each of these cases, there was what could be described as a 'post-mortem' suggesting that such behaviour patterns do not pass without comment after the event.

Burns (2009) captures five different cases in which women employed dance in solo pieces to convey the messages they had for their audiences. Of significant importance to my research, particularly this paper is the role of drum language as a command to which these individual solo performers danced and I find it necessary to look at these examples in greater detail.

In the first example, Burns presents Dasi Amedahe, a middle age woman who had had a series of broken marriages and finally decided to tell her story in a dance performance. The song she sings provides the techniques of resolving disputes between husband and wife. In the DVD documentation version of Burns' work, Dasi is seen standing still and holding two whisks while the song is being sung. But at the sound of drum language from the drums, her dance movement begins in which she strictly responds with her designed movements appropriately to the appropriate phrases. Burns (2009, 134) records the main drum language of Dasi's performance below:

To to rebegi rebegi, Ga ga rebegi rebegi

To to rebegi rebegi, Ga ga rebegi rebegi

Gategi tegi tete ga to to to.

Burns also notes that drum patterns used in such performances "do not have any linguistic text associated with them" (2009, 129). The question one would ask is how do these phrases make meaning or convey a significant message. According to Ewe tradition keepers

with whom I worked in Anlo-Eweland, the process of creativity and innovation in the 21st century appears to be having negative impact on the indigenous Ewe music. Ewe master drummer Prosper Atsu Ablordey who currently works at the Dance Department of the University of Ghana and Nelson Awor Denu, an 82 year old Ewe master drummer with whom I had a number of interviews and performances in Ghana are the pillars behind the discovery of the textual version of Dasi's drum language below:

<i>Tso tso dabla kaba, dabla kaba</i>	(Arise, arise and be very very quick)
<i>Zor zor dabla kaba, dabla kaba</i>	(Move, move and be very very quick)
<i>Tso tso dabla kaba, dabla kaba</i>	(Arise, arise and be very very quick)
<i>Zor zor dabla kaba, dabla kaba</i>	(Move, move and be very very quick)
<i>Nyornugbeatsu medoa lor o,</i>	(A divorced woman never sleeps)
<i>Tso kaba.</i>	(Rise up at once).

In the other four examples, Burns uses Sylvia Seglah, who found herself in a polygamous marriage after two previous unsuccessful marriages, designed her choreography purposely to insult her husband's other wife, simply portraying her rival as a prostitute; Esther Amegble, a 33year old woman celebrates in dance her freedom from what could be called 'cultural deprivation'. She spent more than two decades of her life in a Christian home where she was never allowed to attend any traditional music and dance events; Dzatugbi Agoha expresses her grief in dance about her husband's marriage to another woman; and Xornam Tagborlo, a 12 year old girl who dances to send a message that although she lost her mother at a younger age, the community has supported her in school where she can at least write the alphabets-A, B, C.

In all these examples, movements and gestures were employed together with themes including using facial expression to articulate whatever feelings the dancer might be going through at the time and wanting to communicate to their audience. Burns' study remains a window through which an outsider is able to view the unique tradition of using dance as form of impressive communication and education in Anlo-Eweland.

Conclusion

In this paper, I have demonstrated with empirical evidence how dance in African societies is more encompassing than western forms extending to music, language, movement, gestures, philosophy, beliefs, cosmology, costume and other types of visual forms. The four elements of Anlo-Ewe life (Sound, Rhythm, Vibration and Movement) have been explored establishing how they also constitute the totality of what the people call dance.

Having characterised dance as the repository of many elements through which Anlo-Ewe traditional media function effectively as channels for ensuring social cohesion, it is clear that without dance there is no life in Anlo-Eweland. Significantly, the paper has demonstrated how dance becomes an integral part of communication among the Anlo-Ewe. I employed the various elements that constitute dance including movement, music, visual forms and multisensory modalities of the Anlo-Ewe to articulate the importance of both verbal and non-verbal communication in Anlo-Eweland.

In conclusion, I view dance as an impressive window through which a scholar can study, understand and appreciate the complexities of human activities and behaviour patterns in the present world of cultural dynamism and technological advancement.

References

- Adshead, J. ed. (1988) *Dance Analysis. Theory and Practice*. London: Dance Books.
- Agbodeka, F. (ed.) (1997) *A Hand Book of Anlo-Eweland: The Ewes of Southeastern Ghana*. Accra, Woeli Publishing Service.
- Ajayi, O. (1998) *Yoruba Dance, the Semiotics of Movement and Body Attitude in Nigerian Culture*. New Jersey: African World Press Inc.
- Amegago, M. (2011) *An African Music and Dance Curriculum Model: Performing Arts in Education*. Carolina Academic Press.

- Anyidoho, K. (1997) Ewe Verbal Art. In Francis Agbodeka's (ed.) (1997) A Hand Book of Anlo-Eweland: The Ewes of Southeastern Ghana. Accra, Woeli Publishing Service.
- Burns, J. (2009) Female Voices from An Ewe dance-drumming Community; Surrey. Ashgate Publishing Limited.
- Chernoff, J. M. (1979) African Rhythm and African Sensibility-Aesthetics and social action in African musical idioms. University of Chicago press.
- Fiagbedzi, N. (1997) Anlo-Ewe Music and Dance. In Francis Agbodeka's edited A Hand Book of Anlo-Eweland. Accra: Woeli Publishing Co.
- Geurts, L. K. (2002) Culture and the Senses: Bodily ways of Knowing in an African Community. London, University of California Press Ltd.
- Green, D. (1998) African Dance. In Kariamuwelsh Asante's edited African Dance; An artistic, Historical and Philosophical Inquiry. NJ: Africa World Press.
- Green, D. (1998) Technology Resurrects African Music and Dance. Journal of Performing Arts.. Vol. 3, No.1, pp. 51-63. Accra: School of Performing Arts, Legon.
- Nketia J.H.K. (1974) The Music of Africa. NewYork, W.W. and Company Inc.
- Opoku A. M. (1965) Choreography and the African Dance. Accra: University of Ghana, Legon.
- Seshie, K (1991) Akpalu fe Ago Hawo (The Folk Songs of Akpalu). Accra: Woeli Publishing Service.
- Welsh-Asante, K. (Ed.) (1998) African Dance; An artistic, Historical and Philosophical Inquiry. NJ: Africa World Press.

List of interviews

Interviewee	Place	Date
1. Nelson Denoo	Accra	4 th September, 2011
2. James Dunyah	London	28 th November, 2012
3. George Fiawoo	London	15 th November, 2012
4. Godwin Gati	Ho	28 th July, 2011
5. Modesto Amegago	Accra	14 th August, 2011
6. Samuel Nyamuame	Accra	15 th August, 2011
7. Adela Gasu	Anloga	20 th August, 2011
8. Adzovi Nukunu	Genui	29 th Sept., 2012
9. Torgbui Sri III	Anloga	1 st October, 2012

**Enhancing Keyboard skills Instruction in the Music Education
Department of the University of Education, Winneba, through the
Tenets of Constructivist Theory.**

Mary Priscilla Dzansi-McPalm¹

Department of Music Education

University of Education, Winneba, Ghana

Emmanuel Obed Acquah²

Department of Music Education

University of Education, Winneba, Ghana

John Francis Annan³

Department of Music Education

University of Education, Winneba, Ghana

Abstract

Keyboard skills instruction is one of the priority areas of study at the Music Education Department of the University of Education, Winneba. Every student who passes through the department is supposed to offer keyboard, either as a major or minor instrument. Having gone through formal training in the department, students are expected to function well in the area of keyboard playing within the Ghanaian community to cater for the high demands in the music industry, educational institutions and the religious groups. In recent times, the external examiners' reports raise concerns for the improvement of keyboard skills acquisition in the department. Through descriptive research design, the study investigates the various ways keyboard skills instruction can be enhanced. It is suggested that instructional design for keyboard tutelage is made manifest and well established in the department based on the tenets of constructivist theory to supplement the existing traditional behaviourist instructional strategies. The outcome provides a framework that redirects keyboard tutelage in the Department.

Key words: Keyboard instruction, constructivism, behaviouralism, Music Department.

Introduction

Keyboard skills, generally called piano skills, is one of the practical course areas of the Music Education Department of the University of Education, Winneba. The Music Education Department runs three undergraduate programmes. 2-Year Diploma, 4-Year Bachelor of Music and 4-Year Bachelor of Arts, Music Education (teacher component). The keyboard skills is a component of the Musicianship course of the teacher programme with Aural and Sight, Ensemble and Applied Music as other constituents. A considerable amount of weight has been placed on keyboard skills, because the instrumental skill development of the prospective teachers being trained for the field is paramount; however, a well-established path or sequence that allows the students to succeed in keyboard playing is quite invisible. The external examiner's reports within the two years have consistently raised concerns for the department to improve standards and lecturers have always been tasked to act in this direction during discussion of the reports. The students, especially, those on the teacher programme are usually challenged on the field as much as they go to the classroom to teach. They are confronted with the ability to teach music of which the use of the keyboard is indispensable. Having gone through formal music education or training, the community expects the students to be able to play the keyboard. This expectation has not been fully met. Students have problems with playing by ear, transposing and accompanying simple tunes with chords. They lack good musicianship, which is the basic requirement in becoming a good keyboard player. Greater number of them cannot sight-read and interpret rhythms. The benefits of creating student performance opportunities was seen by Graff (2008), who found that teachers expect that their students should begin to play keyboard longer just before they are admitted. Unfortunately, many music students of UEW Music department lack this foundation. Due to this poor foundation, they find the semester pieces given them as difficult and above their level. The questions then arise: What are the existing instructional strategies established for the teaching of keyboard skills? What other possible ways of approaching keyboard skills can be adapted to yield the desired results?

As much as the problem cannot be overlooked, it is important that pragmatic measures to reverse the situation is put in place since students' professional development in keyboard skills are not enough to meet the challenges on the field. In this collaborative paper, we take a critical look at the situation through a descriptive research design. We also examines the

theories of keyboard instruction, the methodology used in the research, discussion of results using the fundamental approaches to keyboard instruction through the constructivist theory and draw conclusions for future projections. As stated by Coats (2006), "our goal as music teachers is to prepare students to understand music and to skilfully play an instrument so they can enjoy music for the rest of their lives" (p. 1).

Theories of Keyboard Instruction

Su-Young (2010) makes references to the various scholars who have written about piano instruction strategies and which we find worthwhile to recommend. The teaching of instrumental skills in music, including the keyboard, has been a firmly established tradition of apprenticeship where the learner gains mastery in the designated skill under the tutelage of the teacher. The master (teacher) guides the learner by occasionally pointing out errors as the apprentice (learner) is expected to use his own capacities to correct and improve his performance. In addition, musical interpretation, when addressed, is taught strictly through imitation of the teacher. This tradition of piano instruction has remained mostly unchanged for over a century (Chung, 1992; Ko, 2005). Two theoretical frameworks tend to interplay in this respect; the Constructivism and the Behaviourism.

Buehrer (2000) strikes the difference between the two frameworks and states that "behaviourism focuses on examining and controlling behaviour, and its followers argue that learning consists of predictable behavioural responses to perceived stimuli". It seeks to address the involvement of reinforcement, practice, and external motivation which affect learning behaviours. Most educators who adopt a behaviourist view believe that knowledge can be passed on to learners and that concepts can be taught separately from context, therefore a whole concepts can be learned by breaking them down into discrete sub skills. This philosophical thought is devoid of a holistic approach in teaching delivery. A similar situation is found in the teaching of keyboard skills in the department since only method books are used with most emphasis on reading and technical skills.

Contrary to the behaviourist theory, constructivism places the locus of control of one's learning on the learner, changing the role of teacher to meet the needs of the learners. Constructivism focuses on the learner's initiative in constructing "emergent, developmental,

non-objective" understanding and explanations when engaging in meaning-making in cultural and social communities of discourse" (p.9).

Constructivism significantly influences the design of instruction in various fields and on diverse levels, such as in the field of music education. Scott (2006) and Morford (2007) have the same opinion that the constructivism addresses some of the problems that exist in traditional behavioural instruction and provides cognitively challenging and worthwhile tasks. Through the lens of constructivism, relying solely on method books and focusing only on reading and technical skills, in keyboard skills tutelage may then include appreciating the possibilities that the students hold.

Methodology

Descriptive research design was selected as the most appropriate to address the issues. Interviews were conducted to allow lecturers and students give perspectives on keyboard teaching and learning in the department. In finding out instructional strategies for keyboard tutelage in the department, structured interviews were administered to all the four keyboard skills lecturers of the department. 10 students each were selected from level 100 to 400 of all programmes. These students were randomly selected and interviewed. The interview questions related to how Keyboard Skills is being taught and how the instructional strategies can be enhanced. Interviewees were briefed about the purpose of the research. After their consent, the interviews were immediately administered. On an average interviews were completed in 30 minutes.

The students and the lecturers were asked how standards could be improved based on their experiences as students and lecturers. Further, they were asked whether the behaviourist or constructivist theory would help to enhance keyboard skills instructional strategies. Data obtained were recorded analyzed and discussed. Analysis revealed the strength of five fundamental principles of constructivist theory of aural skills developed by Buehrer (2000) which can be adopted for keyboard skills as well. They are Active Construction of Knowledge, Relevance of Learning, Multiple Perspectives, Reflective Thinking, and Social Negotiation. These tenets are very significant to design teaching strategies for keyboard skills.

Results and Discussion

Over the years, ways of keyboard instructions have prominently been giving pieces to students to practice and attend tutorials weekly for guidance by the instructors but this style of teaching has not yielded the desired results. Like Ko (2005) said about Korean piano teaching, there has been a lot of efforts to improve piano teaching but the materials for piano instruction has remained largely unaffected. We believe that it is dependent on the path established for the instruction. Tutors tend to adopt their own strategies of teaching the course and tend to teach the way, probably, they were taught but it is important that keyboard teachers follow designed strategies that will be developed along with the changing purpose of keyboard skills studies in the department. What is needed in keyboard instructions is what will enable teachers to provide lessons that are enjoyable, skill level appropriate, learner-centred, and approached holistically to meet the needs of learners. It is very important that the aim of keyboard tutorials in the Music Department is re-echoed to aid appropriate corresponding methods of delivery to achieve the main aim of making keyboard instruction compulsory for every student.

The tenets of constructivism are helpful theories that can inform the establishment of instructional strategies for keyboard in the department. The first fundamental tenet that all constructivists agree on is Active Construction of Knowledge. All knowledge is actively constructed by cognizing individuals" (Buehrer, 2000, p. 30). Constructivists reject the notion that learning is simply knowledge acquisition (Fosnot, 2005, p. 9). Rather, constructivists insist learners' conceptual structure and understanding of their experiences are actively constructed and changed through interaction with others. Although learners build conceptual constructions independently and uniquely from each other, they are influenced by their culture, history, and society through established sign systems, knowledge domains, and social interaction (Fosnot, 2005; Larochelle, Bednarz, & Garrison, 1998; Steffe & Gale, 1995).

Findings show that the keyboard instructors are regarded as the authority in every aspect of the playing from what and how to play to evaluating students' performances. No room is made for learners to construct their own knowledge. It is traditionally known that teachers are the experts who disseminate knowledge to their students so they impose their

knowledge of music to their students, which may result in students becoming dependent on the teacher. Students usually end up copying their teachers instead of constructing their own musical interpretation (Coats, 2006, p. 12).

It is then suggested that students must rather be encouraged to become independent musicians who can make intelligent decisions on their own about the music they are playing. They can be asked to prepare their own pieces and perform them based on their level of proficiency. Students will then practice more because they are learning to feel responsible for what they do.

The second tenet commonly addressed by constructivists is the concern for relevance and ownership. Piaget proposed that learners' perturbation is resolved through either assimilation or accommodation, where learning takes place by achieving a new cognitive equilibrium. Cognitive equilibrium occurs when what is being learned is relevant to the learner's "construction of conceptual structures." In other words, learning should be relevant to the learner (Buehrer, 2000, p. 32). The pieces students play should be relevant to their problems and current knowledge and abilities. Some pieces selected for the students are not applicable to the real world for which learners are preparing. In other words, learning should have a purpose to prepare learners for the future to be better able to effectively function in the world, thus the learning goal should be clearly delivered to the learner. More hymns, patriotic songs, local songs and African folk tunes will be more important for the students to build them for schools and churches instead of relying mostly on pieces selected from the *Hours with the Masters*. Also, the ability to transpose, play by ear, improvise, and accompany at the keyboard is an invaluable aid to any music teacher and most schools require these skills (Locke, 1986; Rast, 1964; Richards, 1962). These skills are absent in the keyboard tutelage though some tutors may make some efforts to faintly talk about them.

To prepare students adequately for teaching, it is important that functional ability in the keyboard as essential and appropriate to students' future teaching needs is emphasized. Like (Camp, 1992; Uszler, Gordon, & Smith, 2000) state, "repertoire selected should be relevant to students". In fact, music choice is important in successful keyboard instruction.

Depending on the choice of music, students' interest and musical growth may increase or inhibit musical development (Ko, 2005) because they are more likely to practice when they are interested in the repertoire (Blickenstaff, Sherer, Steffen, Lapp, & Hochstedler, 1999; Clark, 1989; Simms, 1997). The learning repertoire should also appeal to both the student and teacher (Coats, 2006) and be within the learner's ability and skills to maintain motivation and willingness to learn. In a case study on the importance of musical choice, Simms (1997) found that the learner was intrinsically motivated to play the piano only when the music was (1) enjoyable, (2) within his playing level, (3) composed by him, or (4) was memorized. I think adopting these strategies will help improve keyboard instructions in the department because assigning well-known repertoire also facilitates students' learning. The learning process is easier when familiar tunes are included in the student repertoire (Blickenstaff et al., 1999) because it increases students' interest and motivation (Kreader, 2004).

One critical observation made at UEW Music department is that pieces selected for students have been based on academic levels and not the ability or proficiency levels. This in effect cripples students whose skill levels are far below their academic level but it is a necessity that personality and learning style, skill level and style of teaching keyboard skills are taken into consideration to enhance students' motivation and learning. Ascari (2003) states "it is the teachers' job to unlock their students' potential and to help them learn at a pace that is not too fast and not too slow, but rather a pace that is just right for each student (p. 7). Making lessons relevant in students' lives keeps them motivated and engaged, which is critical to success (Tileston, 2005).

In the light of this, familiar tunes should be included more often in lesson book repertoire (Jacobson & Lancaster, 2006). When students learn a familiar piece beyond their current playing ability, they often accomplish the task because the intrinsic motivational value of the music promotes student learning and achievement (Blickenstaff et al., 1999).

Furthermore, cognitive constructivists suggest that for a concept to be fully mastered, it should be revisited "at different times, in different context, for different purposes, and from different conceptual perspectives (Buehrer, 2000, p. 37). In music instruction, when musical

concepts are taught through various activities, concepts are better constructed and become easily transferred to other music, which, in turn, provides students with more musical independence (Coats, 2006).

The transfer of concepts from one skill to another allows students to conceptualize musical and technical instruction on the keyboard (Duckworth, 1990). Concepts taught at the various levels should be made manifest in the keyboard tutelage to allow creativity in the students. Many students lack the ability to transpose, meanwhile, the ability to transpose is a valuable skill at all levels of keyboard playing. Skills such as transposition, harmonization of given melodies, playing by ear, and improvisation are suggested to allow for the transfer of learned concepts to similar yet different situations (Coats, 2006, p. 23) because sight-reading, transposition, harmonization, chord progression, accompanying, and improvisation are all fundamental to an integrated (holistic) musical experience (Chung, 1992).

Farber and Cameron (1994) insist that many teachers use improvisational skills in teaching keyboard so that it can avoid situation impairment against students' sense of freedom and ownership of the keyboard. This strategy is good but may retard progress in respect of improving sight-reading skill among the students.

Also the fourth tenet is the view that "reflective thinking is important to a learner's ability to come to know and understand". Generally speaking, reflective thinking refers to "a process of thinking about one's own thinking," mostly described as "internal dialogue," which does not merely mean identifying the content of one's thinking, but rather, identifying broader aspects such as the "circumstances, experiences, and processes that led to one's current conceptions" (Buehrer, 2000, p. 43).

When tutors impose their own interpretations of the music to students, such as tone quality, dynamics, articulations, tempo, and phrasing, reflective thinking by the students is inhibited and they become too dependent on their teachers. Moreover, when performance is evaluated by the teacher, students have difficulty evaluating their own performance, which further increases their own uncertainty in their performance. Therefore, for students to become independent creators of music, tutors should encourage and give students the

opportunity to assess, criticize, and reflect on their own performance, leading them to discover their own problems and finding solutions and better interpretations. The way students practice directly influences their learning. Ineffective practice may "hinder the progress, motivation, and development of a student" (Riggs, 2006, p. 183). Therefore, the quality of practice is crucial.

For practice to be effective, critical reflection should take place while practicing. Among the numerous practice methods that exist, the practices of "plan, play, evaluate" and record/playback encourage students to reflect on their playing and practice (Jane, 2005). The evaluation phase of "plan, play, evaluate" enables students to imagine themselves as the tutor and become actively engaged during practice sessions. In record/playback practice, students objectively hear where they are and what they need to do next. This method can help students connect their performance and the quality of work that they want to attain (Jane, 2005).

The last fundamental tenet is that "social negotiation is an important part of the construction of knowledge" (Buehrer, 2000, p. 46). In sum, the five tenets of constructivism serve to explain the conditions needed to foster learning. These tenets suggest teaching strategies where teacher-goals encourage students' active construction of knowledge and teaching contexts foster learning tasks relevant to students, where multiple perspectives are explored and shared, reflective thinking is encouraged, and social negotiation and interaction are present. These requirements challenge the traditional way of keyboard instruction, which is heavily teacher-directed, devoid of student differences, and focused on reading skills and technique.

Traditionally, piano instruction is set in an individual private setting and focuses on solo performance (Yim, 2001). Although musical independence may develop through solo performance, the advantages of group activities, such as duets and ensemble playing, are recognized by many music educators (Brittin, 2002; Reist, Conda, & Hisey, 2002). In the context of group activities, social negotiation can be created, where multiple perspectives and reflective thinking by the members in the group are encouraged. Through collaborative

problem solving, students grasp new insights and have broader and diverse means of expression while examining the soundness of their own perspectives (Duckworth, 1968).

Group activities also improve critical listening skills, rhythmic precision, sensitivity to dynamics, balance phrasing, and motivation (Shockley, 1982). Rogers (1974) compares group and individual instruction of students and found that those who took group piano instruction did better on performance tests than those who received individual piano instruction. Group instruction also improved teachers' time efficiency because the teacher can explain a musical concept to a group of students at once instead of repeating it several times over (Gates, 1975).

Apart from structuring the keyboard skills programme in the department, findings also reveal that students perceive the keyboard skills course as difficult, thus, intrinsic motivation is absent. This does not enable them to learn and practice given pieces within the semester. Inadequate time allocated for student lecturer interaction was another factor revealed. Usually, music students had little time to meet their keyboard instructors for tutorials. Inadequate facilities to enhance student learning is one of the factors responsible for poor keyboard performance among the students. The Department has inadequate facilities compared with the total number of student population. Although there is a piano laboratory, it is also used as a lecture room for other taught courses. This laboratory contains few keyboards thereby putting pressure on piano tutorial schedule.

To sum up, in relating keyboard lessons to students' lives, tutors need to be interested in students' everyday lives, exchanging conversation and trying to relate their learning to their lives. For example, teachers can help students prepare a short concert for family celebrations such as weddings and birthdays or encourage students to play in a church ceremony. Showing a personal interest in students in such ways can be a motivational factor in itself for students to learn (Hammel, 2004). Assigning well-known repertoire also facilitates students' learning. The learning process is easier when familiar tunes are included in the student repertoire because it increases student interest and motivation (Blickenstaff et al., 1999, Kreader, 2004). This attests to the fact that "familiar tunes should be included more often in lesson book repertoire" (Jacobson & Lancaster, 2006).

