Towards the National Theatre Concept:
A Model for the Development of Dance Education
Within the Ghanaian University System

By

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ABSTRACT

During the period under colonial rule Ghanaian traditional life styles were largely destroyed and foreign value systems imposed. Following independence in 1957 the concept of National Consciousness, which seeks to encourage models of traditional forms in all new developments, was proposed. This thesis addresses the need to introduce traditional dance into the Ghanaian University system in response to the concept of National Consciousness.

The thesis is divided into two parts. Part One is a survey of traditional dance models and their significance for new developments, while Part Two examines these models as applied activities in dance education and theatre work.

In Part One traditional dances and related arts are treated in Chapters 1 and 2 while the developments of concepts for national integration through the dances are treated in Chapters 3 and 4. In Part Two concepts of dance in education are examined in Chapter 5; the roles of dance in education as well as models in subject programming in Chapter 6 and curriculum development for first degree courses in Chapter 7. Chapter 8 looks at the contributions of the various Chapters to the development of an African orientated dance programme for
education and theatre practice in emergent African societies.

The study is limited to the Country of Ghana though the findings may have implication for other African countries.
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In Memory of

Mary Ablayo Kaledzi
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INTRODUCTION

The beginning of dance education in Ghana had been linked to chains of events aimed to return the people to traditional sensitivity and other ways of life. These events, politically and socially inspired, led to the development of the concept of National Consciousness. The concept expressed the idea that traditional art forms, rituals, moral life, other social and political systems were important in guiding and inspiring the people for the development of a happier life and achievements.

Before the introduction of the concept the people had lived under British administration whose policy was the changing of "ways of life of the subject people in order to make them the more receptive to Western ideas and ways of life and permanently subordinated to Western civilisation" (Nketsia, 1964, p.133). Aspects of this policy had its advantage to the local people because it introduced to them new forms of education, the art of government, industry and other activities. The problem of the policy was that it made the indigenous people highly subordinated and had taken away the will in them to enable them to do things on their own. Such a policy led to the Gold Coast (now Ghana) being colonised for more than a hundred years.
For maintaining continued domination of the indigenous people everything local was degraded. Rituals and social institutions came under heavy attack by the British administration and traditional authorities were subjected to harassment. Everything traditional was labelled barbaric, devilish and a symbol of childish mentality by the colonial administration.

The arts - music and dance - because of their special link to ritual and social life - were subjected to degradation because they were chiefly the forms expressing the people's sensibilities and sensitivity. The policy helped to destroy everything traditional and in its place a way of life totally British and Western was introduced. Such policy of "assimilation" helped towards the de-Africanisation of the indigenous people to the benefit of the British administration (Nketsia 1964, p.132-135).

But the tactics of the policy of indoctrination and assimilation of the people of the Gold Coast did not stay for long. The first and second world wars brought a turning point in the relationship between the indigenous people and the colonial administration. During the period indigenous men studied in Europe and America and returned to the Gold Coast well informed about the evils of colonialism in the Gold Coast and Africa in general. They formed various political movements to enlighten the population about the tactics of the colonial administration and its intention. Also during the war
period indigenous men had been drafted to fight on the side of the British against the German military. The drafted men became very experienced in war tactics but realised that if the British went to war because of the fear of living under the domination of Hitler, should he conquer all Europe, then there was no point for the Gold Coast people in allowing the British to continue to rule them since the indigenous people also had pride to maintain and to protect their land from foreign domination.

With the military experiences of the Gold Coast soldiers they were full of pride and confidence enabling them to feel that the new military