Unfortunately, most students cannot cope with these skills of transposing and improvising. It is important that as they improve their sight, they are also taken through skills of transposing and improvising to enable them accompany simple tunes with the keyboard when necessary. For instance, beginning students learn to hear intervals and chords as they study new keys and pitches (Bergenfeld, 2002).

Conclusion

As the department strives to train teachers and musicians in the area of keyboard skills for the various musical needs of groups and institutions, it is important that a firm establishment of a path towards keyboard skills teaching strategies is well developed. Supplementing the traditional method of behaviourism in keyboard tutelage with the tenets of constructivist theory of keyboard instruction will rather be helpful. Involving students in the construction of knowledge, selecting repertoire relevant to their ability and familiarity, engaging learners through multiple perspectives and making them reflect on their skill performance as they engage in group activities will improve performances. This will change the role of the teacher for learners to construct their own knowledge, be aware of issues affecting their performance and become independent as well as responsible for their professional growth.

References

- Ascari, D. P. (2003). *The art of effective piano teaching*. Bloomington, IN: 1st Books Library.
- Bergenfeld, N. (2002). Teach the art of transposing as a regular part of lessons. *Clavier, 41(6)*, 6-9.
- Blickenstaff, M., Sherer, K., Steffen, A., Lapp, B., & Hochstedler, M. (1999). Do you ever assign arrangements of traditional repertoire? *Keyboard Companion, 10(4)*, 36-41
- Brittin, R. V. (2002). Instrumentalists' assessment of solo performances with compact disc, piano, or no accompaniment. *Journal of Research in Music Education, 50(1)*, 63-74.

- Buehrer, T. D. (2000). An alternative pedagogical paradigm for aural skills: An examination of constructivist learning theory and its potential for implementation into aural skills curricula. *Dissertation Abstracts International*, 61 (04), 1210A. (UMI No. 9966041)
- Camp, M. (1992). *Teaching piano: The synthesis of mind, ear, and body*. Van Nuys, CA: Alfred Publishing Company.
- Chung, W. K. (1992). An analysis and evaluation of beginning piano methods used in Korea. *Dissertation Abstracts International*, 53 (08), 2726A. (UMI No. 9238991)
- Clark, F. (1989). Repertoire requirements for the private piano student. *Clavier*, 25(11), 9.
- Coats, S. (2006). *Thinking as you play*. Bloomington, IN: Indiana University Press.
- Duckworth, G. (1990). *Keyboard musician, Book VI: The symmetrical keyboard, pedagogical perspectives for the twenty-first century (Rev. ed.)*. Denver, Co: Group Environments Press.
- Farber, A. & Cameron, J. (1994). How do you use improvisation to motivate your students? *Keyboard Companion*, 5(1), 36-40.
- Fosnot, C. T. (2005). *Constructivism: Theory, Perspectives, and Practice (2nd ed.)*. New York: Teachers College Press.
- Gates, A. J. (1975). Use of peer group dyads in beginning adult piano classes. *Dissertation Abstracts International*, 37 (02), 680A. (UMI No. 7617474)
- Graff, C. (2008). Festivals and competitions as motivational tools. *The American Music Teacher*, 58(2), 19-21.
- Hammel, A. (2004). Inclusion strategies that work. *Music Educators Journal*, 90(5), 33- 37.
- Jane, M. (2005). Practicing revisited. *The American Music Teacher*, 54(3), 52-56

- Ko, K. A. (2005). An investigation of the Beyer piano methods used in Korea. *Dissertation Abstracts International*, 66 (05), 1686A. (UMI No. 3175702)
- Kreader, B. (2004). What are your all-time favorite pieces? *Keyboard Companion*, 15(2), 6-9.
- Locke, B. A. (1986). The college piano class: Status and practices of group piano instruction at selected universities in Arkansas, Louisiana, Mississippi, Oklahoma, and Tennessee. *Dissertation Abstracts International*, 47 (11), 4014A. (UMI No. 8705081)
- Larochelle, M., Bednarz, N., & Garrison, J. (1998). *Constructivism and education*. Cambridge, UK: Cambridge University Press.
- Morford, J. B. (2007). Constructivism: Implication for postsecondary music education and beyond. *Journal of Music teacher Education*, 16(2), 75-83.
- Reist, J. M., Conda, M., & Hisey, A. (2002). How do you make learning experiences fun for yourself and for your students? *Keyboard Companion*, (13)3, 24-28.
- Richards, W. H. (1962). Trends of class piano instruction, 1815-1962. *Dissertation Abstracts International*, 28 (02), 712A. (UMI No. 6710108)
- Riggs, K. (2006). Foundations for flow: A philosophical model for studio instruction. *Philosophy of Music Education Review*, 14(2), 175-189.
- Rogers, W. F. (1974). The effect of group and individual piano instruction on selected aspects of musical achievement. *Dissertation Abstracts International*, 35 (04), 2326A. (UMI No. 7415985)
- Scott, S. (2006). A constructivist view of music education: Perspective for deep learning. *General Music Today*, 19(2), 17-21

- Simms, B. E. (1997). The effects of an educational computer game on motivation to learn basic musical skills: A qualitative study. *Dissertation Abstracts International*, 59 (03), 766A. (UMI No. 9827970).
- Shockley, R. P. (1982). Advanced group instruction: Some implications for teacher training. *Campus Focus*, 22, 103-109.
- Steffe, L. P. & Gale, J. (1995). *Constructivism in education*. Hillsdale, NJ: Lawrence Erlbaum Associates.
- Tileston, D. W. (2005). *10 Best Teaching Practices* (2nd ed.). Thousand Oaks, CA: Corwin Press.
- Uszler, M. (2000). Putting theory into practice. In M. Uszler, S. Gordon, & S. M. Smith (Eds.), *The well-tempered keyboard teacher* (2nd ed. pp. 239-263). Belmont, CA: Wadsworth Group/Thomson Learning.
- Blickenstaff, M., Sherer, K., Steffen, A., Lapp, B., & Hochstedler, M. (1999). Do you ever assign arrangements of traditional repertoire? *Keyboard Companion*, 10(4), 36-41.
- Jacobson, J. M. & Lancaster, E. L. (2006). *Professional piano teaching: A comprehensive piano pedagogy textbook for teaching elementary-level students*. Los Angeles: Alfred Publishing.
- Rast, L. R. (1964). A survey and evaluation of piano requirements for students enrolled in programs of teacher-training in elementary education at selected colleges and universities in the state of Illinois. *Dissertation Abstracts International*, 25 (06), 3610. (UMI No. 6412329)
- Su-Young B. (2010). *Designing constructivist piano instruction: collaborative*

Action research with teachers in Korea. Unpublished doctoral dissertation, Columbia University.

Yim, M. (2001). An ethnographic study of dyad and small group piano instruction in the pre-college level. *Dissertation Abstracts International*, 62 (03), 958A. (UMI. 3007553)

THE CHOREOGRAPHIC EXPERIENCE OF AFRICAN MOONLIGHT GAMES IN PERFORMANCE CONTEXT.

BY

ABBE, JOSEPHINE EBIUWA

Department of Theatre Arts and Mass Communication

University of Benin, Nigeria.

jossyeka@yahoo.com

Abstract

Traditional African performance is a documentation of history. African moonlight games as a traditional performance is a time set aside for children within the ages of eight to fourteen years – to interact. An avenue for relaxation, entertainment, letting out of pent-up emotions and an informal method of traditional education where the children learn moral lessons. Using the “Akugbe-Oretin” (moonlight games) presented by the Edo State Council for Arts and Culture at the National Festival of Arts and Culture (NAFEST) 2009 in Minna, Niger state as a point of reference, this paper seeks to establish the challenges of the choreographer in structuring and presenting the African moonlight games for entertainment outside its original context. It emphasizes that the various extinct and extant traditional African cultural forms can be revitalized to suit the present taste of life, by exploring the cultural and educative values of African moonlight games to situate the contemporary African child within his/her proper cultural milieu, and avail him/her the opportunity to consciously imbibe the cultural ethics of his/her people as well as get entertained.

Introduction

In traditional African’s view, the foundation of a man is laid during his childhood. This guarantees a better and safer tomorrow for him as he is instilled with the “best” and “approved” way of living and behavior peculiar to his people. For a society to achieve a meaningful growth and avoid the risk of extinction therefore, it must of a necessity rely on its culture which Ewaka (1991) refers to as “the bastion of our upbringing... the hallmark of identifying a people as a unit. Reiterating this cultural import, Ewaka (2004:21) assert that a people’s history is tied round their culture which houses their perception to life. Cultural

dynamism she stressed, resides in developmental tendencies (growth), and when properly harnessed, it enhances the understanding of one's history and boost the ability to discover the potentials inherent in one's economy.

The African prior the various changes that have occurred to alter his life had a well planned culture (lifestyle). After a hard day's work at the farm and an evening meal, the head of the family in ancient Benin society (as common with the African man) gathers his household to tell them stories. Apart from passing historical events from generation to generation, he adopts this enculturation process to instill discipline on his household. Most times when the moon is out, children within the ages of eight to fourteen seize the opportunity to interact with their peers by engaging in various moonlight activities.

Moonlight game is an established African traditional cultural institution whereby the traditional African child socializes and educated. It situates as well as establishes the moral foundation upon which he hopes to lead his world. Although it is still performed in some rural areas, but its popularity, performance and indeed import has greatly waned due to the cosmopolitan nature of cities and the present taste and state of life in the African continent. Differences in these games from one African community to the other however, reside solely in differences in language. Otherwise, the games are similar and the purposes are the same. Our focus however, is on the moonlight games of the Benin people of Nigeria.

The different names by which the moonlight games are known in Benin (*Iku-uki* – moonlight play or dance; *iku-orere* – outside dance or play; and *ibota* – evening stories) implies one and the same thing. The moon comes out at night setting the games between the hours of 8pm to 10-11pm. The day time is always choked with enormous chores for the traditional African child that he is left with little or no opportunity to play except for spontaneous games carried out individually and in small groups. But the night (evening) avails him a better opportunity to gather en masse (with his/her mates) for greater freedom and leisure as they engage in more organized activities.

Aware of an evening outing with his/her peers, the traditional Benin child quickly completes his household chores, obtains permission from his parents and joins his mates to play.

Comprising of both sexes, these children possess good sense of organization as they learn to coordinate their activities without a leader in the true sense of the word, sailing the boat aboard together without capsizing it. Also, there might not be a sequential arrangement of the games to be performed, but the children always carry on from one game to the other until they get tired and are called in by their parents.

The moonlight games in Benin in its original context are often structured into three categories – invitation, the actual play and departure. Having responded to their mates call by running out to play in an open space (flexible space), the children first of all acknowledge the moon which makes it possible for them to converge and implore it to protect them from harm as they play. Afterwards, they engage in various games, propelled always by the different songs which have corresponding movements.

Based on this premise, this paper seeks to establish the choreographic experience of the atricalising African moonlight games. The Edo State Council for Arts and Culture *Akugbe-Oretin* (a moonlight performance) entry for the 2009 National Festival for Arts and Culture (Nafest) in Minna, Niger State is used as an archetype. The paper explores the choreographer's challenges in structuring the activities of the selected children to achieve the desired goal. The children were from Garrick Memorial Group of Schools, Ekewan Road Benin City, Edo State. They are within the ages of eight to fourteen years, rehearsals took place at the University of Benin – dance studio and the Oba Akenzua Cultural Complex, Airport Road Benin City respectively. The objective of the paper is to establish the fact that the various extinct and extant African cultural forms can be re-modified through reconstruction to suit present lifestyles so as to sustain and ensure their continuity.

Synopsis of *Akugbe-Oretin*

Akugbe-Oretin captures fourteen children of the above named school (within the ages of eight to fourteen years) and a story teller (one of the workers from the State Arts Council). It begins with the call of a girl to her mates to come out to play in the moonlight. Her mates responded by joining her. They acknowledged the moon first of all before going into series

of games which comes in form of singing, dancing and playing. These go on for a while until as usual with children, quarrelling and fighting ensue and each child wants to go on his/her separate way. At this point, the story teller enters, makes them sit down and tells them a story centering on unity.

In his story, a certain powerful king from the land of Igodo wanted his subjects to find out three products that would make the kingdom great and prominent among other kingdoms. As everyone was busy contemplating the answer, a poor orphan boy in tears went to his mother's grave requesting her help to enable him gain the king's favor. Among the three products (palm wine, hand woven cloth and broom) the boy presented, the king chose the broom. This he said was a symbol of strength derived from unity. Baba (storyteller) encourages the children to remain like the broom by being united always. The children thank *baba* for the story and continue with their play while baba leaves for home. They play until they got exhausted and depart to their various homes, hoping to see one another the following day.

Analysis and Significance of the Presentation

Moonlight event as earlier noted, is a socializing ground for children to interact in traditional times. A unique feature of the event was the fact that each activity was tied around a song. And every song, dance, game either entertains, educates or serve both purposes at a point in time. The call by the girl to her mates is an indication that the moon was out and it was time to play. It goes thus:

Nomaribota o-o-o	whoever will not come for the moonlight game
Emo ghede, emi'hiokho	plantain and cocoa yam pudding
Nogha gbe'ekowua o no ma riorere	will fill his stomach,
Ihio mwan tiere, ima tie ni wuan hen o	it is my mate I call, not the elders
Nomariore	

The rest of the children, hiding at various points around the stage, run out shouting *ibogie* indicating they have arrived. Having gathered, they acknowledge the moon and implore it to guide their play with the following text:

Uki noba na ighogho nue-o	- this shining moon I am happy for you
Mie vba khue nu ya khue-ovbe nogbeide	-take this soap to bath your son Ogbuide
Ugha uki no gbomwan, ile nue-o	- if you are the moon that kills I run from you
Ugha uki no sinmwin-omwan, isikerue-o	- if you are the moon that saves I cleave to you

This is followed by further acknowledgement of the moon by children who sit in a circular position symbolizing the shape of the moon with legs stretched out to perform a game called “*igbukpon*” (beating of cloth). The corresponding movements involve hitting the laps with the palm of the hands. The initial beat is three while the song changes, the beat increases to four counts, reflecting the pace of the song. The following songs accompany the movements in this game:

Uki noba na o, erio vbe ba vbe vbueghae	- this shining moon also shines at Evbueghae
Ogue degbode imamike layevbughae	- the lump that falls on the way prevents me
Evbueghae Evbueghae no kpevbo evbughae	from going to the great land
Ibihomwan do gbukpon o	my people come and lets play
Oghara ba denakolo-e	that ogharaba (fruit) will fall for us to eat

The children’s ability to coordinate, concentrate, learn and meet one another’s needs comes next with the following songs and activities which accompany them *Obomwondo* and *Noghaghieke*. In the first song, the children standing in two lines, do a movement which involves stepping and throwing of both hands up to correspond with the movement of each leg. This movement was adopted by the choreographer to reflect the actual throwing of the wrapper tied round the children’s waist by their mates standing behind them.

While the second song emphasize the changes which have occurred in the lives of the children in terms of Western education as they now learn alphabets in school. The children sit in a circular position, one of the children raises the song, another picks an object, runs round her mates as much as possible, cunningly puts the object behind someone else’s back, runs round again to hit him/her at the back. The one hit takes the object and repeats the same game on another. But if by luck he discovers an object behind him, he quickly picks it up and runs before the other gets back. Below are the two songs for the games.

Obomwondo bomwondo yukpo obomwondo has blown odo out
 Ihiayaghe hiayaghe obomwondo am going to see the obomwondo

Nogha ghieke whoever looks back?
 Aireyo-e will get nothing
 Abcd, 1234,
 1234, abcd

In *Onai ghala* game, the children learn how to overcome obstacles by breaking barriers to attain freedom. Still in the circular pattern but standing, they form a chain by holding each other's palm firmly. One of them enters the ring, singing the song and tries to break away. His attempts are foiled always by strong resistance from others. He doubles his effort and breaks away rejoicing and as well as paving way for another to perform. The movement involves stepping with little hopping and jumping.

Onai ghala this is where I want to pass
 Onai ghi guela you cannot pass here

As the children progress with these activities, nature calls on one of them and he farts. This results in rancor and the attempt to seek out the perpetrator through traditional random selection game, culminates in a fight (disintegration). Baba (the story teller) who has been watching the children from a corner, enters to tell them a story centered on unity as a symbol of strength – *Akugbe-Oretin*. Illustrating with the breaking of the broom, he makes them realize how powerless they were individually but very strong when they are together. This is an eye opener to the children who quickly settle their differences and continue with their play.

The next call *Tubeeee e-e-o* by one of them shows that they have imbibed Baba's counsel. The caller, raising the right hand upwards with one of the fingers pointing to the sky, runs round the stage, her mates in like manner pursue her.

Tubeeee e-e-o call to follow
 Vbe nu ture, tulelue as you call, so we answer

The choreographer's introduction of the story teller into the game is a deliberate effort to reflect the true nature of the African moonlight games and to reiterate the fact that the traditional African child is never left alone but he is always guided by the traditions of his people which prevent him from going astray.

The children amuse themselves typifying how their mothers' cook different soups with "Kpai kpai gbi khiavbo". As they sing the songs, they hit their palms against their partners' to indicate the marching/beating of the *okra* by their mothers in preparation for soup. The traditional African child by this effort, shares his cooking knowledge with his peers.

Kpai kpai gbikhavbo	kpai kpai the okro is beating
Hieghe hieghe alohiwo	the bitter leave is grinded gently

This is preceded by "Ogie omen e o" game meant to teach the child how to fend for himself. It involves canoe paddling and the movements typify the situation. The children sit in a straight line paddling to the right and left with hand movements and shifting of their buttocks to the right and left simultaneously to facilitate motion.

Ogie omen e o	king of the monkeys
Naneranyo nanirire, guogho	climb the tree up, slope down with the rope and fall

The need for a family and the importance of having a child to continue the lineage is the bane of the next song/game captured in *Ikpolo nuen Ogiemwan*. The role of the gods in giving children to the family and the ancestors as mediators between man and the gods in African society is also emphasized as the children consult the oracle one after the other for a child. As usual, the song is enacted in movements, miming and gestures to reflect its meanings. The basic movements are sweeping, stepping and swaying.

Ikpolo nueogiemwan, isogie	I sweep for you my master, my king
Idolor nueogiemwan, isogie	I clean for you my master, my king
Vbuaghi hore-e	what do you seek for
Isogie emwon mon nihore-e isogie -	my master I seek for a child, my king
Vbuaghi yomorhu	why do you want a child
Isogie no kpolo dolo me. Isogie	my master to sweep and clean for me, my king
Weghiriona	you take this one

Isogie ona kamwan gbe isogie	my master this one is too small, my king
Weghiriona	you take this one
Isogie ona kpolo gbe isogie	my master this one is too big, my king
Zemwin ye rue	make your choice
Isogie mwin yo mwan aze isogie	one chooses according to his choice, my king

Having gotten themselves exhausted the children begins to dance out departing to their various homes, happy, united and looking forward to seeing each other the following day. This is indicated in their last song *Okhionwie ni vbare*.

Okhionwie ni vba e 3x mwen o, aaa-ooo- eee we will see tomorrow 3x aaa ooo eee

Owie na khue aghi miegbe 3x ese o aaa-ooo-eee we will see each other tomorrow morning 3x aaa-ooo-eee

The Choreographic Experience of *Akugbe-Oretin*

Akugbe-Oretin (unity is strength) is a theatrical representation of the Benin moonlight plays for entertainment purpose. It may have been an uphill task adapting traditional materials to making new statements, but it certainly was a worthwhile experience taking into cognizance the fact that it was an avenue to enculturate the contemporary African (Nigerian) child of his history.

Set with the task of preparing fourteen children (both sexes) within the ages of eight to fourteen years old for a moonlight competition at the National Festival, the choreographer having carefully studied the NAFEST guidelines and requirements, resorted to the contemporary African choreographic style which is experimental in nature. This style as observed by Bakare (2006) ensures the survival of our traditional forms (of which majority have become extinct) as they are restructured to reflect the issues of today. The contemporary choreographer he stressed, “engages in a legitimate activity within the purview of his artistic responsibility, harnessing traditional forms as raw materials to make new statement (68)”.

Consenting to the above line of thoughts, Ugolo (1994) opined that:

Dance scholarship in Nigeria should take cognizance of the fact that urbanization and industrialization have waned impetus, enthusiasm and dynamism of traditional African dance performances giving them new coating (71).

The implication of the above is that dance and indeed other performance art as a product of the society should reflect the issues in that society at a point in time. Ugolo (2002:25) therefore reiterate the need for the present day dance to speak the language of its time through the fusion of the past with present cultural realities so as to approach the future from the understanding of the past.

With the above line of thought, the choreographer resorted to gathering information from oral sources on moonlight play in Benin employing life histories of those who have experienced it. The information gathered formed the theoretical basis of the work, spelling out the selected songs, games and dance movements that could best serve the theme – “unity is strength”.

The choreographer discovered that working with children is an interesting experience. One has to learn to think and feel like each one of them as well as thinking ahead of them so as to get them to do one’s bidding. Taking the limited time available to produce the work into consideration, the choreographer had to first of all determine a conducive environment that could facilitate the children’s quick assimilation by moving them from their school environment to avoid distraction. Sixteen out of the required fourteen children were selected from the multitude that started the rehearsal. The reason for selecting sixteen of fourteen children was to simply keep two of them as spare given any unforeseen circumstances. Method of selection ranged from interest, quick assimilation and punctuality.

Rehearsals for the event spanned two hours daily for three weeks. The first two weeks were spent learning the songs, corresponding movements and games and the introduction of the storyteller. The last week was spent polishing the package to ensure a good performance. The rehearsals were fun and as well as tedious for the children who had to sing, dance, play games and run around. At some point, they became tired and the choreographer had to

wait for them to recuperate, occupying them with jokes and games that got them excited and ready for more work. This was almost repeated at every rehearsal as the choreographer discovered that the children at some point wanted to break away and play with her. Interestingly, the enthusiasm with which the children learnt the songs and the corresponding movements despite the fact that majority of them came from different ethnic background, was amazing and served as an impetus to the choreographer.

There was practically no drum used in the presentation, but the polyrhythmic nature of African dance paved way for the effective performance resulting from the experience. Also, it was a deliberate effort by the choreographer to be as close to reality as possible. Moonlight games in the traditional sense do not make use of drum. As for the costume, it was more contemporary in nature – a colorful short skirt that ends few inches to the knees and a breast tub, for the girls; a wrapper tied round the body from the neck down to the knee level for the boys. Traditionally, every one tied wrapper. But the choreographer decided to make use of the above costume especially for the girls to reflect today's taste as well as enable them move without being inhibited from the fear of having their costume falling off their bodies. In terms of hairdo, the girls' had their hair neatly weaved to both sides and to the back with straight patting at the center and the boys had theirs neatly cut as well. They all had straight make-up which combined with the costume, added color and glamour to the performance.

Conclusion

Change is an inevitable phenomenon. Man is always desirous of improvement which propels him to evolve new forms and perceptions. To achieve this sometimes, it becomes necessary to dig into history which houses past experiences to adjust and sharpen the future. Hence the study of African moonlight games is necessitated not only to refresh our children of the knowledge of the past but to also help them come to terms with their culture by evaluating the present so as to understand the future when it arrives.

African moonlight games as exemplified by our experience, requires a repackaging for sustenance and continuous appreciation, as the various traditional African performances that have survived, are those which succumbed to the dictates of times and become

relevant to the present. The Benin traditional child through the moonlight games learns the act of cooperation, coordination, commitment, perseverance and tolerance. He is able to find his feet and discover himself. The African moonlight games in the light of which it has been treated above can as well serve the contemporary African and indeed the Benin child.

Obviously it is impracticable for today's child to engage in these games in the strict sense of the word especially in urban areas. However, the moonlight games can certainly be brought to them in their bedrooms through the medium of the television, videos and a much sophisticated technologies, having been the atricalised (coated with contemporary materials, yet still retaining its message). Like the Western popular Barney, Tom and Jerry and other educative children cartoons, African moonlight games can be employed to instruct the contemporary African child of the culture of his people. It will rescue and preserve the almost eroded culture.

Also, the African child will not only get his true identity, but confidence will be restored back to him as he cannot be accepted fully by the culture he tries to emulate no matter how seemingly refined he might think of himself. He should therefore be made to retrieve his steps like the biblical prodigal son and return home to his culture. This is what the choreographer has tried to achieve with the adaptation which came out more positively than anticipated. The children were not only enthused, but the memory lives with them forever especially as they emerged third in the competition that involved the thirty-six States of the Federation.

Conclusively, the moral decadent of the contemporary African child is a reflection of the prevalent failures of the contemporary African parents (who lack interest in their culture) and the society to coordinate their worlds. It is therefore hoped by the researcher that this unwholesome trend can be reversed through a collaborative effort by both parents and the government, employing the above suggestions as well as incorporating African moonlight games in cultural activities at both primary and secondary school levels.

References

- Bakare, O. R. (2006). "The Contemporary Choreographer in Nigeria: A Realistic Culture Preserver or a Harmful Distortionist" in Ahmed et al (ed) *Critical Perspectives on Dance in Nigeria*. Ibadan: Kraft Books Ltd.
- Eweka, E. B.(1991) The Benin Culture. A paper presented at the University of Toronto for the celebration of African Heritage by African/Canadian. Unpublished.
- Eweka, J. E. The semiotics of movement in Ugie-Oro ritual performance of the Benin people. M.A. Project. Department of Theatre Arts. University of Benin 2004. Unpublished
- Ugolo, C.E.(1994) "The State of Dance Research In Nigeria". *African Dance Research Journal*. Vol.26. No.2.
- Ugolo, C.E. (2002) "Forging a New Direction in Nigerian Dance Theatre: The Examples of Festival of Power in *Africa Studio Journal of Creative Practice*, Number 3&4, Harmattan.

Interviews

- | | |
|---------------------|---|
| Madam Bridget Idele | - Edo State Council for Arts and Culture, Benin City. |
| Mrs. Tina Ilaide | - Edo State Council for Arts and Culture Benin City. |
| Mr. Lucky Izevbuwa | - Edo State Council for Arts and Culture Benin City. |

DANCE PERFORMANCE, AN ENDORSEMENT FOR ADVERTISED PRODUCTS ON TELEVISION IN GHANA

BY

JENNIES DEIDE DARKO

Department of Dance Studies
University of Ghana, Legon

Abstract

Television adverts in Ghana have traditionally relied on the bandwagon effect to convince viewers to patronize advertised products and services. The bandwagon argument claims that a service or product is good because many people (including celebrities and the highly respected in society) are using them. Recent television adverts have added the use of music and dance performances, in the quest for endorsements. Adverts at present show happy looking people, dancing to popular music tunes as they endorse their favorite products.

This paper investigates the reasons for this paradigm shift and what value it adds to the advertisement. I study two (2) adverts on alcoholic beverages on Ghanaian television with emphasis on the music, movements, body and facial gestures, and the expression of joy, as the performers enjoy their favorite product. In addition, I interview other people who have viewed the selected adverts and found out about their reactions to them.

Introduction

Advertising refers to the non-personal communication of information usually paid for and usually persuasive in nature about products, services or ideas by identified sponsors through various media (Bovee, 1992, 7). It is a form of communication, used to persuade the audience (viewers, readers or listeners) to take some action with regards to particular products, ideas or services. Normally, the desired result is to increase positive consumer behavior towards a commercial offering.

Sound is an important tool for communication during advertising. Through the use of words, the advertiser is able to make logical arguments, discuss pros and cons, and awake emotions

in the potential consumer. Through the use of sound it is possible to conjure in the listener's mind, images and actions that do not necessarily exist through the use of sound effects. Sight is probably the most useful of the communication channels available to the advertiser. As the saying goes, "A picture is worth a thousand words." No matter how many words you use, some details will be lost that are obvious at a glance. Thus, sight can quickly and concisely show a consumer what the advertiser wants them to see, whether it is the virtues of a product, or its benefits.

Commercial advertising usually seeks to generate increased consumption of products and services through branding. The phenomenon involves the repetition of an image or product name, in an effort to associate certain qualities with the brand in the minds of consumers (Ogilvy, 1983). Advertisements usually have sponsors, and are viewed through various mass media such as newspapers, magazines, radio advertisements and television commercials, to mention a few. In recent times, new internet driven media have also become popular for transmitting advertisements.

Advertising has, compared to personal selling, a more effective process to offer the marketed product. Unlike personal selling, the sales message and its presentation need not be instantly produced by the seller to the potential consumer. The creators of the advertisement message can write it in as many ways as they desire. The storyline can be rewritten, tested, modified, and adapted to appeal to the target consumers. Another advantage advertisers have, is research about potential consumers. The former are therefore able to determine what kinds of messages might influence their target groups, and look for ways to deliver those messages. The most important attribute of advertising however is that it is cheaper in the longer term than personal selling, which is very labor intensive. Advertising has the capacity to deal with hundreds of customers at a time, reducing drastically the cost per customer. (C.Owusu, personal communication, July 14, 2015).

Television advertising is a form of communicating, or passing on of information using audiovisual technology. The television screen is a medium through which content can be put

out in the public domain, which would serve to inform or educate the viewers. It is a tool for communicating various causes. Art forms like painting, sculpting, dancing, drama, or music can be used in communication. These forms manifest as consumables or goods and services. Television advertising involves the sending of promotional messages, or media content to one or more potential program viewers. The viewers are influenced by the messages, and that results in actions that benefit the advertiser.

In an interview between the researcher and Norkor Duah, (A.P. Lintas Limited, an advertising company in Accra) the latter commented that, advertisers desire to provide messages to people who are interested in their products or services, and pay media companies (such as broadcasters) to send their promotional messages. The former coordinate the selection of broadcasters and transmission of their promotional messages, using advertising campaigns. (N.Duah, personal communication, July 16, 2015). Broadcasters operate systems that gather, organize, and provide people with content that they want to see. The broadcaster may purchase license rights for content they send through their systems or create new (original) programming. Viewers select programs they want to view, and some of these programs contain promotional messages that motivate them to take actions that satisfy the advertiser's business objectives. Advertisers always select suitable techniques that when used, would best sell their advertised products.

Dance as a Tool for Advertisement

In recent times, dance has become an important tool, which media advertisers have exploited in their quest to secure acceptance and endorsement of products. In using television as a communicative medium, one has to first appreciate the difficult task of selling to a receptive audience, who (because they are in the comfort of their homes, offices or preferred entertainment location) are very attentive, and are capable of analyzing the advertised message. In another interview with Gaddy Laryea, (MMRS Ogilvy Limited, an advertising company in Accra) I gathered that, in advertising, it is imperative to ensure that the action will lead to an increased understanding of the product, and thus an increased demand for it.(G. Laryea, personal communication, July 30, 2015).

Television advertising has become a major feature of television programming in Ghana,

principally because most of the networks offer free to air viewing. Money raised from advertising is therefore one of their major sources of income. Communication with key customers has been highlighted as a key success factor for product development projects. This paper highlights some ways through which dance helps in ensuring that advertised products are well patronized, thus dispelling the notion that dancing is merely for entertainment.

The focus of this paper is on two (2) popular alcoholic beverages that are regularly advertised on Ghanaian television, namely; Alomo Airforce Bitters (produced by Kasapreko Ghana Limited) and Brukutu *Ginger Gin* (produced by Obibini Blackman Distilleries). These beverages are targeted at the classes B-D segments of the market with the following benefits ascribed to them; the promotion of masculinity and virility in men; the promotion of extra energy for men during sexual intercourse; the promotion of enhanced appetite for food; and the promotion of energy and vitality.

I investigate the reasons for the paradigm shift of using dance to seek endorsement for advertised products. Secondly, I explore the use of music and dance in the adverts and assess their impact on the viewing public. Television advertisement usually has two (2) assignments. The first is to create an advertising message that satisfies broadcasting standards. The second is putting the advert on the television screens. Many adverts feature songs (known as jingles), or slogans, that are designed to be conspicuous and memorable, and likely to remain in the minds of television viewers long after the end of the advertising campaigns. Some other adverts have made use of animations, or humorous messages to capture the imaginations of television viewers. Whilst these methods maybe successful in the Western world, they often fail to impress the majority of the Ghanaian television viewing public. There are a number of reasons for this, including the fact that most of the clips are in the English language, and quite a number of television viewers are non-English speakers. There is also the fact that most of the themes on which the adverts are promoted are not important in the Ghanaian cultural worldview.

Dance has a role to play in most activities in Ghana (Primus 1996, Opoku 1965, Bame 1991). The advertised material is a form of communication, which forms part of the complex of the

Ghanaian culture. Humankind communicates to put across information, and in this instance, uses the body through dance as an art form, to entice consumers towards the advertised product. The movements in the African dance celebrate both ordinary and significant events. In effect, dance becomes the medium through which the African communes with, and worships both ancestral and tutelary spirits. The place of dance in the Ghanaian culture is pivotal because it plays an active role in the upkeep and growth of the community or society. It helps enliven the place as well as inform the society or community on issues of culture.

The new breed of advertising practitioners seem to have taken a cue from scholars especially Opoku (1965), about the importance of music and dance to the Ghanaian, hence the shift to using them to demonstrate the unique selling points of advertised products. A typical Ghanaian man is expected to be strong. In an interview with Numo Agbodo of Abola Accra, I learnt that a man must have certain qualities, which includes; he must be well built and muscular; he must have a good appetite for food; he must also be sexually virile to take care of his partners. (N. Agbodo, personal communication, June 22, 2015). A few men I have interviewed have corroborated this assertion. Indeed, a lot of men in a bid to reach these lofty heights have resorted to the use of aphrodisiacs, which at present abound on the Ghanaian market. The alcoholic beverages, whose adverts are studied in this paper, claim to possess the capacity to help men enjoy themselves, whilst at the same time becoming stronger men. Below is the lyrics of the song composed for the dance piece that advertises on Ghanaian televisions an alcoholic drink known as Air Force Bitters.

AIR FORCE BITTERS

Se aba oooo se aba

Nsanaamopesemonom no se aba

Se aba oooo se aba

Bitters no a mopesemonom no se aba

Se aba oooo se aba

Mo aninaamopesemogye no se aba

Se aba oooo se aba

Air force bitters no se aba.

Meaning

It has come oh, yes it has come

The drink you wanted to drink has come

It has come oh, yes it has come

The bitters you wanted to drink has come

It has come oh, yes it has come

The enjoyment you wanted too has come

It has come oh, yes it has come

The Air force bitters has come

Alomo Air force Bitters. Keep rising!

The advert alludes to blissful enjoyable encounters strong and muscular men have with pretty maidens when they drink Air force bitters. As the drink's slogan infers, they rise to the occasion. The clip exhibits strong looking muscular men dancing with pretty girls in a night scene. Both parties are clad in traditional attire and vigorously gyrating their torsos. A well-built Caucasian man seems to be the dominant male in the dance. It is not too clear what impact this particular actor is having on the message. Probably the brewers may want to advertise their product as one having international appeal. The ladies in gyrating their waists as part of the dancing also show how ready they are to accept men who are "strong" and ready to appreciate them. Their facial expressions whilst drinking the brew show their

gratification with the drink, and how it is used to lure others who are invited to join in the drinking. The costumes of the males show off their “manly” abdomens as they go through their movements. The female models also exhibit their beautiful body contours, with their skirts showing off their rounded buttocks.

Dance could be seen as the impressive element that highlights the qualities of the product advertised in the above footage. Therefore, it may be said that the role of dance goes beyond entertainment borders extending to communicative and communicative arenas.

Brukutu Ginger Gin: Another Alcoholic Drink Advertisement

The Brukutu Ginger Gin advert has a simpler but catchier message – “Barimansuo”, meaning, “water for a man”. In this clip, the emphasis is firmly on the theme “virility” with a side attraction being the enjoyment value. The gyration here is even more suggestive, akin to what one may find in a strippers’ club. There are no Caucasian actors here, rather ordinary looking young men and women having fun at a drinking spot. It looks more like an urban working class tryst, and the actors are attired in urban working clothes. Other actors (who seem to be entertainers in the bar scene) are clad in skimpy dresses.

Both adverts attempt to sell the male virility and enjoyment message to the viewing public. The Brukutuclip on the one hand appeals to the ordinary masses who want a quick enjoyment encounter (probably under the influence) with any female counterpart who is amenable. These kinds of encounter are commonplace in urban drinking bars strewn across the country. The Air force Bitters advert is subtler, and the ladies therein (while they seek enjoyment), prefer a more adroit choice of a strong muscular man, with good prospects of social mobility. The international appeal sought however, conflicts starkly with the costumes on display. By and large however, both clips manage (to a considerable degree) to showcase the enjoyment and satisfaction virtues ostensibly possessed by the two alcoholic beverages, which viewers are encouraged to desire.

In both adverts the actors are young, and the males among them are muscular and handsome (the kind attractive to the average youthful female). The ladies are also beautiful,

lithe and smart. The wriggling and gyration of the bodies of the ladies, as well as their amenable posture suggest that they are ready to “play”. With provocative movements of the body, and costuming to show their enjoyment of the drink, the performers communicate to the audience the ostensive virtues of the advertised alcoholic beverages. The drinks make them strong (demonstrated here by the jumping and landing on both feet, and in the forward bent position of the body in tune with the music). This action suggests that the drink can take one to a higher height where everything will be smooth and fine. *Ekoyoyoyo* (it is going smoothly) in the Brukutu ginger gin clip extols the drink’s ability to enhance passion during sexual intercourse. This is especially demonstrated in a movement where a woman gyrates her bottom into a camera shot. A free style movement is also done where there is a lifting up of the leg and holding aloft of the gin to show its potency.

There is less variety of movement or costuming in the Air force Bitters clip. The advertisers here are probably just interested in showing the best man on the scene, because the maidens seem to be moving from one male to the next, till the lead girl encounters the Caucasian giant. The costuming is ludicrous (actors are dressed very scantily) and this looks to conflict with the ostensive objective of portraying the drink as an international brand. The forte of the Air force Bitters clip is that the men on display do really look like men.

The Air force bitters clip uses the hip life theme, which conflicts with the traditional scene used for the advert. The Brukutu advert on the other hand uses highlife music (with a band clearly evident in the background), and this is in sync with the urban flow. The music in both clips is however very catchy and enjoyable.

I like the two adverts for three (3) reasons. First, they advertise made in Ghana products, in a country where imported products are predominant. Secondly, that they are simple and easy to comprehend. A lot of the Western style adverts have themes that tend to be very subtle, and the viewer is compelled to work out the meaning of the message being proffered. Finally, they are also catchy and enjoyable accompanied by music pleasing to the ear (with lyrics that are easy to learn), and the dancing is good to behold.

I also interviewed other ten different viewers of these adverts and summarized their reactions to the two adverts as follows;

- “They are very funny, my children love the songs”;
- “*Charlie, the white man is barimaankasa* (the white man is a real man)”;
- “*Ma try Brukutu no, eye paa*” – (“I tried the Brukutu, it is very good”);
- “It is not nice for Kids to watch”;
- “They are rural rubbish adverts. They should be advertising proper drinks”;
- “Fantastic”;
- “Lovely girls”;
- “They should use traditional dance”;
- “They should be banned”;
- “I shall try the Air force in my next game”.

Obviously, there are mixed reactions to the two adverts. However, what is also true is the fact that they have caught the public’s attention, and that would ultimately lead to increased patronage of the beverages.

Conclusion

In years gone by, the Ghanaian television advertisers strove to capture the attention of their viewers through the use of various Western themes in their work. In recent times however, Ghanaians have been increasingly identifying with their roots, and it is clearly evident that dance and music are important components of the Ghanaian culture. Dance forms part of most of the rites of passage in the Ghanaian’s life. As a result, dance is presently being used during most national, educational, and cultural events. Advertising practitioners are properly recognizing the importance of Ghanaian music and dance, and they see them as useful conduits to reach the discerning television viewing public as they try to influence television viewers to choose certain products.

References

Bame, K., (1994). *Dance in African Culture*. New York: Clear Type Press.

Bovee, C.L.(1992). *Contemporary advertising*. California: R. D. Irwin.

Opoku, M. A., (1965), *African Dances. A Ghanaian Profile. Pictorial excerpts from concerts of Ghanaian Dances*. Ghana: Institute of African Studies. University of Ghana, Legon.

Primus, P. (1996). African Dance. In K. W. Asante (Ed.) *African Dance. An Artistic, Historical and Philosophical Inquiry*. New Jersey: African World Press Inc.

Ogilvy, D. (1983). *Ogilvy on Advertising*. London. Vintage Books.

INTERVIEWS

Name of Interviewee	Date	Place
Carlos Duah	July 14, 2015	Lartebiokoshie, Accra
Gaddy Laryea	July 30, 2015	Asylum Down
Nii Agbodo	June 22, 2015	Osu, Accra
Norkor Duah	July 16, 2015	Labone, Accra

Semiotics of Costume in Baamaaya Dance Suite of the Dagbamba

Regina Kwakye-Opong
Department of Theatre Arts
University of Ghana, Legon
yaapomaa2008@yahoo.com

&

Jebuni Tigwe Salifu
Department of Dance Studies
University of Ghana, Legon
jtsalifu@yahoo.com /jtsalifu83gmail.com

Abstract

The paper discusses the symbolisms and the aesthetics of costume in the *Baamaaya* Dance Suite among the Dagbamba in Northern Ghana. It looks at semiotics of costume from the general framework of non-verbal communication within the context of the dance. Costume within the framework of the dance will be interrogated based on gender sensitivity. Why the choice of feminist costume for the opposite sex?, The myth surrounding the choice of feminist costume for the opposite sex, as well as clothing representations, will be investigated on the cosmic world view of the Dagbamba. Through participant observation, interviews and content analysis, the paper posits that the feminist reflection of clothes on the men in the *Baamaaya* dance performance is rooted in the Dagbamba mythology. Again, the costumes are not only aesthetically applied, but they are also embedded with philosophies, symbolisms, signs, texture and elements that are impetus to the general framework of the dance.

Keywords: nonverbal, communication, semiotics, culture, symbolism, aesthetics, and feminist costume.

Introduction

The use of costume as a non-verbal language is a worldwide phenomenon. Within each society, group, country and culture, costumes are designated contextually. The norms, virtues, philosophies and signs embedded in specific clothing items; their uses and the relevance attached are easily assessable by a person, who is familiar with that culture

(Kwakye-Opong, 2011:2). This paper discusses the significance of the *Baamaaya*¹ dance costume among the Dagbamba² people. It is supported by a hypothesis that indicates that, apart from its aesthetic appeal, the dress code of the *Baamaaya* dance among the Dagbamba of Ghana is poetic and semantic and is interpreted based on sex designation.

The Issue

The Dagbamba are people located in a kingdom called Dagboŋ³ which is situated in the North-Eastern part of Ghana. They are a number of the *Gur* language and form one of the largest ethnic groups in northern Ghana. To the Dagbamba people, dance is an important and versatile art form that is fully integrated into their culture. The communicative and expressive properties of dance are maximally used in different inter-social activities of the people. At significant events, such as festivals, religious observances, rites of passage, political ceremonies, and professional activities, dance not only serves as a popular convivial accompaniment but also used to illustrate the meaning and underline the symbolisms of those occasions.⁴

The reconstruction of the Dagbamba history and philosophy will not contest any knowledge without interrogating the nuances of indigenous dance forms of Dagboŋ. As noted by Zosal-Naa Tia Sulemana⁵, “the dance forms are the basis of Dagboŋ history and philosophy and thus, define the social strata of the people in a given community”. Zorbog-Naa Kaleem⁶ posits that, Dagboŋ has twenty one (21) traditional dance forms which are categorized as; Dagboŋ indigenous traditional dance forms and Dagboŋ popular traditional dance forms. He listed the indigenous dance forms as; Baamaaya, Bagsi-waa, Billa, Dim-bu, Gina, Jera, Jinjelung, Luwa, Tora, Nindoggu, Tohe-waa and Ziem dances. The popular forms are; Damba, Gonjie, Kondoli-ya, Kanbon-waa, Machelli-waa, Nay-begu, Naani-Goo, Nakche-waa, Simpa,

¹ Baamaaya is a ritual dance form of the Dagbamba people of Northern Ghana to appease their land god *Nyagboli*

² The people of Dagboŋ whose name was corrupted by the white man as Dagomba.

³ A traditional state of the people of Dagbamba or Dagomba people in Northern Ghana.

⁴ For detailed information on symbolism, see Yartey 2013; Dance symbolism in Africa. Pp 413-429

⁵ Chief of Zosali; a custodian of Dagboŋ traditional council. Interviewed on 20/08/11

⁶ Tamale Dakpema Zorbog-Naa, a custodian of tradition and a divisional chief of Tamale paramount chief. Interviewed on 27/08/11

Amasiro and Ta-kai.⁷ Each of these dance forms is very unique and relevant to the construction of Dagbamba history and their worldview. Of most symbolical and fascinating among these dance forms is the Baamaayadance, which is perhaps due to the myth surrounding the choice of female costume for the opposite sex in the performance.

In view of the popularity of the *Baamaaya* dance suite and its generous representation among the Dagbamba, our understanding of indigenous knowledge would remain partial without studying the philosophies underpinning the semiotics of the dance and its costume. A descriptive analysis of the cultural context of *Baamaaya* dance and its costume will bring to knowledge the relevance of the phenomenon to social anthropologies, historians, sociologist and the performing artists.

The current paper explores the semiotics of costume in the *Baamaaya* dance, highlighting the philosophical concepts that operate and manipulate in the dance performance. The paper re-evaluates the dance and its costume from the perspective of Dagbamba cultural semiotics, thus, attempting to unlock the costume's potential for further understanding of both the performance and the aesthetics of the art form.

Methodology

Various scholars such as Younge (2011), Badu-Younge (2002), Kani (2002) and others have expatiated on the Baamaaya dance movements and its philosophical context. However, the motivational tool in the dance performance; costume and its semiotics culture has perhaps received little or no attention. This paper seeks to fill this vacuum through interviews, participant observation and content analysis. Our submission is that, costume is a distinctive mark and an impetus to the Baamaaya dance. The philosophies, signs and symbols associated with the dance and costume are ensured by a cultural system that forms the basis of the semiotics.

A non-probability sampling method was employed using the purposive sampling technique. This was necessary because the study required the selection of respondents who have vital information and are willing to provide them for the study. This method of sampling technique is in line with Mcmillan and Schumacher (1993) and Patton (1990) who

⁷ See Jebuni. T. S. (Unpublished M.Phil Thesis) Traditional Dance Cultures and Islam in Ghana: A Study of Proscribed Dance Forms in Dagboj 2012.

collectively suggest that purposive sampling should involve selecting people with in-depth knowledge of the problem being studied. Based on this sampling technique, data for the study was gathered through interviews and participant observation in three Dagbon communities: Zier, Tishigu and Tampion where the art form is best performed. We were active participant observers in the dance rituals and its stage performances. This was to enable us see and interrogate the custodians of the art form with regard to its philosophy, history and aesthetic. In all, fifteen (15) interviewees were purposively sampled for interrogation because of their distinct indigenous knowledge in the art form. The sampled interviewees included drummers, dancers and custodians of the Baamaya dance suite.

Data from the individual interviews were analyzed in order to arrive at a significant content analysis of the dance. Through content analysis, themes that emerged from the individual interviews were identified and constructed to draw conclusions on the myths and philosophies of the dance with particular emphasis to the costume and other related items.

Information on Baamaya dance suite was collected in a number of Dagbon communities including *Zier*. *Zier* is a village of about fifteen kilometers (15km) from Tamale where the dance is best performed. Not only does *Zier* noted to be the best community for the dance performance but also noted for its history, aesthetics and philosophy. On the 17th of December, 2011, we began the study of the dance form in the *Zier* community to explore its history and philosophies. Using the community entry ethnographic approach, permission was obtained from the community chief and leaders of the dance group to investigate the dance. The language of the movement, the meaning of the songs text and other aesthetics of the dance performance were learnt through participant observation and participation.

Thereafter, a request was made for the full performance of the *Baamaaya* dance. We stayed in the village for few days to see how the dance is performed by the indigenes and perhaps to learn how to perform it by ourselves. We were also permitted to videotape the dance performance for interpretation and analysis.

Cultural Worldview of Dance

In Africa, dance is not just seen as a mode of expressive movements but as a cultural representation of the people.⁸ As Nii-Yartey (2013:413) noted “There is hardly any community in Africa in which a ritual or ceremony of some kind does not take place.” Details of such rituals and ceremonies most often involve the formation of new patterns of social relationships and artistic expression among the communities and people involved. For instance, in many African communities, traditional stools are considered as sacred symbols of the presence of the ancestors and both the source and the power of politico-ritual office. Among the Lega of Central Africa, the significance of such stools is projected in dance movements and other dance related actions as the primary vehicle of interpretation (Nii-Yartey 2013). This theory is well elaborated by Biebuyck (1977:26) when he writes; When the dancer (preceptor) sits on the stool and waves both hands alternatively in the air in a gesture of receiving and thankful joy, it is interpreted as, the performer having achieved a high rank of Yananio, (and he) will continue to be accorded all privileges due him in accordance with his new position. On the other hand, if the dancer stretches both arms and legs as far as possible from the stool, he will be considered as an excessive and arrogant person.

Dance in Africa is not a separate art, but a part of the whole complex of living. African dance, based upon the spoken language, is a source of communication through which it is possible to demonstrate emotion, sentiment, beliefs and other reactions through movement. Therefore, there are as many styles of African dancing as there are different ethnic groups and languages. According to Keita (1959:20), “unlike other forms of dance, African dance is not detached from the lives of the people, but is a spontaneous emanation of the people.”

African dance translates every day experiences into movement. Senghor (1971:72) posits that before a dance is created, an event or happening must occur. Therefore, one can conclude that Africans dance about everyday experiences, happenings or events in their

⁸Albert, M. Opoku. “Thoughts from the school of music and drama” *Okyeame vol 2 #1*. Institute of African Studies. Legon. (1964): 51- 60.

lives which they choose to remember. The event could be of great historical significance, such as war, famine or other important issues related to the people.

Dance symbolism is not homogenous but rather, each ethnic group and sometimes, each community, may develop its own peculiar movements, gestures, bodily attitudes and characteristics which may be understood only by members of that particular group of people, as each of these peculiarities reflects the common historical and religious experiences of the particular community. They represent a vocabulary of common language, activities and relationships, typifying the worldview of those members of the community who are committed to the development and sustenance of their common heritage (Nii-Yartey 2013:413).

For instance, Ajayi (1998:30-31) writes that;

[body] attitude is a significantly dynamic aspect of the communication system among the Yoruba. It is a consciously used medium with a complex structural framework of codes and signals tightly woven into the norms and customs of the people. The cultural significance of the body communication is such that it forms an ineluctable part of a child's education and upbringing. Thus, "...dance as a cultural indicator, is the tangible element able to turn cultural concepts into perceptible forms narrated in rhythmic movements and contextualized in space..."

In many African societies, verbal communication is considered necessary for the establishment of facts and ideas, but the knowledge and use of symbols, gestures and bodily actions go beyond words, and is deemed crucial and permanent to the attainment of the proper level of communication for the avoidance of misunderstanding and misinterpretations, especially with regard to public utterances and other forms of communication (Nii-Yartey 2013:415).

African traditions demonstrate that dance can be a significant psycho-social device able to penetrate many aspects of human existence. By commemorating such events as the passage of seasons and life-cycle transitions through life experiences are dramatized and made more meaningful. The paradigm presented by traditional dance in Africa is a challenging one that has global relevance.

Semiotics

A Swiss Linguist, Ferdinand de Saussure (1857–1913), interpreting languages in about a hundred years ago, defines semiotics as the study of signs and symbols and their meanings of a particular language and society.⁹ Councill & Wolf (2001:19) further hypothesize that semiotics is a science that investigates the life of signs and demonstrates what signs consist of and what laws govern them. French historian Micheal Foucault (1926-1984) argues that semiotics is an ensemble of knowledge and technical skills that enable us to perceive where signs might be, to define what constitutes signs, and to understand the relationship between signs and the laws governing them. Semiotics is very pervasive and covers six main areas. According to Larsen (1998: 834) these are; “code”, “structure”, “sign”, “discourse”, “symbols” and “text”.¹⁰ In this discussion, however, we will concentrate only on sign and symbols inherent in the philosophy of the Baamaaya dance costumes.

A sign in this context is any object that represents another object.¹¹ The sign or the representing object can be represented by a word or any material in so far as it can fulfill its representational function (see Larsen 1998:836). The signs and their meaning in semiology help us to understand our day-to-day life (Kirby, et al 1997:611).

Symbolism on the other hand, is a sign that refers to an object that denotes by virtue of socio-cultural conventions of a particular society.¹² Symbols are the replica of the meanings of words, things, actions, emotions, behaviour and ideas of a people within a particular culture. People’s actions can be motivated and be guided by symbols and their meanings (Agyekum, 2006:121-133).

Schroder (1998:551) opines that “a symbol is a sign whose connection with its object is purely a matter of convention.” To Silverstein (1976:27) “symbols are the residual class of

⁹ Read detail on www.decodedscience.com/ferdinand-de-saussure-1857-1913

¹⁰ <http://www.isfla.org/Systemics/Print/Theses/RoyceThesis/Chapter%203%20-%20Semiotics%20and%20Linguistics.pdf>

¹¹ <http://www.isfla.org/Systemics/Print/Theses/RoyceThesis/Chapter%203%20-%20Semiotics%20and%20Linguistics.pdf>

¹² See also Sebesta, J.L. (1994:15). *Weavers of Fate: Symbolism in the Costume of Roman Women*.

signs, where neither physical similarity nor contextual contiguity hold between sign vehicle and entity signaled." All symbols operate on two aspects; on one aspect is the physical characteristic and on the other is the meaning, or what the symbol stands for (see Rosman & Rubel, 1998:64; Leathers, 1986:36). Symbolism therefore, is a key to the philosophy and thought of a people while signs and symbols are consequently based on socio-cultural interpretation. We can communicate without using words. Such a communication may involve the use of gestures and symbols. We outline in this paper the signs and symbols in Baamaaya dance costume as nonverbal communication among the Dagbamba people.

Semiotics: Signs, Symbols and Meanings Associated with Clothing and Adornment

To appropriately investigate semiotics in the context of a dance, it is imperative to analyse and correlate the signs, meanings and philosophies to the dance production. These semiotics include elements such as "[theme], movement, gesture, facial expression, proxemics (the use of space), costume, props and technical elements like lighting, sound and setting" (Backer 2007:72). For instance the dimension of costume and make-up has relevant functions in the delineation of a character (Bennet 2008:61).

With regard to semiotics of costume as an imperative element in performance, various theories have been propounded by some writers such as Kwakye-Opong (2014), Sebesta (1994) and others writers which are central to this paper. 'Writing on Weavers of Fate: Symbolism in the Costume of Roman women', Ronald A, Schwarz, a textile and clothing scholar, is quoted by Lynn Sebesta (1994) indicating that "clothing and adornment are universal features of human behaviour, and an examination of what they reveal, an attempt to conceal, contributes to our knowledge about the fabric of cultures and our understanding of the thread of human nature". Costumes therefore are an embodiment of the cultural nuances of a society as well as its individuals. It thus establishes among others the religion, occupation, historical background, fraternity, taste and idiosyncrasies of a people, (Kwakye-Opong 2011:140).

To Sebesta therefore, the clothing and adornment of the Roman culture help to identify women with their passage through life. There are also some philosophies aligned with certain fabrics that communicate to readers in cosmic terms. Romans thus use clothing

symbolically, and wearing of the toga is an indication that the person possessed the coveted Roman citizenship. The expressive purple dye was obtained from the small ink sacks of a Mediterranean mollusk, and therefore became a royal colour reserved for only the nobles in the society. Consequently, only the Patricians could have a purple band on the borders of their toga. For example the toga of the priest had some religious underpinnings, hence: [t]he toga of a Roman priest had to be “pure” which meant not only clean of dirt but also clean of religious pollution, which could come from contact with certain objects, for example, a human corpse. The togas of a priest and of a magistrate (who also conducted sacrifices and religious ceremonies) were distinguished from the plain, natural colored toga of the male citizen by a purple border identical to [that] of the male citizen. (Sebasta 1994:1-5)

According to Kwakye-Opong (2014:142) the semiotics of clothing and adornment is tied to creation itself. The garment of the High Priest in ancient Israel as recorded at Genesis chapter 28, for instance included the gold plate fixed on the turban of Aaron so that he will be responsible for the errors of the people. Additionally: Four rows of stones were to be fixed in it [breast plate]; (1) Ruby, topaz onyx and jade, (2) Turquoise, sapphire and jasper, (3) leshiem stone, agate and amethyst; (4) Chrysolite, onyx and jade. These stones corresponded with the names of the twelve sons of Israel, and each one should be engraved like a seal; with each representing one of the twelve tribes. (Kwakye-Opong 2014:48)

Viewing Baamaaya Dance through Myth

Every culture has its means of reaching the divine, means which have been found compatible with the society’s concept of the sacred. There may be many different ways even within a single culture to communicate with the sacred being, but invariably, one may supersede all others in significance and effectiveness. Such a preferred device is usually considered by the people as an exceptional system of communication and appreciated at the same time as a distinctive artistic form (Ajayi 1998:23). Dance is undoubtedly a vital means of communicating with the sacred in African religious practices; it is an expressive form fully integrated within the worship system.

Since a sign derives its meaning from its nature, the use of dance in sacred rituals has both intrinsic and cultural imports (Ajayi 1998:23). Baamaaya is a ritual dance form of the Dagbamba people of Northern Ghana to appease their land god's Nyagboli.¹³ The history of Baamaaya dance underscores the philosophy and culture of the Dagbamba and their attitude towards women as noted by Younge (2011). The myth surrounding Baamaaya dance suite is interrogated pessimistically by various dance anthropologist and ethno-chorologist. Green (1971) notes that a man was hungry and did not have money to buy food. He decided to disguise himself as a woman to gain easy access to the market where he stole a chicken. He was caught by some women and unveiled him. To remember this event, the people created a dance about it which is performed by men. The men adorn themselves in skirts with frills around the waist to imitate the movements of a woman's hips. Chernoff () writing on his book "The Drums of Dagbon" purports that the Baamaaya dance evolved from mosquitoes as a result of how they want to bite people at night. Chernoff reports that to scare mosquitoes bites people take cloths to tie on their necks, and part of the cloth will hang and roll on the legs, with fans on their hands to fan away the mosquitoes. The Baamaaya dancers then twist their waist to prevent the mosquitoes from biting them. Younge (2011), however, writes that history has it that somewhere around the early 18th Centurey, soon after the Dagbamba conversion to Islam, a great famine occurred in Dagbon due to a severe drought. Many of the inhabitants were dying from hunger. Hunters would go days without any successful hunt. The situation was grim and desperate actions needed to be taken. All sacrifices were made by *Saboniba* (rain makers) of Dagbon to Nyagboli to bring rain failed. Further consultation revealed that the major issue or reason for their situation was the way women were being treated in Dagbon society.

Until the men of Dagbon started to treat the women with respect, the gods would continue to punish the entire land. The myths underpinning this act was that the men were asked by the oracle to dress like women and dance in front of their wives and go through the surrounding villages as a public humiliation and atonement for maltreatment of women.

¹³ Native god of Dagbon that was highly respected in the olden days by the indigenes.

Other oral literature surrounding the history of the dance was attributed to Nyagboli (land gods) who was angry because a young virgin was defiled in the bush. Not until the bush was cleansed, the land would remain dry. When all appeals to Nyagbolifailed, the traditional chief priest, Buglilana¹⁴ then consulted the oracles for other alternatives which revealed that Nyagboli has special desire and mercy for women and children. To appeal to the gods, the young men of the community hatched a plan led by the chief priest; they disguised themselves as women, danced all the way to the shrine of Nyagboli to seek his mercy. On arrival at the shrine, the chief priest made sacrifices to Nyagboli, appealing to him to at least have mercy on women and children of the community. The disguised young men on their part performed a female dance called *Tuban-kpuli* in the shrine; this perhaps softened the heart of Nyagboli to cause rain to fall abundantly in the community. It was believed that Nyagboli seeing the disguised men as females thought they were real females and therefore, accedes to their request.

Thereafter, the people in their joy for the rain changed the name *Tuban-kpuli*¹⁵ to *Baamaaya* (the grove is wet). The people's gratitude and joy for the rains brought about the name "*Baamaaya*" which means the valley is wet). The dance thereafter, remains as thanks giving to *Nyagboli* for giving them rains. Performance of the dance in the past was done mostly during the rainy season by the young men, who continue to disguise themselves as women. *Baamaaya* was derived from two Dagbanli words: *baa* which means valley and *maaya* to means wet or cold. Presently, *Baamaaya* is performed as a social dance at funerals, weddings, festivals and other national celebrations.¹⁶

Form and Structure of Baamaaya Dance

The form and structure of Baamaaya dance takes the usual floor pattern of Dagbamba dance forms. Younge (2011) has structured Baamaaya dance performance into phases

¹⁴ Whose position was and is highly revered as the politico-ritual custodian of dagboŋ

¹⁵ An indigenous traditional dance of Dagboŋ which literally means a ball of beans cake and later re-named Baamaaya

¹⁶ Personal interview with Dawuni Sulemana, leader of Tishigu (a suburb of Tamale) Baamaaya dance group on 14/11/11

which he named as: *Sochendi, Valiṅa, sikolo, nyayborli, kondolya, dakolikutooko, baṅa*. Each of the phases has a unique set of routines and movements.

Phase one which is referred to as Baamaaya Sochandi relates that, unlike the other dance forms of Dagboṅ, the Baamaayadance performance usually begins from a location away from the performance area. The dancers in Baamaaya merely used this secluded place to change or get into their costumes. They then dance in a file led by the drummers into the dancing range. Baamaaya sochendi is performed to remind the dancers of the wet valley. The drummers cautioned the performers to walk slowly and carefully else they fall. The dance steps are being supported by the rhythmic pattern of the two main drums: *gunḡon* and *luṅa*. As interpreted by Younge, the *luṅa* cautions; *Waa-wariba, ye-ware ka baṅ me chendi* “dancers should walk slowly and be cautious of their dance movements”. The *gunḡon* on the other hand responds, *Baa-maa-ya*, “the valley is wet.” This processional phase is performed in single file. Once the performers reach the arena, they form a circle around the drummers to begin the next phase.

The dancers pause briefly on reaching the dancing arena to allow the lead singer to begin singing of *yil-Sulma* (chanting songs). These constitute a series of songs praising or criticizing others in the community who have either helped the community or have done something in disapproval or unacceptable.

1. *Zamba bikur-nira, zambamaa kur-benimi ka nun zori nun daa zoi*, (The practice of sheer wickedness reduces ones reputation in society and therefore should be avoided)
2. *yigbubya suglo, ka suglo ni jilma nkperi duninya* (people should learn to be patient and kind to one another in order to promote peace and love in the community)
3. *Dagbambu je nyaṅ zubu kalei tumni nyaṅ zubu tuma* (those who undermine other people in society usually hate to be criticized).¹⁷

¹⁷ Indigenous language transliterated and translated by Tamale Dakpema Zorbog-Naa, a custodian of tradition and a divisional chief of Tamale paramountcy.



Figure 1- *Baamaaya* lead singer chanting songs

Phase two of the dance performance which is *Baamaaya Valiŋa* is done with a signal from the *luŋa* moves the ceremony to its fast dance-drumming phase. This is also the main phase of *Baamaaya*. The ability of the dancer to initiate his waist movements from below the knee level, thus, a movement pattern to indicate the dancers' dynamics in the hips rotation. At this point, the drummers increase the tempo of the drum rhythm with the dancers moving along the tempo of the music.

As soon as the lead singer completes the chanting session, the *Nyayboli* section of the dance begins in a fast mood. In this, the dancers stand in second position and slightly bend from the upper torso forward. This posture allows the hip rotation of the dancers to become fast and robust accentuated by the *yabsah* (woven costume made of fabric worn around the waist of the dancers). This movement according to our informants symbolises the strength or the tenacity of *Nyagboliin* dealing with issues in *Dagbon* society.



Figure 2- *Baamaaya* dancers making the *Nyagboli* movements

Nyagboli movement cautions all Dagbamba to always “return to their roots” there is always the need to review the past to make the future better. Among the Dagbamba, this philosophy is recognized as a moral lesson to teach history and reflections on life. During this phrase, the dancers take a jump forward and a short step backwards. They will take a brief pause and then leap forward again. These movements are symbolic of this philosophy of life.

Phase three: Sikolo; thus, a movement pattern in Baamaaya dance form that interprets a proverbial statement in Dagbon culture. The movement phrase interprets that “Daadama be cheri ko u-dimbi bandi u-yiɲa” (you do not make your home known to your enemies or strangers.) Always be on guard for your enemies. Be cautious of people who will pretend to be your friend but turn out to be harmful or not supportive when you are in need. This movement phrase reminds the Dagbamba of their painful past. Nobody was there to help or support them during their crises.

Phase four: *Kom-doniya*. A movement phrase in *Baamaaya* that pays special tribute to water as a valuable or substance of life in *Dagbon* society. The phrase means “there lies water,” reminds the *Dagbamba* of the value of water. Water in *Dagbon* society is treated with respect. The movement further interprets a proverb which says, “You do not throw bad water away if you do not have good water.” Always use water with care because you do not know when the next rain will fall.

Dokolikutooko is the fifth movement phrase as interpreted by *Younge*. This movement gives room for self-expression in the dance performance. Instead of women, dancers— usually men—will mock at fellow men who are bachelors in society. In *Dagbon* culture, a man regarded as responsible and strong when he has a home with wife(s) and children. The most important duty of a man is to look after his household by providing food and all the necessities of life. The movement phrase is therefore, created to laugh at bachelors who do not farm because of their laziness.

The *Baaja* movement phrase thus, brings the dance to a pause. The lead singer again sings praise songs reflecting on *Dagbamba* cultural history to honour chiefs, special guests and spectators present at the performance.

Song Texts

Themes of *Baamaaya* songs heard during field work suggest that their subject matter cover issues on the people’s social, cultural and religious beliefs. Songs in *Baamaaya* are mostly in call and response form as revealed in the following *Baamaaya* song.

<u>Call</u>	<u>Response</u>	<u>Meaning</u>
<i>Ti wam yee baa yee</i>	<i>nlel baa</i>	let us dance to the valley,
<i>Ti wam yee baa yee</i>	<i>nlel baa</i>	let us dance to the valley,
<i>Ti wam yee baa yee</i>	<i>nlel baa</i>	let us dance to the valley,
<i>Dakoli koro u puu miri baa</i>	<i>nlel baa</i>	A bachelor puts up his farm
<i>U ka bia u mi ka paga</i>	<i>nlel baa</i>	by the valley he has no child

nor wife.

<i>Dakoli ka u mini mun ni di</i>	<i>nlel baa</i>	Bachelor has nobody to
<i>Alizama</i>	<i>nlel baa</i>	converse with,
<i>Uko nyur baglo mi</i>	<i>nlel baa</i>	his drinking water is by him,
<i>Uko shur baglo mi</i>	<i>nlel baa</i>	his bathing water is by him.
<i>Dakoli ya doru puu</i>	<i>nlel baa</i>	Bachelor is as usual at his farm.

Clothing Elements and Symbolism of the Baamaaya Dance suite

The Baamaaya dance has some uniqueness that is characterized by the history of the Dagbamba. The emphasis on the traditional role of the female costume worn by the male performer/dancer suggests a veneered identity that can only be signaled through clothing items. Why? One responsibility of clothing is to establish “the polarity or similarity of femininity and masculinity”. Most cultures around the world have clothes delineated for both sexes; male and females are clearly set apart by their way of dressing. However, the theme of the Baamaaya dance and the philosophies surrounding it has necessitated a cross-over of dressing.

The origin of the Baamaaya dance as discussed on the preceding pages suggests that the costume has female characteristics. The components of Baamaaya dance costumes include:

Bogbga: women’s head gear

Leega: women’s top-dress

Bodisi: brassieres worn under a lady’s blouse.

Yabsah: special sewn ruffles worn around the waist on a ladies skirt.

Mukurugu or Gbatoro: a short women’s skirt worn around the waist.

Chayla: secondary rattle worn around the ankles of the male dancers to emphasis dance movements.

Boduwa (hand towel): used as sweater to soak sweat.

Kafini (hand fan): used to fan and cool the dancers from heat gotten from vigorous movements.

Indigenous knowledge on Dagbon culture indicates that these costumes have philosophies underpinning their usage, which are not only meant for aesthetics but for cultural representation.

A Baamaaya dancer at Tamale, Abdul- Rahaman Takora reveals that the semiotics of these costumes cannot be underestimated in Dagbon cosmology. For instance, the semiotics underpinning the use of *Bobga* or headgear suggests a symbol of authority, which prompts a man to respect his headship by respecting his wife. The woman's head is sacred in Dagbamba society and must be covered and revered. The philosophy is that when a woman is angry and exposes her hair in society, is a sign of bad omen. Therefore, to appease Nyayboli (the land god) the men had to disguise their hair with the *Bobga* costume.

Tib-kpara or earrings as shown in figure (6) emphasise the beauty and honour needed to be accorded a woman. The *Tib-kpara* also philosophize the Dagbamba mythology that a woman needs to have a good listening ear to her husband. Thus, the wearing of the earrings suggests having the eardrum of the woman widely opened in listening to the advice of her husband. The sign of the *Tib-kpara* as worn by the male dancers in the dance process symbolizes that (they) the male dancers will forever have listening ears to the advice of Nyayboli. Most often, when a woman forgets to wear her earrings, people insinuate that "you look like a man", denoting that she does not behave like a woman in the society. The *Tib-kpara* thus project the inner beauty of the woman and the honour God has given her.

The *leega* and *bodisi*, a blouse and a brassiere respectively have significant connotations that represent some philosophies of life. The genealogy of life arguably depends mostly on women. Every human being born of man feeds on a woman's breast to grow. Therefore, we show gratitude, respect and honour to women. The brassiere is worn to support the breast. Conclusively, women are there to support men but not to be trampled over (see figure 6). The semiology of this costume as worn by the male dancers is a sign that men forever respect women for their motherhood characteristics.

Yabsah (the cowry band) and the *Mokurugu/Gbatoro* (short skirt) together reveal the importance and power of the female genital. According to Dagbon tradition "the female organ (vagina) is believed/seen as a 'god', and it is capable to make and un-make a society". Procreation cannot continue without a woman. The belief is that a woman is the center of humanity in the African cosmology. She is the life to everything in the house. Thus, the rotation of the waist to accentuate the *gbatoro* to spin round is a sign that a woman is

everything in the African household. The absence of a woman in a household means an empty house. This analogy buttress Aggrey's assertion that "if you educate a man you educate an individual but if you educate a woman you educate a nation."

The *yabsah* also represents unity in the Dagbamba tradition. The use of cowries also, signifies how "religious the lower part of the woman is".

Boduwa (towel) which is an additional accessory held by the dancer over the shoulder is used to either serve as body extension or used to soak up the sweat of the dancer. By implication; if men can imitate the patience of most women they can easily soak up the challenges of life. Therefore, the inclusion of the *Boduwa* in the Baamaaya costumes signifies that *Nyayboli* has the patience to soak all the worst deeds of the indigenes in society.

Kafini (hand fan) represents the ability of women to calm down daunting tensions that arise in the family. (see figure 3 above, a dancer holding kafini)



Figure 4. (Baamaaya costume (Lorma) worn around the waist of the dancer).



Figure 5. (Gbatoro— women skirt worn by the male dancer).



Fig. 6. Baamaaya/dancer wearing Leega (women Top dress), Bobga (head gear), Tipkpara (ear rings),



Fig. 7. (Chagla) ankle rattle worn by the dancer



Baamaaya male dancer wearing leega to creat artificial breast

Male dancer wearing Gbatoro (women skirt)

Baamaaya dancer holding kafini (fan)

Baamaaya dancer wearing chayla (secondary rattles)

Conclusion

The paper has interrogated not only the aesthetic principle of costume in Baamaaya dance suite, but also investigated the philosophy, signs and symbols underpinning costume within the dance performance in the cosmology of the Dagbamba people. Costume has been deployed through the Baamaaya dance as revealing the true essence and inherent ideals of a society. To the Dagbamba, the Baamaaya dance is a cultural heritage that echoes a lasting awareness for men, especially the youth to honour and adore women.

The rudiments of the Baamaaya dance in general have revealed how dance movements translate or interpret language, thus, very dynamic in delving into pertinent socio-cultural issues.

The *Bobga*, *Boduwa*, *Leega*, *Bodisi*, *Yabsah*, *Mokurugu*, *Chaggl*a and the *Kafini* have proved to be clothing items with proverbial, symbolic and philosophical inferences. Thus, costume association with the Baamaaya dance suite drives home a significant aspect of the Dagbamba cultural heritage. To this end, the paper suggests that cultural-anthropologists and other researchers should look beyond the dress codes of specific art forms; dance, music, puppetry, masquerade and many more, to reveal inherent norms and virtues that promote developmental growth in the society, thus, projecting a universal broader view of life through costumes, and other elements.

References

- Agyekum, K. (2006). *'Aspects of Akan semiotics.'* In Obeng, S.G. and Obeng C.S, (eds) from linguistics to cultural anthropology: Aspects of language, culture and family issues in Ghana (West Africa) Lincon studies in African Linguistics 68.Pp 121-133.
- Ajayi, O.S. (1998). *Yuruba dance: The semiotics of movement and body attitude in Nigeria culture.* Trenton, New Jersey: Africa World Press Inc.
- Backer, A. M. (2007). Semiotics: signs and meanings in contemporary dance in Malaysia. *WACANA SENI Journal of arts DiscourseJil/Vol.6.*
- Bennett, K. (2008). *The language of dance.* Texas: Lisbon.

- Biebuyck, D.P. (1977). *Symbolism of the Lega stool working papers in traditional arts*. Philadelphia: Institute for the study of Human Issues.
- Council & Wolf. (2001). *Performance analysis: An introductory course book*. London: Routledge.
- Gyekye, K. (1996). *African cultural values: An introduction*. Philadelphia, PA: Sankofa Publishing.
- Harris, Roy. (2ed.) (2003). *Reading Saussure*. London: Duckworth.
- Huet, M. and Savary, C. (1995). *African dances*. London: Themes and Hudson Ltd.
- Keita, F. (1959). *The true meaning of African dance*. UNESCO Courier.
- Kirby, M., et al, (1997). *Sociology in perspective*. Oxford: Heinemann.
- Kwakyee-Opong R. (2014). Clothing and Identity: Ga Deities and spiritual responsibilities, Art and design studies *IISTC, Vol 25:11*
- Larsen, S.E. (1998). Semiotics. In Jacob L. Mey(Ed.). *The concise Encyclopedia of Pragmatic*. Amsterdam: Elsevier.
- Llewellyn-Jones L. (2001). *Essay 3: The use of set and costume design in modern productions of Ancient Greek drama*. New York: McGraw-Hill INC
- McMillan, J.H and Schumacher, S. (1993). *Research in education: A conceptual understanding*. New York: Happer Collins.
- Nketia, J.H.K. (1995). *Ghana, music and drama: A review of the performing arts of Ghana*. Accra: Ghana Publishing Corporation.

Opoku, A.M.(1964). "Thoughts from the school of music and dance." *Okyeame*.Accra: Ghana Publishing Corporation.

Rosman, A. and Rubel, P.G. (1998). *The tapestry of culture: An introduction to cultural anthropology*(5th Ed.) New York: McGraw-Hill INC.

Schroder, K.C. (1998). Media language and communication. In J.L. Mey (Ed.). *The Concise Encyclopedia of Pragmatics*. Amsterdam. Elsevier.

Sebesta, J.L (1994). *Weavers of fate: symbolism in the costume of Roman woman*. College of Arts & Science, University of South Dakota.

Silverstein, M. (1976). Shifters, linguistic categories and cultural description. In Keith J.H. Basso and Henry A. Selby (Eds.), *Meaning in Anthropology*. Albuquerque. New Mexico: University of New Mexico Press.

Tia, S. (1969). *Dagbon Kaya Ni Wahi*. Bureau of Ghana Languages, Accra.

Yartey, N. F. (2013). Dance symbolism in Africa: In *Africa in Contemporary Perspective: A Textbook for Undergraduate Studies* (eds)Takyiwaa Manuh & Esi Sutherland-Addy. Saharan Publishers. Pp 413-429

Younge, P.Y. (2011). *Music and dance traditions of Ghana: History, performance and teaching*. U.S.A: McFarland Company, INC,. Publishers.

Interviews

Personal interview with Dawuni Sulemana, leader of Tishigu (a suburb of Tamale) *Baamaaya* dance group on 14/03/14

Personal interview with Zorbog-Naa Kaleem, a custodian of tradition in Tamale at his residence on 2011. 3/03/14

Personal interview with Youth Home Cultural Dance Group in Tamale on 15/04/14

ASSESSING THE IMAGE OF FEMALE GENDER AS CHARACTERS IN NOLLYWOOD VIDEO FILMS

BY

Michael Nnabundo NWABUZOR, Ph.D
*SENIOR LECTURER, DEPARTMENT OF THEATRE ARTS,
UNIVERSITY OF BENIN, BENIN- CITY, NIGERIA*

Abstract

The study assesses the image of the female gender as characters in Nollywood home video films. Nollywood is chosen for investigation because it is currently the second largest producer after Bollywood and above Hollywood in the global film industry rating. The study is conducted in Benin-City, Edo State, Nigeria. The city is conducive for the investigation because it is a vibrant centre of culture and film production. Using the content analysis design as methodology, scenes from twenty (20) home video films are purposively sampled to test the four generic frames – dressing, source of sustenance, purpose and occupation - constructed as basis for assessing how the image of the female gender is portrayed in Nollywood productions. Content analysis is appropriate as design because the objective is to investigate the manifest content of media messages. Holsti's Inter Coder Reliability Formula is used to ascertain inter coder reliability, while the Chi-square goodness of fit is calculated with the aid of SPSS 16.0. Findings reveal that in 74.6% of the scenes x-rayed, the female gender is presented as characters dressed indecently or in semi-nude appearances. Other findings reveal that 90.1% of the scenes present the female gender as characters dependent on the male gender for survival and consequently stereotyped as pleasers of men (85.4%). A final finding reveal that in 90.1% of scenes x-rayed, the female gender is portrayed in domestic worker roles. The study recommends, among others, that regulatory agencies should provide effective policy guidelines for movie producers in respect of storyline, plot construction, characterization and thematic content. In this way the dignity of womanhood and the image of the female gender can be promoted, while at the same time projecting Nigerian and indeed African tradition and cultural values.

Keywords: Assess, Image, Female-gender, Characters, Home-video, Nollywood.

Introduction

Over the years, the appropriate representation of the image of females in public sphere has remained a problem to gender equality advocates. This is in addition to the fact that females are generally believed to be unevenly represented in the areas of education, politics, entrepreneurship etc. Okafor (2015:18) corroborates: "It is a general belief that females are not given their pride of place in society nor have they been adequately represented when issues on gender equality are discussed". In the face of this general assumption, the paper sets out to assess the image of the female gender as characters in Nigerian home video industry popularly called Nollywood.

The development of Nollywood dates back to the colonial era through the efforts of European merchants, Colonial administrations and Christian Missionary Church. *Empire Day* was the first film screened in Nigeria on August 12, 1903 at the Glover Memorial Hall in Lagos. Aluma (2010:163-171) notes that Nollywood is "a term coined after the style of Hollywood, referring to the American film industry and Bollywood, referring to the Indian film industry". Today, Nollywood is a huge source of revenue to the Nigerian nation. For instance in the 2014 rebasing of the Nigerian economy, the National Bureau of Statistics confirmed that "motion picture, sound recording and productions are collectively worth billions of pounds constituting 1.4% of the country's 307 billion pounds gross domestic product (GDP). UNESCO however attributed much of Nollywood's success to the fact that it relies on low budget productions (usually under 20,000 pounds) which are released on Video CDs, a cheaper alternative to DVDs and are usually sold for about a dollar. The 2006 study estimated that 99% of screenings were in informal settings, such as people's homes rather than cinemas. It also acknowledged that piracy was a huge problem with an estimated five to ten illegal discs circulated for every genuine one.

The Nigerian film industry which began on a rather small scale is renowned for its high frequency output of movie productions and today ranks second after Bollywood. In this connection, UNESCO (2009) reports that "the Nigerian film industry which is popularly dominated by home videos is currently rated second in production of films after Bollywood (India) and over Hollywood (America)". Commenting on the popularity of Nollywood in Africa, Ojukwu & Ezenan, (2012: 22) posit that:

Obviously, Nollywood is very popular in Africa because it excites individuals especially those living in the city and those who know little or nothing about their tradition and culture. But

outside Africa, a lot of people who are curious about Nollywood do so because it appeals to the sense of the noble savage - that picture of the African running around in circles in the jungle or beside the river waving frantically at Europe's steamer on the river banks. This finds expression in the emphasis on the juju, magic and witchcraft themes which most Nollywood movies portray outside the African continent.

The relevance of the above statement to this study is that Nollywood has the capacity in terms of reach to project a positive image of Nigeria and indeed Africa to the World. This can be achieved through appropriate thematic content and positive portrayal of characters. The bottom line therefore, is projecting an edifying content from the nation's movie industry that presents our traditional and cultural values in good light. In this connection, Giwa (2014: 4) notes that:

The rising popularity of Nollywood, the Nigerian film industry, is increasing the level of scholarship with several researches investigating the genres, production, distribution and challenges faced by home video films within the country, region and Diaspora.

Consequent upon the international appeal of Nollywood video films and its capacity to influence the perception of viewers, the research is interested in the characterization aspect of productions. In this regard, our focus is particularly on the image portrayal of the female gender as characters in Nollywood home videos. The concept of image portrayal as used in this study refers to how female characters are portrayed in Nollywood video films. Shaka and Uchendu (2012: 1- 30) paint a picture of the image of women in Nigerian home video films:

All women begin as victims. From infancy she is a victim of patriarchal brand of socialization which conditions her mentally and physically as a willing slave of man; as a recreational facility to man; as an ornament or a piece of art work to be viewed and admired. More often than not, films rely on cultural stereotypes in construction of victimization, characterizing women as seductive and scheming or vulnerable and naive.

The reference above provides an insight into how female characters are portrayed in Nigerian home video films. However, the submission was not backed by empirical data. Consequently, this research raised the question: ***How is the image of the female gender portrayed as characters in Nollywood home video films?***

Literature Review

In reviewing literature, the investigation relies on five empirically relevant studies on home video films. The aim is to use the studies as basis for formulating its hypothesis. It should be noted that the review of related studies was done in consideration of either their content or design.

First is the study by Nwosu, Onwukwe and Okugo (2013:11-20) on *“Nudity in Nigerian home movies and the social life of actresses: a study on Tonto Dike and Mercy Johnson”*. The study was conducted in Aba Town, south-south Nigeria to obtain inhabitants’ perception of the semi-nude displays of two veteran actresses: Tonto Dikeh and Mercy Johnson in Nigerian home video films. The investigation employed the survey design as research methodology. Using the cluster sampling method and the questionnaire as instrument of data collection, a population of 339 respondents were sampled. Findings showed that 85% of respondents opted that they view the two actresses appear semi-nude in Nigerian movies. Result also revealed that respondents were unable to distinguish between “on-the stage character and off-the stage character of actresses”, thus accounting for the poor perception of respondents about the personalities of the two actresses. This result is related to the current study because it investigated how the female gender is portrayed as characters in Nollywood films. Nude or semi-nude appearances do not present the female gender in good light nor does it dignify womanhood. The study however, did not examine the image of women in Nigerian home videos.

Secondly, Asogwa, Onoja and Ojih (2015:97-107) conducted a study on *“The representation of Nigerian indigenous culture in Nollywood”*. The general objective of the study was to appraise the representation of Nigerian (African) culture in the global market. Specifically, the study tried to find out how Nollywood projects the rich cultural values of Nigeria to the outside world as well as appraise how the influx of foreign cultural values into the local film industry affects the nation’s cultural heritage. The study employed case reference analysis methodology and analyzed some purposively selected films. The study observed that Nollywood video films dwell too much on the negative aspects of the nation’s cultural practices to the detriment of the nation’s image. It was also reported that the act of borrowing themes, plots etc. from foreign films has done more harm than good to the preservation of the indigenous culture. The study concluded that the increasing quantity of home video films and their content has not helped much in the area of projecting the nation’s image and rich cultural heritage to the outside world

positively. Beside this, the quality of plot, form and content emanating from Nollywood films remains grossly inadequate or usually situated out of context; thereby re-enforcing the negative image fostered on Nigeria and Africa at large by the foreign media. It is important to add here that the inability of the investigation to analyse results based on quantitative methodology rendered it impossible to describe the result statistically.

Thirdly, a study conducted by Alawode and Uduakobong (2013: 111-128) on *“Home video as Nigerian image maker”* was also reviewed. The purpose of the study was to examine Nollywood’s portrayal of Nigeria’s image using fifty (50) video films televised by broadcast stations in Lagos and Africa Magic (Cable Network Station). The video films were viewed and content analyzed. Findings of the study revealed that video filmmakers have undoubtedly done a great deal to portray the traditional settings, cultures, lifestyles, flamboyant and religious persuasions of the Nigerian people. Very little has however been done to project the nation’s natural environments, agricultural and mineral resources, monuments, historical and tourist centres. In addition, national symbols like Flag, Coat of Arms and Currency amongst others were found to be rarely projected. Conversely, negative values and attitudes like witchcraft, occultism/cultism, ritual, violence, thuggery, hooliganism, corruption and get-rich-quick tendencies etc. were found to be preponderant, over represented and exaggerated. Perhaps this could be one reason contributing to the increasing embarrassing actions and attitudes meted out to the country and its people by foreigners. This study is related to the current study because it examined Nollywood’s portrayal of Nigerian culture.

A fourth study considered for review was that of Ofori-Birikorang and Donkor (2014: 32-34) on *“Woman, I have told you not to speak: Portrayals of Women in Popular Ghanaian Movies”*. The objectives of the study include: To find out the degree of representation of women in popular Ghanaian movies. How are women portrayed in these popular Ghanaian movies? How the portrayals reinforce or contradict existing notions about the role of women in society. Using the textual qualitative content analysis methodology, six popular Ghanaian movies were analysed. The coding frames for the investigation include: Domestic frame, Sex object, Diabolical, Dependent, Gullible, Vituperative and Enduring frames. Results indicated that quantitatively, women were well represented in the movies. Also, the dominant patriarchal qualification of women as vituperative, dependent, domestic, diabolic, sex object, accommodating, enduring and gullible were employed in their portrayals. Based on this result, the study comments that:

The portrayals reinforce the subjugation of women because they potentially increase men's disdain for women, sow distrust amongst women and strengthen the forces which push them to the fringes of social life... the images of women presented in these movies reinforce the stereotyping of women and mirror the traditional settings in which their roles, performances and subjectivities are relegated in the real society.

The study of Ofori-Birikorang and Donkor is relevant to the current study because it provides an insight into the image of women as portrayed in Ghanaian movies.

Finally, a fifth study by Brodolini, Giomi, Sansonetti and Tota (2013: On-line) on: "*Women and girls as subjects of media's attention and advertisement campaigns: The Situation in Europe, best practices and legislations*" was reviewed. The study focuses on the mechanisms through which gender representation in television, advertising, news and new media hamper the achievement of gender equality. The key findings of the study include:

- Academic scholars and researchers are increasingly aware of the socially negotiated nature of gender and of the crucial relationship between media representations and gender role models stereotyped in media contents and internalised by the audiences.
- Evidences of the internalization of highly stereotyped gender role models circulating within culture and society (and largely influenced by media representations) have been provided by feminist researches on television, drama, advertising, journalism and new media.
- A deeper focus on selected research areas show that media representations fail to reflect the continuous changes in society and the evolution of women's roles, both in the professional and private spheres.
- These contents often offer an ambivalent image of women, partly assertive, reliable on the workplace and sexually powerful, partly passive, fragile, sexualised, and framed in relation to men's viewing pleasure and expectations about traditional role models.
- Research the effects of media representation on girls and women engaging with mainstream contents shows that stories that emphasize self-confident and attractive female characters are perceived as empowering by viewers.
- Some TV genres (crime and police series) present successful heroines able to balance career and family life, portraying them in traditionally masculine leadership roles (female detective, policewoman) as well as in more feminine caring ones.

- These female characters provide a reassuring vision of gender identities and can be seen as a strategy to counteract the innovative and subversive potential, linked to their featuring in action roles and executive positions.
- Other TV contents mainly soap operas, give women chance to negotiate the reading of oppressive patriarchal traditions staged in stories and to play with the social and cultural rules by which they live in the process of enjoying the soap operas.
- At the same time, a strong endorsement of stereotypes that depict women as sexual objects comes from the consumption of stories (particularly adverts) that place appearance and physical attractiveness at the centre of women's value.
- In the emotional domain, sexualisation and objectification undermine confidence in one's own body, leading to shame, anxiety, and even self-disgust in teen-age as well as in adult women.
- A widespread resistance in recognising sexism in media content is an alarming signal, rather than as the evidence of the individuals' ability to actively negotiate the meanings of media representations.

Development of Hypotheses

Based on the above empirically relevant studies, the research formulates the following four hypotheses:

Ho₁: The image of the female gender in Nollywood home video is not that of indecently dressed characters.

Ho₂: The image of the female gender in Nollywood home video is not that of dependent characters.

Ho₃: The image of the female gender in Nollywood home video is not that of pleasers of the male gender.

Ho₄: The image of the female gender in Nollywood home video is not that of domestic workers.

Theoretical Framework

The study is anchored on two theories: Stereotype Theory and Social Responsibility Theory. The idea of stereotype theory was first conceived by Walter Lipmann (1965). Lipmann used the concept to refer to images individuals have in their minds about certain things or categories. In effect he used the word to refer to "the typical picture that comes to mind when thinking about a particular social group". In his book Public Opinion, Lipmann argues that: "the way things are

in the real world are often not the same as images that exist in the minds of people living in a society, yet the dominant group perpetuates the inaccurate images in the minds of the marginalized". The stereotype theory is considered useful to this study because it offers explanations on how the perceived image people have of the female gender could translate into the type of role they are assigned as characters in home video films.

As an off shoot of libertarian theory, the social responsibility theory is the outcome of the Hutchins Commission on Freedom of the Press (1947). The findings of the commission gave birth to the notion of social responsibility and pointed out the key journalistic standards that the press should seek to maintain. According to the tenets of the theory, freedom carries with it a corresponding responsibility which the media must not compromise. McQuail (1987) quoted in Asemah (2011: 148) outlines the tenets of the theory to include:

- Media should accept and fulfil certain obligations to society.
- These obligations are mainly to be met by setting high or professional standards of information, truth, accuracy, objectivity and balance.
- In accepting and applying these obligations, media should be self-regulating within the framework of law and established institutions.
- The media should avoid whatever might lead to crime, violence or civil disorder or offend to minority groups.
- The media as a whole should be pluralistic and reflect the diversities of society, giving access to various points of views and granting all the right to reply.
- Society and the public, following the above named principles, have a right to expect high standards of performance and intervention can be justified to serve the public good.
- Media ownership is a public trust, journalists and media professionals should be accountable to society as well as to employers and the market.

The social responsibility theory is considered useful because it provides an insight into the extent to which film as a medium of communication, is fulfilling its responsibility to the Nigerian society with regards to promoting gender balance and image.

Methodology

The study adopts the Content Analysis Design as methodology for the investigation. Content analysis according to Babbie (2013: 295) is:

The study of recorded human communications such as books, magazines, web pages, poems, newspaper, songs, painting, speeches, letters, email messages, bulletin board, postings on the internet, laws and constitutions as well as any components or collections thereof.

Content analysis is considered the most appropriate design to employ where the objective of a study is to investigate the manifest content of media messages. This study purposively selects scenes from twenty (20) home video films to be content analysed. The following generic frames were adopted as units of analysis to guide the investigation.

Units of Analysis

In a study like this, it is often desirable to clearly delineate units of analysis. Wimmer and Dominic (2013: 54) note that: "unit of analysis may be a word, an image, a symbol or an entire story". For this study, the units of analysis are scenes in the selected home video films.

Coding Frames

The following frames were coded for ease of analysis:

Dressing Frame:

Dressing frame is operationalized as the type of clothes worn by female characters in the movies. Under this category, the following sub categories were delineated:

- Decent Dressing: A dress pattern was considered decent if it did not expose the sensitive parts of the female gender. Sensitive part here means breast, armpit, private part, contour etc.
- Indecent Dressing: Indecent dressing means dressing that exposes the sensitive parts of the female gender as enumerated above.

Source of Sustenance Frame:

Under this category the study examined whether or not the female gender is presented as characters whose source of living is dependent on the male gender. Consequently, the following sub-categories were considered:

- Dependent Frame: Frames were considered as dependent if they present the female gender as characters whose means of survival is dependent on the male gender.
- Independent Frame: Frames were considered as independent if they present the female gender as characters who can survive on their own without dependence on the male gender.

Purpose Frame:

This frame describes the role which the female gender is meant for. The following sub-categories were considered:

- Pleasers of Men: Frames were considered as 'pleasers of the male gender' when they present the female gender as characters whose purpose is to please men.
- Not Pleasers of Men: Frames were considered as 'not pleasers of the male gender' when they present the female gender as characters whose purpose is not to please men.

Occupation Frame:

This frame describes the type of job the female gender is best suited for. Under this category, the following sub categories were delineated:

- Domestic Worker: Frames were considered as 'domestic worker frames' if they present the female gender as characters best suited for domestic activities.
- Career People: Frames were considered as 'career people frames' if they present the female gender as characters that can pursue careers of their choice.

Inter Coder Reliability

To ascertain Inter coder reliability, two coders were given code sheets and requested to watch each of the scenes purposively selected from the home video films and assign codes based on the delineated frames. Consequently, the Inter-coder reliability was determined using Holsti's Inter coder reliability formula as cited in Okoro, N & Odoemelam, C.L (2013:90):

$$R = \frac{2M}{N1 + N2}$$

Where:

M = Number of coding decisions on which the two coders agree.

N1 & N2 = Number of coding decisions by the first and second coder respectively.

The inter coder reliability was:

$$R = \frac{2(41)}{50+50} = 0.82$$

The calculation above yielded 0.82 reliability figure indicating a high reliability.

Presentation of Findings

The figures obtained from the coding sheets are analysed and presented in the tables below. It should be noted that each table has a different frequency due to variations in the frames being measured.

Table 1: Dressing Frame

Variables	Frequency	Percentage
Decent Dressing	35	25.4
Indecent Dressing	103	74.6
Total	138	100.0

Data in Table 1 above reveal that 25.4% of scenes in the selected home videos had female characters decently dressed, while 74.6% had female characters indecently dressed. Analysis indicates that in most scenes from the home videos, female gender characters were indecently dressed.

Table 2: Source of Sustenance Frame

Variables	Frequency	Percentage
Dependent Frame	136	90.1
Independent Frame	15	9.9
Total	151	100.0

Data in Table 2 above reveal that in 90.1% of scenes in the selected home videos, the female gender is presented as dependent frames, while in 9.9% of the scenes the female gender is presented as independent frames. Analysis suggests that the majority of the scenes present the female gender as characters dependent on the male gender for survival.

Table 3: Purpose Frame

Variables	Frequency	Percentage
Pleasers of Male Gender	135	85.4
Not Pleasers of Male Gender	23	14.6

Variables	Frequency	Percentage
Pleasers of Male Gender	135	85.4
Not Pleasers of Male Gender	23	14.6
Total	158	100.0

Data in Table 3 above reveal that 85.4% of scenes from the selected home video films present the female gender as pleasers of male gender, while 14.6% of the scenes present them as not pleasers of male gender. The implication is that the female gender is presented as characters whose purpose of existence is to please the male gender.

Table 4: Occupation Frame

Variables	Frequency	Percentage
Domestic workers	149	90.3
Career characters	16	9.7
Total	165	100.0

Data in Table 4 above reveal that 90.3% of the scenes from the selected home video films portray female characters as domestic workers, while 9.7% portrayed them as career characters. The implication is that in majority of the scenes, the female gender is presented as characters best suited for domestic work.

Discussion of Findings

The result of the investigation reveals that Nollywood home video films present the female gender as characters who dress indecently. The Chi-square goodness of fit with the aid of SPSS 16.0 indicate that the result from Table I yielded square statistic, $\chi^2 = 33.507$ and p value 0.000 at 0.005 level of significance and 1 degree of freedom. Hence the p value is less than 0.05. Consequently, the first hypothesis: *The image of the female gender in Nollywood home video is not that of indecently dressed characters* was rejected. The study concludes that with a 95% confidence rate or value, the image of the female gender in Nollywood is that of characters who celebrate indecent dressing. The finding is consistent with that of Nwosu, Onwukwe and Okugo (2013) who report the prevalence of indecent dressing or semi-nudity in Nollywood home video

films. The result also has implications on the social responsibility theory as it suggests that Nollywood home video films have failed in its responsibility to promote moral probity and project the image of the female gender in positive light.

Results from Table 2 show that calculations yielded Chi square statistic, $\chi^2 = 96.960$, a p value of 0.000 at 0.005 level of significance and 1 degree of freedom. Hence the p value is less than 0.05. Consequently the second hypothesis: *The image of the female gender in Nollywood home video is not that of dependent characters* is rejected. The study concludes that with 95% confidence rate or value, the female gender is portrayed in Nollywood home video as characters dependent on male gender for survival.

Findings from Table 3 yielded Chi-square statistic, $\chi^2 = 79.392$ and a p value of 0.000 at 0.005 level of significance and 1 degree of freedom. Hence the p value is less than 0.05. Consequently, the third hypothesis: *The image of the female gender in Nollywood home video is not that of pleasers of the male gender* is rejected. The study concludes that with 95% confidence rate or value, female gender is portrayed in Nollywood home video as pleasers of the male gender. The result has implications on the stereotype theory as it suggests that the female gender are stereotyped as pleasers of the male gender and therefore not characters who can contribute meaningfully to the development of society.

Analysis of results in Table 4 yielded a Chi-square statistic of $\chi^2 = 107.206$ and a p value of 0.000 at 0.005 level of significance and 1 degree of freedom. Hence the p value is less than 0.05. Consequently the fourth hypothesis: *The image of the female gender in Nollywood home video is not that of domestic workers* is rejected. The study concludes that with 95% confidence rate or value, the female gender is portrayed as domestic worker in Nollywood home video. The finding is corroborated by that of Ofori-Birikorang and Donkor (2014) who report that Ghanaian movies portray the female gender as domestic worker characters.

Conclusion

Based on the results of the investigation, the study concludes that the image of the female gender in Nollywood home video film is that of characters who dress indecently, depend on the male gender for survival, are pleasers of the male gender and are mainly portrayed as domestic

workers. It is therefore safe to conclude that Nollywood, as a film industry, has not lived up to its responsibility of promoting moral probity and projecting the female gender in positive light.

Recommendations

Following the observations made in the conclusion above, the study proffers the following recommendations:

- The Nigerian film regulatory agency should formulate policies and guidelines to restrain filmmakers and producers in Nollywood from negative plot, storyline and themes that do not project Nigerian and indeed African tradition and cultural values.
- The dignity of the female gender should be well respected, preserved and projected as characters in Nollywood productions.
- Script writers, producers and directors must refrain from casting the female gender as characters in roles that do not dignify womanhood.
- Practitioners and other stakeholders in the industry should think outside the box and come up with new ideas that protect and dignify the female gender.
- Actresses should be sensitive to the roles they are assigned in home video films and reject them if they do not project and promote the female gender favourably.
- Further studies should be conducted to determine why script writers and movie producers portray the female gender in negative light.

References

- Alamu, O. (2010). Narrative and style in Nigerian (Nollywood) films. *African Study Monograph*. Vol.31 (4). Pp. 163 -171.
- Alawode, S. & Uduakobong, S. (2013). Home video as Nigerian image maker. *European Scientific Journal*. Vol. 9 (11). Pp.111-128.
- Asemah, E.S. (2011). *Selected mass communication themes*. Jos: Jos University press.
- Asogwa, C. E, Onoja, I. B. & Ojih, E. U. (2015).The representation of Nigerian indigenous culture in Nollywood. *Journal of Scientific Research & Reports* Vol.7 (2) Pp. 97-107.

- Brodolini, C., Giomi, E., Sansonetti, S. & Tota, A (2013). Women and Girls as Subjects of Media's Attention and Advertisement Campaigns: The Situation in Europe, Best Practices and Legislations. Retrieved from [http://www.europarl.europa.eu/RegData/etudes/etudes/join/2013/474442/IPOL-FEMM_ET\(2013\)474442_EN.pdf](http://www.europarl.europa.eu/RegData/etudes/etudes/join/2013/474442/IPOL-FEMM_ET(2013)474442_EN.pdf) .
- Giwa, E.T (2014). *Nollywood: A case study of the rising Nigerian film industry content & production* (Unpublished Masters' thesis). Southern Illinois University Carbondale
- Lipmann, W. (1965). *Public Opinion*. New York: Macmillan publishing press.
- Nwosu, D, Onwukwe, C & Okugo, U. C. (2013). Nudity in Nigerian home movies and the social life of actresses: A study on Tonto Dikeh and Mercy Johnson. *International Research Journal of Musicology and Drama* .Vol. 2 (1). Pp.11-20.
- Ofori-Birikorang, A. & Donkor, A. (2014). *Woman, I have told you not to speak": Portrayals of Women in Popular Ghanaian Movies*. New Media and Mass Communication. Vol. 31. Pp. 32-34.
- Ojukwu, C.C & Ezenandu, P. E. (2012). *A paradigm shift from tradition to modernity in Nollywood's projection of African narratives*.*Global Journal of Human Social Scienc*. Vol. 12 (5) Pp. 21-26.
- Okafor, C. (2015). The effectiveness of everywoman in promoting gender equality. (Unpublished master's thesis). University of Nigeria, Nsukka
- Okoro, N & Odoemelam, C.L. (2013). Print media framing of Boko Haram insurgency in Nigeria: A content analytical study of the Guardian, Daily Sun, Vanguard and This Day Newspapers. In: *Research in Humanities and Social Sciences*. Vol.3 (11). Pp. 86-94.
- Shaka, F. & Uchendu, N. (2012). *Gender Representation in Nollywood Video Film Culture*. The Crab: *Journal of Theatre and Media Arts*. Vol. 7. Pp.1-30.

Unesco (2009). Nigeria surpasses Hollywood as world’s second largest film producer-un’’. UnitedNations. 2009 0 05 <http://www.un.org/apps//news/story.asp?News/D:30707/07/cr:Nigeria/cr/>: retrieved 2009.09-30.

Wimmer, R. D. & Dominick, J. R. (2013). *Mass media research: An introduction*. (9th Ed) Belmont: Wadsworth publishing company.

APPENDICES

Appendix 1: Output for Chi-square Test of Hypotheses 1.

Test Statistics	
	Dressing Frames
Chi-Square	33.507 ^a
Df	1
Asymp. Sig.	.000

a. 0 cells (.0%) have expected frequencies less than 5. The minimum expected cell frequency is 69.0.

Dressing Frames			
	Observed N	Expected N	Residual
Decent	35	69.0	-34.0
Indecent	103	69.0	34.0
Total	138		

Appendix 2: Output for Chi-square Test of Hypotheses 2.

Test Statistics	
	Source of Sustenance
Chi-Square	96.960 ^a
Df	1
Asymp. Sig	.000

Source of Sustenance			
	Observed N	Expected N	Residual
Dependent Frame	136	75.5	-60.5
Independent Frame	15	75.5	60.5
Total	151		

Test Statistics

	Source of Sustenance
Chi-Square	96.960 ^a
Df	1
Asymp. Sig.	.000

a. 0 cells (.0%) have expected frequencies less than 5. The minimum expected cell frequency is 75.5.

Source of Sustenance

	Observed N	Expected N	Residual
Dependent Frame	136	75.5	-60.5
Independent Frame	15	75.5	60.5
Total	151		

Appendix 3: Output for Chi-square Test of Hypotheses 3.

Test Statistics

	Purpose
Chi-Square	79.392 ^a
Df	1
Asymp. Sig.	.000

a. 0 cells (.0%) have expected frequencies less than 5. The minimum expected cell frequency is 79.0.

Purpose Frames

	Observed N	Expected N	Residual
Pleasers of men	135	79.0	56.0
Not pleasers of men	23	79.0	-56.0
Total	158		

Appendix4: Output for Chi-square Test of Hypotheses 4.

Test Statistics

	Occupation
Chi-Square	107.206 ^a
Df	1
Asymp. Sig.	.000

a. 0 cells (.0%) have expected frequencies less than 5. The minimum expected cell frequency is 82.5.

Occupation Frame

	Observed N	Expected N	Residual
Domestic Workers	149	82.5	66.5
Career Characters	16	82.5	-66.5
Total	165		

GHANAIAN BASIC SCHOOL HEAD TEACHERS' PERCEPTIONS ON THE ROLE OF MUSIC AND SCHOOL BANDS

BY

JOHN-DOE DORDZRO

Department of Music and Dance, University of Cape Coast

Email: doe.dordzro@ucc.edu.gh or mawormusic2000@yahoo.com

Abstract

This study is an examination of school head teachers' perceptions of the basic school music curriculum. A survey, mailed to 20 basic school head teachers (99% response rate), was designed to answer the following questions: What are head teachers' perceptions of music learning outcomes and broad educational goals that result from school music instruction at their respective schools? How do they believe these should exist in ideal conditions? Is there a difference between head teachers' ratings for current and ideal conditions? To what degree do certain variables affect the music programme? Results revealed that basic school heads were generally satisfied with their music programmes' ability to meet music education standards and broad educational goals. However, significant differences between the current and ideal conditions imply that they believe improvement is possible. Head teachers reported that budgets, standardized tests and scheduling had the most negative effects on their music programs.

Keywords: *Head teachers, administrators, music education, basic schools*

Introduction

Throughout history, philosophers, religious leaders, aristocrats and civic officials have described music education as a necessary component of society (Mark, 2002). Today, head teachers, school boards, and political leaders are responsible for making curricular decisions based on a variety of beliefs and rationales. Within Ghanaian basic schools, the head teacher often facilitates the implementation of the curriculum and monitors its ability to meet broad educational goals. Teachers often depend on the support of the head teachers to meet their specific objectives and to enhance their work. This assistance is especially crucial in music education programmes, where the school administrator, who is the head teacher, can help

establish schoolwide support, in terms of musical instruments other necessary equipments, for the effective running of the music curriculum. Clark (1999) states, "unless the value of music education is recognized within a school, adequate resources, funding, and equipment will not be committed... head teachers play a vital role in creating a supportive environment for music"(p. 43). For basic school music educators to garner this support from school administrators, it is important to understand administrators' perceptions of the learning outcomes and broad curricular goals in music education, thus the need for the current study.

A Brief Literature Review

Researchers have investigated administrators' perceptions of the school music curriculum. Punke (1972) compared the views of school administrators and music teachers in Colorado about the role of music in the public school curriculum. Respondents completed a survey, organized into five specific areas: (a) music's role in public relations, (b) music as a discipline of the mind and body, (c) music as a social activity, (d) music as an aesthetic art, and (e) music as a leisure time activity. Results indicated significant differences for three items: Principals believed that winning athletic teams were more effective at fostering improved school-community relations than outstanding musical performing groups; music teachers indicated that music should be taught as an academic subject while administrators did not; and music teachers suggested that students were not given enough opportunities to create their own music, whereas administrators remained uncertain. Music teachers thought that music had greater potential for building community relations, fostering creativity, and curricular equality. In a replication of Punke's study, Liddell (1977) compared the attitudes of school board presidents, superintendents, principals, and music teachers toward school music. Mean scores for the music teachers were significantly higher than all other respondents in all areas except responses related to music's role in public relations. As a result of these findings, Liddell suggested that music educators consider keeping administrators and school board members informed about the importance of music in the curriculum.

Payne (1990) asked administrators and music teachers to rank a series of music education justification statements. Results indicated that while music teachers and school superintendents rated the statement related to music education as "aesthetic education" highest, school board presidents and building principals rated the utilitarian benefit of developing "self-esteem" highest. Hanley (1987) also investigated the attitudes of music teachers and administrators

but included teachers of other subjects as well. Subjects were asked to perform two Q-sorts in which they ranked a series of statements corresponding to one of four philosophical approaches to music education (music for fun, referentialism, formalism, absolute expressionism). For the first Q-sort, respondents ranked statements based on what they observed as current practice. For the second, respondents ranked statements based on what they considered the ideal situation. Results revealed a difference between actual and ideal situations, with more respondents labeling the absolute expressionist position ["the essential nature of music is its ability to provide rich, significant, feeling full experiences without referring to something outside the music" (p. 43)] as the ideal approach for music education.

While the researchers in the aforementioned studies sought to investigate administrators' opinions for public school music broadly, investigators in other studies have looked at school administrators' perceptions of specific curricular programs in music. Greenwood (1991) examined the perceptions of secondary school principals about the role of music and school bands in the school curriculum. Principals generally agreed that music programs and bands should be responsible for helping students reach both musical and non-musical goals. Respondents considered teaching cooperation, encouraging self-discipline, and promoting good public relations as the most important non-musical goals for a music/band program.

Teaching performance skills and musical concepts, providing opportunities for self-expression, and identifying the musically gifted were the highest-rated musical goals. These findings are consistent with Milford's (1995) survey of high school principals in Ohio. Stroud (1980) surveyed principals' attitudes toward elementary general music. Results indicated that over 97% of the principals believed all children should be exposed to music. Respondents also indicated strong agreement with the idea that use of leisure time, development of good citizenship, and integration into other school subjects were important outcomes of an elementary school music program. The aforementioned studies support the idea that while school administrators seem to support music in the schools, their goals and objectives may differ from those of music educators.

Other researchers have looked at the way values manifest themselves in specific aspects of the music curriculum. Rogers (1985) surveyed high school band directors and principals across the United States to determine their attitudes toward marching band contests. Band directors rated

the personal benefits for students highest and the musical benefits lowest. In contrast, principals rated improving public relations highest and improving financial support for the band lowest. Principals rated the areas of general education experience, personal benefits to students, motivation and recruitment, and improving public relations significantly higher than did band directors. Another aspect of the music program in which perceived values about elements of the curriculum can be seen is grading. McCoy (1991) investigated how choral and band directors at high schools in Illinois determined grades for students in their performing organizations, and how these grading systems compared with those proposed by principals. Results indicated that principals considered performance technique to be the most important criterion, while ensemble directors weighted concert attendance most heavily when assigning grades. Overall, directors relied more on non musical criteria to determine grades, while principals assigned more weight to musical criteria.

Many of the reviewed studies examined the implementation of curricular values in music education practice in broad terms or focused on the secondary level. These investigations involved examining how administrators apply value for music programs given specific situations. In addition, researchers in previous studies have attempted to capture a "snapshot" of a school administrators' beliefs regarding the place of music in the school curriculum. It is possible that differences exist between administrators' self reported value for music education and the implementation of these values given current educational realities. There is a need for research to focus this sort of examination on the elementary general music curriculum.

A Gallup poll (2003) indicated that 95% of respondents believed music to be a key component in a child's well-rounded education, and more than three-quarters of those same respondents thought that schools should mandate music education (Gallup, 2003). In a similar vein, in-service elementary educators have been shown to value specialized instruction in music as an important part of the school curriculum (Abril & Gault, 2005). However, an overall increase in music programs has not been noted in current investigations related to this issue. A study conducted by the Music for All Foundation (2004) used data from the California Basic Educational Data System to examine and compare the amount of music instruction in California schools over a 5-year period from 1999-2000 through 2003-2004. A comparison of enrollment figures, percentage of student involvement, and total number of music teachers indicated a 50% decline in student involvement in music education courses and a 26.7% decline in the number of

music teachers. Based on the interviews of educators and policy makers, researchers speculated that this could be attributed to the current California budget crisis and the implementation of the No Child Left Behind Act.

A survey of 956 elementary and secondary school principals from Illinois, Maryland, New Mexico, and New York indicated that three quarters of respondents noted an increase in instructional time for reading, writing, and mathematics as a result of the No Child Left Behind Act (Council for Basic Education [CBE], 2004). Twenty-five percent indicated a decline in instructional time for the arts, with 33% anticipating further decreases as a result of the legislation. In Byo's (1999) survey of classroom teachers' and music specialists' perceived ability to implement the National Standards for Music Education, respondents in both groups ranked instructional time, equipment and materials for music instruction as extremely limited. Byo concluded that "curriculum planners and administrators are strongly encouraged to design curricular models that result in increased instructional contact time for both generalists and music teachers, while increasing the resources available to generalists to implement the standards" (p. 121). An investigation of how principals see legislative, budgetary, and other restraints affecting their ability to implement what they perceive to be the most effective music education curriculum would provide further insight regarding how educational goals are often revised as a result of outside influences.

The purpose of this study therefore, was to investigate principals' perceptions of the Basic School music curriculum. The following questions guided the study: (1) What are basic school head teachers' perceptions of music learning outcomes as they are currently being met and as they should be met under ideal conditions? (2) Is there a difference between head teachers' perceptions of current and ideal conditions? (3) What are basic school head teachers' perceptions of broad educational goals as they are currently being met and as they should be met under ideal conditions? (4) Is there a difference between head teachers' perceptions of current and ideal conditions? And (5) What are head teachers' perceptions about the degree to which certain variables affect music education in their respective schools?

Method

A survey was designed to measure respondents' beliefs regarding music education in the basic school sector. The construction of the survey was informed by reviewed research, and

discussions with local music educators. A draft of the survey was examined by individuals with expertise in basic school administration, basic school music curriculum, music education research experts. Comments and suggestions provided were considered in the revision of the survey instrument.

The final version of the survey was divided into four sections. Section one was used to collect demographic information about the head teacher's professional and educational experience, school and music program. Section two consisted of a list of seven music-learning outcomes, modeled after the rationale and objectives of the Music and Dance and Creative arts syllabi (Mereku et al., 2004 and CRDD, 2007 respectively). Using a Likert-type scale (strongly agree = 5; strongly disagree = 1), head teachers indicated the degree to which they believed the music program was able to facilitate students in meeting these learning outcomes. They also indicated the degree to which they believed the music program should meet these outcomes in ideal circumstances. Head teachers were given the option to check a "Can't Answer" box if they did not have enough background to provide an informed answer. A Cronbach's alpha coefficient was calculated to measure internal consistency of the survey items ($\alpha = .86$). In the third section, head teachers responded to a list of nine broad educational goals that might arise from school music instruction in both current and ideal conditions ($\alpha = .96$). In the fourth section, head teachers determined the degree (strongly positive = 5; strongly negative = 1) to which they believed 10 variables currently affect their music programs. The overall alpha coefficient for all three sections of the survey was .94.

The final section of the survey consisted of two open-ended items: (a) describe the greatest obstacles hampering your ability to support the music program at your school, and (b) describe anything you think might assist you in alleviating those obstacles. Principals were asked to complete the survey independently and return it using a self-addressed return envelope enclosed in the mailer.

Sample

A random sample of 20 was drawn from a list of 25 active basic school head teachers of schools with Marching/wind bands in the Accra metropolis. An initial mailing, a follow-up, and two reminders yielded a 99% response rate. This was possible because of the rapport established with them during a previous research. Surveys were returned from head teachers representing

basic schools having marching/wind bands in Accra. One of the responses was not used because the principal no longer works at the basic school level. Respondents (N= 19) reported the length of their service as basic school administrators to be as follows: under one to under five years (28.5%), five to under 10 years (30.8%), and 10 or more years (40.7%). Most schools employed music specialists (94.9%), whereas some used classroom teachers/knowledgeable personnel (5.1%). The decision to employ a music specialist rested with the school board and the head teacher or proprietor (for private schools) (69.3%), the head teacher (25.3%), or a combination of both of these (5.4%). Contact hours for music instruction at the basic level were as follows: less than 1/2 hour per week (6.0%), 1/2 hour to less than 1 hour per week (39.3%), 1 hour or more (54.7%) School choir and band participation inclusive.

Results

Preliminary analysis of survey results by school setting (private and mission schools) revealed similar means and variances among groups. Since populations from which subjects are drawn can be assumed to be equal if there is homogeneity of variance, all subsequent analyses were conducted without stratifying the sample (Keppel, 1991). In the first research question, the researcher sought to determine administrators' perceptions of music learning outcomes as they are currently being met and as they should be met in ideal conditions. Table 1 (below) presents descriptive statistics for these results. Responses were generally positive, with all mean scores above the midpoint (2.5).

Table 1: Mean, Standard Deviation, and Rank for Music Learning Outcomes in Current and Ideal Conditions

	listening	Performance	Relate Culture/ history	Develop human & moral value	Relate to other subject	Analyze	Create & Compose
<hr/>							
Current							
M	4.29	3.82	3.68	3.62	3.54	3.31	2.87
<i>SD</i>	(0.66)	(0.98)	(0.93)	(0.93)	(1.01)	(1.02)	(1.14)
Rank	1	2	3	4	5	6	7
<hr/>							
Ideal							
M	4.57	4.41	4.46	4.20	4.52	4.26	4.00
<i>SD</i>	(0.51)	(0.66)	(0.60)	(0.75)	(0.60)	(0.75)	(0.84)
Rank	1	2	3	4	5	6	7

Note: Bold numbers indicate the highest and lowest means for each condition.

The highest mean (and lowest standard deviation) in regard to current conditions was "listening to music attentively." Administrators seemed to be aware that music instruction focused on developing listening skills in students. The lowest mean score (and highest standard deviation) was "creating and composing music." Administrators seemed to be less aware that students were composing and creating music in the classroom. Listening and creating were also rated highest and lowest in ideal conditions, respectively. "Performing music" had the second-highest mean for current conditions but was fourth in ideal conditions. While "understanding music in relation to other subjects" had the fifth-highest mean for current conditions, it had the second-

highest mean in ideal conditions. Mean scores for each variable were rank ordered, and a Spearman correlation was calculated to measure the degree of consistency between current and ideal conditions. Results indicated a moderately positive relationship in which increases in current conditions were accompanied by increases in ideal conditions ($r_s = .68$).

With the second research question, the researchers examined the differences between current and ideal conditions for music learning outcomes. The "ideal" mean ratings were consistently higher than the "current" mean ratings for all variables measured. Repeated measures t-tests were used to test for statistical significance. Results indicated that there were significant differences ($p < .01$) between current and ideal states of music education for all variables under investigation. The magnitude of the effect was calculated for each variable using a Cohen d value. The variables that had a large effect size were: "understanding music in relation to other subjects" ($d = 1.10$); "creating and composing music" ($d = 1.04$); "analyzing, evaluating and describing music verbally and in writing" ($d = .97$); and "understanding music in relation to culture and history" ($d = .86$). The following variables had medium effect sizes: "listen to music attentively," "developing human and moral value," and "performance."

In Question 3, the researcher again sought to determine administrators' perceptions of broad educational goals as they were currently being met and as they should be met in ideal conditions. Table 2 (below) presents a descriptive summary of these data. Mean scores for every goal were generally positive. The lowest mean score was "self expression" in the current music programme; the highest were "developing creativity" and "transmitting cultural heritage." The lowest score for the ideal music programme was "understand music in life"; the highest score was "developing creativity in students." Most of the scores between current and ideal conditions closely paralleled one another except for "transmit cultural heritage" and "Critical thinking."

As in the previous part of the survey, means were consistently higher for the ideal versus the current conditions. Correlation analysis revealed a strong positive relationship between current and ideal conditions ($r_s = .81$). Repeated measures t-tests yielded significant differences ($p < .01$) between current and ideal conditions on all broad educational goals. However, none of these differences had a high effect size. Those with medium effect sizes were: "foster critical thinking," "facilitate learning in other subjects," and "improve tolerance, understanding, and acceptance of other cultures."

The final section of the survey measured the degree to which nine variables were perceived to affect the music program. There were no variables that posed strongly negative effects. Four of them had means that indicated a neutral to negative effect on music education. The percentage of head teachers who responded with either negative or strongly negative responses was as follows: "budget/finances" (55.2%), "scheduling" (40.1%), and "Non-examinable status of the subject" (34.4%). The factors that were perceived to pose positive or strongly positive effects on the program included: "students" (92%), "parents" (90.1%), and "the music teacher" (87.8%). These results were compared to the open-ended responses that asked principals to describe the greatest obstacles they face in supporting the music program and anything that might assist them in alleviating these obstacles. Fifteen out of nineteen administrators provided responses for the first open-ended question. Several respondents provided multiple answers, resulting in a total of 26 statements. These statements fell into six general categories: (1) financial/budgetary (31.6% of total responses), (2) scheduling/time (22.5% of total responses), (3) staffing (13.4% of total responses), (4) outside pressures (testing, legislation, upper administration, community attitudes (12.99% of total responses), (5) Gender stereotype issues (11.26% of total responses), and (6) facilities/equipment (7.79% of total responses).

Respondents also had many comments related to the other two items rated in the neutral/negative category on the survey: budget/finance-related issues ("Budget crunch is the biggest obstacle facing the arts") and scheduling issues. A few administrators addressed staffing problems ("There is a lack of certified teachers in music especially in band"). When asked to describe anything or anyone that could assist them in eliminating the obstacles described in the first open-ended response, 14 administrators provided seven statements. Like the statements from the first item, responses providing solutions were organized into six categories: (1) monetary (increased funding, grants, etc) (35.71% of total responses), (2) legislative, testing, mandates, attitudes toward the arts (25% of total responses), (3) teacher-related (15.71% of total responses), (4) scheduling (14.29% of total responses), (5) facilities/equipment (5% of total responses), and (6) gender stereotyped issues (3.57% of total responses). As with the first statement, many of the responses addressed the four issues receiving neutral/negative ratings in section four of the survey: (1) budget ("Equal funding for schools) and (3) scheduling ("More time for music class, Music must be separated from the creative arts curriculum).

Table 2: Mean, standard deviation and Rank for each broad educational goal in current and ideal circumstances

	Creativity	Transmission Culture	Sensitivity to Arts	Critical thinking	Lifelong learning	Self-esteem	Understanding music in life	Future involvement in arts	Self expression
Current									
M	4.14	4.16	4.13	4.09	4.08	4.08	4.06	4.04	4.03
<i>SD</i>	(.88)	(.80)	(.75)	(.83)	(.84)	(.83)	(.81)	(.80)	(.87)
<i>Rank</i>	1	2	3	4	5	6	7	8	9
Ideal									
M	4.69	4.58	4.63	4.54	4.61	4.54	4.41	4.59	4.59
<i>SD</i>	(.58)	(.65)	(.63)	(.68)	(.64)	(.68)	(.69)	(.65)	(.65)
<i>Rank</i>	1	2	3	4	5	6	7	8	9

Discussion and Conclusion

In this study, the researcher investigated basic school administrators' perceptions of learning outcomes arising from music education. A second purpose was to ask them to rate the degree to which certain variables affected music programs at their schools. Positive ratings for all learning outcomes indicated that administrators believe music programs at their schools were playing a very important role for both educational and socio-economic reasons. These ratings for learning outcomes were even higher when measuring them as they should be met in ideal circumstances, indicating that administrators in this investigation placed a high value on music education.

The fact that listening to music attentively had the highest mean rating for both current and ideal conditions indicated a strong value for this learning outcome. Administrators may consider listening to be an essential skill in music, as well as in most other curricular subjects. Administrators may have also observed these behaviors, which are common in music

classrooms. As such, they may have come to expect listening to be a substantial facet of a music curriculum. There were significant differences between the current and ideal conditions, with four learning outcomes resulting in large effect sizes: "understand music in relation to other subjects," "create and compose music," "analyze, evaluate, and describe music verbally and in writing," and "understand music in relation to history and culture." These variables had the greatest mean differences between what administrators believe is happening and what they think should be happening. The difference between current and ideal conditions with regard to the variable "understand music in relation to other subject" supports previous findings (Stroud, 1980). Head teachers seem to value the ways music can connect with other subjects, such as Mathematics, English, History, and Cultural Studies. Music teachers might consider these matters to be peripheral to music, so they feature less prominently within their music curriculums. Alternatively, they may be a part of the curriculum that is less obvious and visible to those observing the program from the outside. Music teachers might consider finding more effective ways to share student achievements in these areas in order to provide administrators with an accurate perception of learning arising from music education.

Similar results were uncovered for the broad educational goals. While all mean scores were positive, ideal ratings were consistently higher than current ratings. This seems to indicate that administrators consider music education to have greater potential for meeting both musical and non-musical goals. Under ideal conditions, "developing creativity" was considered to be the most important of broad educational goals, yet "create and compose music" was considered to be the least important music learning outcome. There are several plausible explanations for these seemingly contradictory results. Administrators might consider "creating and composing music" to be an arrow view of creativity. They might also consider performing music to be a form of creating. However, "developing creativity," in the broad sense, might seem to have applications in other subjects and contexts. A greater effort on the part of music teachers to demonstrate the link between creating music and the development of general creativity might help raise the value of these activities in the eyes of school administrators. The significant difference between the current and ideal conditions for all the broad educational goals is consistent with results reported by Hanley (1987).

However, none of these differences produced a large effect size. The following variables with medium effect sizes are worth noting: "foster critical thinking," "facilitate learning in other

subjects," and "improve tolerance, understanding, develop human and moral value and acceptance of other cultures." Alternatively, administrators may consider these goals important enough to warrant continued improvements. The lowest rating provided for the ideal condition was "self expression." It seems that head teachers do not object to music being a medium of entertainment or fun, but they do not think it should be a primary goal of a music program. These results are consistent with the views of in-service elementary school teachers (Abril & Gault, 2005).

The final section of the survey revealed that administrators were aware that certain factors had a negative effect on the music program: budget, non-examinable status of the subject, gender stereotyped issues and scheduling (time allocated to music). A large percentage of head teachers considered these factors to have a negative impact on their music programs. These findings are consistent with studies conducted by the Music for All Foundation (2004) and the Council for Basic Education (2004). It seems that the state budget problem is the main factor hindering the development of the arts, for that matter, music in Ghana. Open-ended responses provided corroborating evidence. A longitudinal study of specific music programs to measure the effect of these variables over a number of years might yield some specific evidence of how music programs are coping in the current educational landscape. In looking at solutions that would lead to greater support of music programs, administrators cited increased funding, possibly through outside sources, and increased awareness of the benefits of arts programs as possible options. Comments such as "a greater awareness of our stakeholders on the benefit of a strong music program" and "education of school board members and parents" indicate that many administrators felt the need for more education for parents and the other stakeholders as to the goals of a music program. Administrators considered music teachers, parents, and students to have a positive effect on the music programs. Policymakers should capitalize on these constituents when seeking support for music education. Basic School music teachers should see themselves as advocates for music education in general and their school music programs in particular by providing administrators (and other decision makers) with evidence of children's learning.

On a positive note, most head teachers surveyed (92.5%) reported that music education was a required component of the basic school curriculum. Furthermore, 94.9% claimed to employ a music specialist at their school. This is evidence of support for music education by

administrators and policy makers at schools represented in this study. It should be noted that this is made up of just the responses of headteachers of schools having marching/wind band in the Accra metropolis. Therefore, caution should be exercised when generalizing beyond Accra. However, similar results were reported in an earlier study (Stroud, 1980). Many of the head teachers surveyed claimed to be fully charged (94.6%) or partially charged (5.4%) with the decision to hire a music specialist at their school. Therefore, it behooves the profession to gain a better understanding of administrators' goals for music education. Continued advocacy and research efforts can help build increased support for music education in Ghana.

References

- Abril, C. R., & Gault, B. (2005). Elementary educators' perceptions of elementary general music instructional goals. *Bulletin of the Council for Research in Music Education*, 164, 61-70.
- Abril, C. R & Gault, B. M. (2008). The state of Music in Secondary Schools: The Principal's Perspective. *Journal of research in Music Education*, Vol. 56, No. 1, pp. 68-81.
- Byo, S.J. (1999). Classroom teachers' and music specialists' perceived ability to implement the National Standards for Music Education. *Journal of Research in Music Education*, 47, 111-123.
- Clark, N. (1999). Let there be music. *Principal*, 79 (2), 43-45.
- Council for Basic Education. (2004). Academic atrophy: The condition of the liberal arts in America's public schools. Retrieved November 28, 2004, from <http://music-for-all.org>.
- CRDD, (2007). Teaching syllabus for creative arts (primary school 1-3).
- Gallup Organization. (2003). American attitudes toward music. Retrieved November 28, 2004, from <http://www.amc-music.org/news/pressreleases/gallup2003.htm>.
- Greenwood, R. A. (1991). Secondary school administrators' attitudes and perceptions on the role of music and school bands. *Dissertation Abstracts International*, 52 (10), 3552.
- Hanley, B. A. (1987). Educators' attitudes to philosophies of music education: A Q study.

Dissertation Abstracts International, 48 (01), 73.

Keppel, G. (1991). *Design and analysis (3rd ed.)*. Upper Saddle, NJ: Prentice Hall.

Liddell, L. (1977). A comparison of attitudes toward music education among school board presidents, superintendents, principals, and music teachers in Mississippi public schools. *Dissertation Abstracts International*, 38 (07), 4009.

Mark, M. L. (2002). *Nonmusical outcomes of music education: Historical considerations*. In R. Colwell & C. Richardson (Eds.) *The new handbook of research on music teaching and learning* (pp. 1045-1052). New York: Oxford University Press.

McCoy, C. W. (1991). Grading students in performing groups: A comparison of principals' recommendations with directors' practices. *Journal of Research in Music Education*, 39, 181-190.

Mereku, C.W.K, Addo G.W & Ohene-Okantah, M. (2004). *Teaching Music and dance in Junior Secondary Schools: A handbook for teachers*. Accra: Adwinsa publications (Gh) Ltd.

Milford, G. F. (1995). Attitudes of Ohio high school principals toward band. *Dialogue in Music Education*, 19 (2), 60-72.

Music for All Foundation. (2004). The sound of silence-The unprecedented decline of music education in California public schools. Retrieved November 20, 2004, from <http://music-for-all.org>.

Payne, B. S. (1990). Justifying music in the American public school: A survey of selected Ohio school personnel. *Dissertation Abstracts International*, 51 (07), 2194.

Punke, W. J. (1972). A comparison of attitudes between Colorado school administrators and Colorado music teachers concerning music education. *Dissertation Abstracts International*, 33 (11), 6391.

Rogers, G. L. (1985). Attitudes of high school band directors and principals toward marching band. *Journal of Research in Music Education*, 33, 259-266.

Stroud, B. S. (1980). A study of the general classroom music programs in the public elementary schools of the Tidewater region of Virginia. *Dissertation Abstracts International*, 41 (11), 4640.

ON THE ASSESSMENT OF MUSICAL BEHAVIORS IN GHANAIAN PUBLIC UNIVERSITIES: A CRITICAL REFLECTION

Eric Debrah Otchere (Ph.D).

Department of Music and Dance. University of Cape Coast.

Email: eric.otchere@ucc.edu.gh

Abstract

Assessment, broadly conceptualized to encompass the scopes of measurement and evaluation, is an indispensable part of any educational endeavor. It provides the necessary information base for diagnosing various teaching and learning related problems, for evaluating the performance of students and teachers, for placement, for counseling, for certification and accreditation, among other things. Considering the magnitude of the decisions that are made on the basis of assessment outcomes, it stands to reason that some meticulousness ought to be put into the various assessment procedures. But is this really the case? In this paper, I focus on the assessment of musical behaviors in Ghanaian Public Universities. I examine the extent to which the assessment items cover the three broad learning domains (cognitive, affective and psychomotor) as well as the level of their cognitive demand. Data for the study was gathered through a critical content analysis of music examination past questions spanning over twenty-six music courses mounted between 2005 to 2015. The analysis was done within the aegis of Bloom, Krathworl and Simpson's assessment theories and taxonomies. It emerged from the analysis that most of the examination questions tested low level cognitive behaviors and only some middle-level psychomotor behaviors. The affective domain was mostly left unexamined. Again, the forms of assessment fell under achievement tests and performance tests. Aptitude tests were largely absent. Based on these findings, I recommend that workshops on assessment procedures should be organized frequently for music lecturers. Furthermore, systematic steps must be put in place in these Departments to examine assessment materials before they are administered.

Keywords: Assessment, education, evaluation, measurement, music

Introduction

The plethora of intellectual discourse that focuses attention on the subject of assessment is enough testimony to its importance in various settings; particularly in education. Generally defined, assessment encapsulates the overall essence of measurement and evaluation. It is the process of making a judgment or forming an opinion, after considering something or someone carefully.¹⁸ A convenient summary of the various purposes of assessment in education includes facts that assessment serves diagnostic purposes, helps to provide feedback for teachers and students, promotes self-evaluation, offers preparation for long-term learning, helps in grading and placement, demonstrates institutional standards, provides a basis for licensing and accreditation and so on (see Gilbert, 2016; Ely, 2012; Spiller, 2009; Salvia & Ysseldyke, 1978). As far as assessment in music is concerned, Abeles, Hoffer and Klotman (1995) posit unequivocally that,

The assessment and evaluation of students' success in accomplishing the objectives of the music curriculum are prerequisites for any effective music program. There is a need to determine students' achievement and to gather feedback about the effectiveness of the teaching and instructional materials, as well as to identify areas in which students may need additional instruction. To be effective, teachers must assess to determine what their students have learned. Without this information, teachers do not have ways of improving their own teaching or identifying and helping students who need additional assistance.¹⁹

Embedded in the foregoing assertion, is the totality of the value of assessment in music education. Whatever the purpose of assessment however, the essential fact that critical decisions are taken from the results of various assessment techniques, makes it necessary for conscious efforts to be directed towards the construction of assessment materials and the training of assessors. Ebel and Frisbie (1991) succinctly identify one essential concern with assessment. They note that, "there is currently much testing in education, but tests seldom

¹⁸Macmillan English Dictionary for Advanced Learners (2nded.).

¹⁹ Abeles, Hoffer & Klotman, 1995. p.303)

contribute as much as they could to effective instruction” (p. 19). This inability of tests to achieve their primary goal is partly predicated on the unfounded assumption that every teacher is necessarily a good assessor. It is quite common to see many people in Ghana who are non-professional teachers or who have not taken any course in Assessment and Evaluation, teaching in one institution or the other. Such teachers, like the ‘trained’ ones, are given the full mandate to teach and assess students. This is not a very good practice. In the words of McDaniel (1994, p.12) “designing tests, writing test items, and studying the effectiveness of test items are important skills for teachers at every level of schooling from first grade through university teaching.” Without adequate training in the skills of assessment, its purpose is largely defeated. In a previous study,²⁰ I carefully analyzed the music course content for selected public Universities in Ghana and found that provision was not made for teaching undergraduate music students any assessment practices. Many of the students however, end up in various Senior High Schools and Colleges of Education as music teachers.

Some General Types of Assessment

Assessment types include: systematic observations, portfolio assessment, paper and pencil tests (with all its sub-categories), oral defense, and the like. Assessment types are identified according to time-frame involved (formative or one-shot/summative), purpose of the assessment (for assessing specific instruction or making general across-board comparisons), medium of administration (oral, written or performance), interpretation of the results (norm or criterion referenced), and use of the assessment (formal or informal). In figure one, I give a visual of various types of assessments categorized into four main pairs:

²⁰ See Otchere (2015)

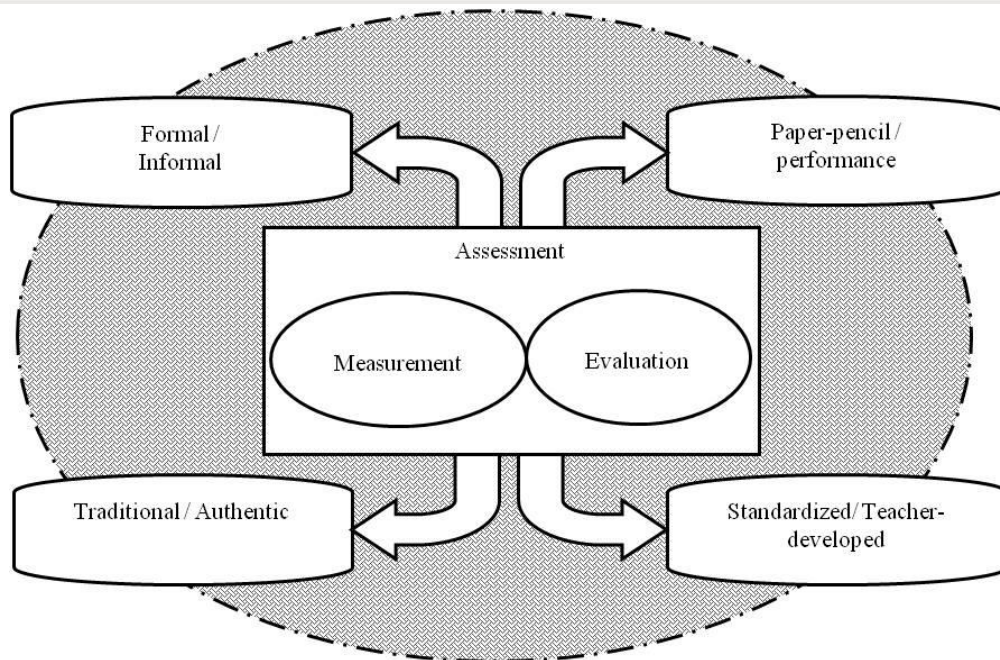


Figure 1- Paired categories of assessment

Whereas informal assessments are spontaneous and border around a day-to-day observation of subjects, formal assessments are planned and based on predetermined content. Paper-pencil assessments have questions to answer or problems to solve and certain topics to address; answers are written on paper (Partti, Westerlund, & Lebler, 2015). During a performance assessment, students demonstrate their abilities by carrying out an action which mostly involves some physical movements. Traditional assessments measure the ability to do tasks that are not usually found in the "real world". Examples include spelling quizzes, math word problems, and physical fitness tests. Authentic assessments measure knowledge and skills students would use in a "real-world" situation (Overland, 2014). Standardized tests are those developed by test construction experts and used in many places. These are helpful when educators want to

measure general scholastic abilities or when they want to track students' progress in various content areas (Simon, 2014). Teacher-developed assessments are unique to each teacher and are useful when an educator wants to assess students' learning and skills related to specific topics. The oval (in broken lines) that links the four-paired categories of assessment in figure one implies that, these categories are not mutually exclusive. A written-test, for example, may fall under an aspect of all the four categories: it may be formal, authentic, standardized and obviously, paper and pencil. It is significant to note that these broad categories are by no means exhaustive. Also, any of the categories can have many nuances and forms.²¹

As far as assessment in music is concerned, tests usually take one of the following forms: achievement tests, music aptitude tests or performance tests. Achievement tests are aimed at assessing a student's level of mastery of the basic objectives of the school music program. They assess specific musical knowledge and skills such as aural skills, aural-visual skills, knowledge of notation, composition, and even performance. They also assess general musical knowledge such as facts about music and musicians, aspects of music theory and history, musical acoustics, music appreciation, and musical form. Knowledge of music notation may also include recognition skills and performance skills such as prepared singing, sight singing, prepared instrumental performance or sight reading, clapping, chanting, or tapping rhythm patterns. Aural-visual musical skills require an interaction of hearing and sight. Examples of standardized music achievement tests include the *Colwell Music Achievement Tests*, the *Iowa Tests of Music Literacy*, and the *Silver Burdett Music Competency Tests*. Aptitude and ability tests, unlike achievement tests, assess those musical endowments, potentialities and capacities which an individual may possess as a result of heredity, the environment and maturation, and not per se, as a result of formal training in music. Examples of music aptitude tests include *Musical Aptitude Profile (MAP)*²², *Seashore Measures of Musical Talents*²³, *Standardized Tests of Musical*

²¹ For more detailed information on assessment types, see McQuarrie & Sherwin (2013), Wesolowski (2014).

²² Gordon (1965)

²³ Seashore et al., (1960)

Intelligence,²⁴ and *Measures of Musical Abilities*.²⁵ Musical performance tests are comparably subjective. Perhaps, this subjectivity makes the assessment of musical performance rather challenging. Performers may be assessed in relation to set standards, to the performance of their colleagues or by the use of an inter-rater agreement scale. Applied musical performances on major instruments, ensemble and dance performances or any musical performance that aligns with the psychomotor domain may be assessed using performance assessment techniques. Compared to achievement and aptitude tests, there are very few published standardized tests for music performance. The commonest one is the *Watkins-Farnum Performance Scale* (Watkins & Farnum, 1954; 1962) for wind instruments and snare drum, and the *Farnum String Scale* (Farnum, 1969), for orchestral strings.

Notwithstanding the difficulty in assessing performance, a number of techniques have been put forward by different scholars to help reduce the subjectivity syndrome associated with such tests. Some of the suggestions are discussed below:

Likert scales: A better procedure for constructing music performance rating scales is to model them on the likert scale (Abeles, Hoffer & Klotman, 1995). Likert scales presume an underlying continuum which run between two extremes. The respondent indicates a position along that continuum by circling a number or letter or checking a location along the line. Such scales would include a longer list of categories to be rated, typically thirty, with a five-to-seven-option response scale. An example of a likert scale in assessing a musical performance is:

The rhythms were correctly executed. SA A N D SD

Where SA (strongly agree), A (agree), N (neutral), D (disagree), and SD (strongly disagree) are the options that the respondent has to choose from. According to the impression the performer makes on the listeners (teachers or judges), a particular stance is circled, underlined or checked. This provides a summative score as one obtains a total score by adding individual item scores.

²⁴ Wing (1981)

²⁵ Bentley (1966a)

Semantic Differential: These are scales anchored by the juxtaposition of explicit antonyms. A set of opposite meaning adjectives are constructed for various judges to use in describing a musical performance; the judges' ratings are then averaged for each performance. An example of a scale constructed on the semantic differential principle is given below:²⁶

	1	2	3	4	5	
Melodious	-	-	-	-	-	cacophonous
Rhythmic	-	-	-	-	-	arrhythmic
Accurate	-	-	-	-	-	inaccurate
Sonorous	-	-	-	-	-	harsh
Blended	-	-	-	-	-	unblended
In tune -	-	-	-	-	-	out of tune

The adjectives selected in a semantic differential scale are carefully chosen so that they are mutually exclusive and free from dual-meanings or ambiguities. Other suggestions for the assessment of musical performances include: paired comparisons, successive intervals, magnitude estimation, rank orders, anchors and portfolio assessments.²⁷

Criteria for Good Assessment Tools

Irrespective of the test type or assessment procedure, tests are successful to the extent that they ensure the appropriateness for obtaining the desired information. This is the extent to which some criteria are important. Any good assessment material must be based on some considerations and must possess certain characteristics which will form the basis for evaluating the assessment tool itself. Assessment will alert the teacher of certain learning difficulties. Then,

²⁶ This Semantic differential scale is cited from Boyle and Radocy (1987).

²⁷ For reviews see Hays (1967); Stone (1927); Guilford (1954)

subsequent assessment can diagnose the full nature of the learning problem, and students will be encouraged to learn. Assessment could not fulfill all these roles if it is of poor quality (Markusic, 2009). McDaniel (1994, p.3) avows that “when evaluating a test, you will be seeking information relevant to three characteristics: reliability, validity, and norms; that is a) whether the test gives consistent scores on subsequent occasions b) whether the test measures what it claims to measure and c) whether the norms are based on a representative sample. The implication of this is that, assessors must carefully consider the instructional objectives and decide on the assessment that is commensurate to them. The reliability and validity will, in part, be determined based on the objectives of the assessment. The specific instructional behavioral objectives that teachers set out to achieve in their teaching must also form the basis for assessing those behaviors. The verbs in the questions used in assessing students must reflect those that formed the basis for the particular lessons. This is a very important criterion for judging the quality of classroom teacher-made assessments.

Another criterion that good assessment tools must meet is comprehensiveness in assessing all the three important domains (cognitive/head, affective/heart and psychomotor/hand) of the human development. Any assessment tool that satisfies content validity, in part, satisfies this criterion. There should be items on the instrument that should assess the levels of cognitive, affective and psychomotor learning. These items must also be ranked in difficulty according to the level of the learners being assessed. Therefore, there is the need for the assessor to be conversant with existing educational taxonomies of learning in all the three areas mentioned above. A brief review of some of the taxonomies in each of the three areas (cognitive, affective and psychomotor) is given below:

*Taxonomies:*²⁸ The particular taxonomies that are reviewed under each of the three domains are: Bloom’s (1956) taxonomy of cognitive objectives, Krathwohl, Bloom, and Masia’s (1964) taxonomy of affective objectives and Simpson’s (1966) taxonomy of psychomotor objectives.

The cognitive domain

²⁸ A taxonomy is a system of organizing similar things into groups

Bloom's taxonomy is meant to provide teachers with a means of examining curriculum, organizing and assessing instructional objectives. It provides a hierarchy of mental skills employed by students when they process cognitive information. This taxonomy identifies six major categories of objectives. Table one²⁹ provides highlights of Bloom's taxonomy.

Table 1 – Bloom's Taxonomy of the Cognitive Domain

1. <i>Knowledge</i>	This level involves the recall of previously learned material. The information retrieved is generally in the form in which it was learned, although minor alterations of the material may have occurred.
2. <i>Comprehension</i>	In addition to simply recalling material, students are required at this level to be able to grasp the meaning of the material. This ability can be demonstrated by translation, interpretation and extrapolation
3. <i>Application</i>	Students who are able to employ generalizations, abstractions, or rules of procedure to particular and concrete situations are demonstrating behavior at the application level of this taxonomy. At this level not only must the previously learned material be remembered and understood, but it must also be applied.
4. <i>Analysis</i>	Analysis involves the identification and organization of the components of that material so that the ideas contained in it can be made more explicit. The focus at this level is on the form as well as the content of the material.
5. <i>Synthesis</i>	Synthesis requires students to put together elements or parts to form a new whole. This involves working with previously identified components and combining them in a way that is unique and not previously apparent.

²⁹ Tables one and two were adapted from Gronlund and Linn (1990)

6. <i>Evaluation</i>	Evaluation involves the ability to make judgments regarding the effectiveness of material and methods for given purposes. These judgments may employ internal evidence such as logical consistency or external criteria.
----------------------	--

The Affective Domain

Affective objectives border on interests, appreciations, attitudes, and values of the student. The Krathwohl *et al.* affective taxonomy runs from receiving through responding, valuing, and organization to characterization by a value or value complex, with subcategories in all categories except the last. Table two provides some highlights.

Table 2 – Krathwohl et al’s taxonomy of affective domain

1. <i>Receiving</i>	This involves behaviors such as being aware of phenomena or stimuli and being willing to take notice of them. “Capturing” a student’s attention illustrates this level. It is a prerequisite behavior for the other levels.
2. <i>Responding</i>	Here, the student is not only aware of stimuli, but is interacting with them. This may take the form of complying with a set of rules, seeking out additional information on a topic, or finding pleasure in participating in an activity.
3. <i>Valuing</i>	A student who demonstrates valuing behavior is one who has attached worth or value to an object, phenomenon, or behavior. Although this is an internalized process, it must be sufficiently consistent to produce observable behavior.
4. <i>Organization</i>	Interrelating values and the beginning of an organized value system are

behaviors that characterize this level. It includes consideration of the consistency and stability of values and beliefs that evolve into a value complex.

5. *Characterization by a value or value complex.* At this level of the domain the student's behavior reflects a consistency. This characteristic behavior or life style is due to the internalization of a value or value system to the extent that it is readily observable.

The Psychomotor Domain

This domain is particularly useful for practical-related subjects. Psychomotor behaviors play an important, if not dominant, role in music education. The psychomotor taxonomy discussed here begins with perception and is followed respectively by set, guided response, mechanism, complex overt response, adaptation, and origination. Table three³⁰ displays highlights of the psychomotor domain.

Table 3 – Simpson's taxonomy of the psychomotor domain

- 1.0 *Perception*: the process of becoming aware of objects, qualities, or relations by use of the sense organs.
- 1.1 *Sensory stimulation*: impingement of a stimulus upon one or more of the sense organs.

³⁰ The psychomotor taxonomy in table 3 is adapted from Simpson (1966),

-
- 1.2 *Cue selection*: deciding what cues to respond to in meeting the requirements of a task (ability to distinguish among sensory stimuli).
 - 1.3 *Translation*: determining the meaning of the cues for action.
 - 2.0 *Set*: preparatory adjustment or readiness for a particular kind of action or experience.
 - 2.1 *Mental set*: readiness to perform a motor act (cognitive awareness).
 - 2.2 *Physical set*: having made the anatomical adjustments necessary for a motor act.
 - 2.3 *Emotional set*: readiness in terms of favorable attitude.
 - 3.0 *Guided response*: overt behavioral action under the guidance of an instructor.
 - 3.1 *Imitation*: execution of an act in response to another person performing the act
 - 3.2 *Trial and error*: trying various responses until an appropriate response is achieved.
 - 4.0 *Mechanism*: habitual learned response.
 - 5.0 *Complex overt response*: smooth and efficient performance of a complex motor act.
 - 5.1 *Resolution of uncertainty*: knowledge of the sequence; proceeding with confidence.
 - 5.2 *Automatic performance*: ability to perform a finely coordinated motor skill with much ease and muscle control.
-

6.0 *Adaptation*: ability to change a performance to make it more suitable.

7.0 *Origination*: ability to develop new skills.

The various taxonomies are organized by complexity; that is, objectives classified at the lower levels are generally easier to carry out than those at the upper levels. The taxonomy is also thought to represent a hierarchy, with upper-level behaviors requiring the skills contained in the lower levels.

Thus far, the criteria discussed for judging the quality of a good assessment tool are: addressing issues of validity and reliability, being broad enough to cover all the different aspects of what is being assessed, and conforming to the behavioral objectives for which instruction was carried out. It is significant to note that, particularly in higher levels, assessment items must also assess the higher taxonomic levels and not just the basic ones. Although there are available standardized tests for assessing aspects of music, they must be used for their right purpose: for assessing general cross-instructional individual or group achievements in music. The bigger onus rests on assessors to develop appropriate assessment items for their instruction in music.

The Data

Data for the study was gathered through a critical content analysis of music examination past questions spanning over twenty-six music courses mounted between 2005 to 2015.³¹ The courses were selected from levels 100 to 500. The selection of the items for analysis followed the sequential and theoretical sampling principle where the verbs in the questions were sampled until a saturation point was reached in all the courses.

³¹ See appendix for a list of the courses

Data Analysis and Interpretation

The main data analysis procedure employed in this study was Critical Content Analysis. The study was evaluative in nature, as it assessed the extent to which the ongoing practice of assessing students at the end of every semester, met certain prescribed standards. For each of the questions analyzed, the demands that the individual items made on the students formed the point of interest. Subsequently, the verbs which made such demands were collated and analyzed in the light of whether they were measuring cognitive, affective or psychomotor outcomes. Their level or hierarchy in the respective domain was also considered: as in whether the questions were high, mid or low level questions. In table four, I present all the verbs that were used in all the individual courses mentioned for the specified period.

Table 4 – Collation of verbs used in questions

Number	Verbs used for questions in the various courses
1.	<i>Perspectives in church music</i> : State, list, explain, what is, give, name, describe, write, evaluate, state and explain, discuss
2.	<i>Music in Christian liturgy</i> : Give, identify, fill-in, describe, distinguish
3.	<i>Sight singing and aural culture</i> : Sing, write, analyze, provide, describe
4.	<i>Seminar in music education</i> : Identify, discuss, evaluate, describe, compare
5.	<i>Aesthetic evaluation of selected Art works of Ghanaian and Western composers</i> : Discuss, illustrate, explain, critique, outline
6.	<i>Form and Structure in African music</i> : Discuss, describe, fill-in, select, rewrite
7.	<i>Music Appreciation</i> : Explain, complete, define, list, identify, distinguish, describe

-
8. *Philosophical basis of Music Education:* Outline, to what extent, critically assess, evaluate
 9. *Musicianship/Keyboard Musicianship:* Play, extend/continue (a phrase), decorate, reproduce, write, describe, state, provide
 10. *Orchestration:* Focus on, present, describe, score
 11. *Music in World Cultures:* Name, write, give, discuss, provide, define, name, compare, true/false
 12. *Theory and Composition:* Provide, complete, explain, spell out, find, characterize, compare, indicate, describe, state, define, give, write, point out, analyze, line up, change, build, circle, rewrite, complete, compose, elaborate on, explicate, find, draw, qualify, classify, transpose, score, orchestrate
 13. *Music history and Literature 1:* Write, give, name, mention, discuss, describe
 14. *Choral Repertoire:* Design, identify, describe, discuss, suggest, differentiate, develop, prepare
 15. *History of Western and African Art Music Styles:* Differentiate, what is, give, mention, list, write, discuss
 16. *Curriculum Design and implementation:* What is, examine, design, explain, discuss, identify.
 17. *Test and Measurement in Music Education:* Consider, evaluate critically, construct
 18. *Extensive Study of Ghanaian Traditional Music:* Write, list, describe, explain
 19. *Fieldwork in musicology/Research Methods:* Write, describe, list, discuss, differentiate,
-

enumerate

20. *Introduction to Musicology*: Distinguish, write, describe
 21. *History of Western Music*: Write, discuss, compare, contrast, illustrate
 22. *African Music in Diaspora*: Discuss, write, analyze, make

 23. *Music Supervision*: Examine, identify, discuss
 24. *Instrumental Resources*: Explain, discuss, write, identify, compose, design
 25. *Statistics for Music Educators*: Discuss, outline, design, examine, analyze, select
 26. *Research Methods*: What is, consider, discuss, give, list, define, describe,
-

It is clear from table 4 that, it is in Theory and Composition that many and varied verbs were realized. This is because it happens to be the only course in the review which runs from levels 100 through to 500. The other courses were only mounted at some levels. For every course, only one instance of each of the verbs was recorded. Other questions demanded students to show their agreement or disagreement to some extent. These were not explicitly represented in the table.

Discussion of Findings

A critical examination of the verbs in table 4 reveals that the items in the questions are predominantly cognitive in outlook. Table 5 presents a classification of the verbs in the various levels of Bloom's cognitive taxonomy.

Table 3.8 – Levels of Cognitive demand in the questions under review

1. <i>Knowledge</i>	State, list, give, name, write, identify, outline, choose (multiple choice and true/false), complete (fill in), reproduce, present, define, provide, line up, spell out, indicate, point out, rewrite, find, enumerate, classify, characterize, circle/underline (errors)
2. <i>Comprehension</i>	Define (in your own words), describe, discuss, explain, elaborate on, illustrate
3. <i>Application</i>	Extend, decorate, continue (a given melody), score, compose, orchestrate, transpose, suggest
4. <i>Analysis</i>	Analyze, compare, contrast, differentiate, examine
5. <i>Synthesis</i>	Make, design, build, develop, prepare, construct, harmonize
6. <i>Evaluation</i>	Evaluate, critique

As earlier specified, almost all the verbs in the questions of all the courses that were analyzed can be found in the cognitive taxonomy table above. This only shows that more emphasis is placed on the cognitive domain than the other domains. In the cognitive taxonomy however, many of the verbs were knowledge based; implying that many of the questions only tested the lowest level of the cognitive domain. McDaniel (1994) avows that such tests require students to remember but not to apply knowledge. “Such tests are easy to construct, but they send wrong signals to students about the things we value in education” (p. 4). At the highest level of the cognitive taxonomy, only two verbs were found; implying that emphasis is placed on lower-level cognitive domains in the assessment items reviewed in this study.

On the other domains, verbs that tested the psychomotor dominated over the affective. Verbs that tested the psychomotor domain include: play (a piece of music on the keyboard), sing (a part of a piece while the other part is played) and sight-sing a given melody. Considering Simpson's (1966) psychomotor taxonomy however, these skills do not also fall in the highest category. They can only be found between *guided response* and *complex overt response* which occupy approximately the middle part of the taxonomy. Thus, in the psychomotor level too, the few questions did not test the higher levels. Perhaps what could have called for higher psychomotor demands would be assessment in applied music. However, there were no ready past questions (in printed form) to be included in this study.

It was realized in the analysis that the affective domain was only tested implicitly. Questions that prompted students to show the extent to which they agree or disagree with something, for example, have implied expressions of attitude within. Similarly, if students are asked to critique, evaluate or even harmonize, they are inadvertently being asked to demonstrate their take (taste) on the issue after analyzing the component parts. They bring in their own judgments. Thus, even though the affective domain seemed overtly hidden, it was covertly present. Finally, I found that aptitude tests were not covered at all.

Conclusion and Recommendations

The study has shown that a lot more need to be done to improve the assessment procedures in music education in Ghana. There is too much emphasis on the low-level cognitive domain. For such higher institutions, this should be modified. Even if the emphasis is still on the cognitive domain, attempts must be made to instill critical thinking among students by asking them higher level questions. Questions that will cause them to show their understanding of concepts, apply the knowledge to other situations, analyze component parts of an entity, put separate parts together in a creative way and critically evaluate phenomena will serve this purpose.

Based on the results of this study, I recommend that workshops on assessment procedures are organized for lecturers (especially newly appointed ones). It is one thing teaching, and another thing assessing the outcome of the teaching. During such workshops, experts can be invited to

talk about different aspects of assessment. The purpose and objectives of the courses mounted must be very clear so that the teaching and assessment of all courses will reflect their objectives. I also recommend that some of the assessment procedures that have been reviewed in this study can be adopted to reduce the level of subjectivity, particularly in judging applied or practical music courses. The adoption of likert scales and semantic differentials can be a good starting point. Lastly, I recommend that boards are set up to moderate or review and approve questions of lecturers every semester.

References

- Abeles, F. H., Hoffer, C.R & Klotman, R.H. (1995). *Foundations of Music Education* (2nded.) New York: Schirmer Books, Simon & Schuster Macmillan.
- Bentley, A. (1966a). *Measures of musical abilities*. Windsor, England. NFER-NELSON.
- Bloom, B.S. (1956). *Taxonomy of educational objectives: Handbook 1. Cognitive domain*. New York: David McKay.
- Boyle, J. D. & Radocy, R. E. (1987). *Measurement and evaluation of musical experiences*. New York: Schirmer Books. Division of Macmillan, Inc.
- Cangro, R. M. (2014). Measuring music education: Music education assessment in Illinois. *Music Educators Journal*, 100(3), 20-21.
- Colwell, R. (1968). *Music Achievement Tests*. Chicago: Follett Educational Corporation
- Ebel, R. L. & Frisbie, D. A. (1991). *Essentials of educational measurement*. (5thed.). New Jersey Englewood Cliffs: Prentice-Hall.
- Ekman, G. (1962). Measurement of moral judgment: a comparison of scaling methods. *Perceptual and Motor Skills*. 15, 3-9

- Ely, S. R. (2012). *Everything you need to know about curriculum assessment and evaluation*.
Newmarket, Ont.; 4: BrainMass Inc.
- Farnum, S.E. (1969). *Farnum string scale*. Winona, Minn.: Hal Leonard
- Gilbert, A. D. (2016). The framework for 21st century learning: A first-rate foundation for music education assessment and teacher evaluation. *Arts Education Policy Review*, 117(1), 13-18. doi:10.1080/10632913.2014.966285
- Gordon, E. (1990). *Learning sequences in music: skill, content, and patterns*.
Chicago: G.I.A.
- Gordon, E. (1965). *Musical Aptitude Profile*. Boston: Houghton Mifflin.
- Gronlund, N.E., & Linn, R.L. (1990). *Measurement and evaluation in teaching*
(6thed.). New York: Macmillan
- Guilford, J.P. (1954). *Psychometric methods* (2nded.). New York: McGraw-Hill
- Hays, W.L. (1967). *Quantification in psychology*. Belmont, Calif.: Brooks/Cole
- Heywood, J. (1989). *Assessment in higher education*. (2nded.)New York: John Wiley & Sons.
- Krathworl, D.R., Bloom, B.S., & Masia, B.B. (1964). *Taxonomy of educational objectives: Handbook 2. Affective domain*. New York: David McKay.
- Macmillan English Dictionary for Advanced Learners CD-ROM (2007). 2nd Edition. CD-ROM
- Macmillan Publishers Limited 2007. Text © A&C Black Publishers Ltd

- Markusic, M. (2009). *What makes a good classroom assessment?* Edited by Rhinehart Neas, L. M. last accessed on 01/12/2011 from <http://www.brighthub.com/education/special/articles/5480.aspx>
- McDaniel, E. (1994). *Understanding educational measurement*. Madison, Wisconsin: Brown and Benchmark Publishers.
- McQuarrie, S. H., & Sherwin, R. G. (2013). Assessment in music education: Relationships between classroom practice and professional publication topics. *Research and Issues in Music Education, 11*(1)
- Otchere, E. D. (2015). Music teaching and the process of enculturation: A cultural dilemma. *British Journal of Music Education, 32*(3), 291-297.
- Overland, C. T. (2014). Teacher evaluation and music education: Joining the national discussion. *Music Educators Journal, 101*(1), 56-62.
- Partti, H., Westerlund, H., & Lebler, D. (2015). Participatory assessment and the construction of professional identity in folk and popular music programs in Finnish and Australian music universities. *International Journal of Music Education, 33*(4), 476-490.
- Pellegrino, K., Conway, C. M., & Russell, J. A. (2015). Assessment in performance-based secondary music classes. *Music Educators Journal, 102*(1), 48-55.
- Radocy, R.E. (1982). Magnitude estimation of melodic dissimilarity. *Psychology of Music, 10*(1), 28-32
- Salvia, J. & Ysseldyke, J. E. (1978). *Assessment in special and remedial education*. Boston: Houghton Mifflin company.
- Seashore, C. E., Lewis, D. L., & Saetveit, J. G. (1939, 1960). *Seashore measures of musical talents* (rev. ed.). New York: The Psychological Corporation.

- Simon, S. H. (2014). Using longitudinal scales assessment for instrumental music students. *Music Educators Journal*, 101(1), 86-92.
- Simpson, E. (1966). *The classification of educational objectives*. (Report No. OE5-85-104). Washington, DC: United States Office of Education.
- Spiller, D. (2009). *Principles of assessment*. University of Waikato.
- Watkins, J. G. & Farnum, E. S. (1954, 1962). *The Watkins-farnum performance scale, form A. A standardized achievement test for all band instruments*. Winona, Minn: Hal Leonard Music.
- Wesolowski, B. (2014). Documenting student learning in music performance: A framework. *Music Educators Journal*, 101(1), 77-85.
- Wesolowski, B. C. (2015). Tracking student achievement in music performance: Developing student learning objectives for growth model assessments. *Music Educators Journal*, 102(1), 39-47.
- Wing, H. D. (1981). *Standardized tests of musical intelligence*. Windsor, England. NFER-NELSON.

Appendix**List of Music Courses**

Number	Title of course
1.	Perspectives in church music
2.	Music in Christian liturgy
3.	Sight singing and aural culture
4.	Seminar in music education
5.	Aesthetic evaluation of selected Art works of Ghanaian and Western composers
6.	Form and Structure in African music
7.	Music Appreciation
8.	Philosophical basis of Music Education
9.	Musicianship/Keyboard Musicianship
10.	Orchestration
11.	Music in World Cultures
12.	Theory and Composition
13.	Music history and Literature 1
14.	Choral Repertoire

-
15. History of Western and African Art Music Styles
 16. Curriculum Design and implementation
 17. Test and Measurement in Music Education
 18. Extensive Study of Ghanaian Traditional Music
 19. Fieldwork in musicology
 20. Introduction to Musicology
 21. History of Western Music
 22. African Music in Diaspora
 23. Music Supervision
 24. Instrumental Resources
 25. Statistics for Music Educators
 26. Research Methods
-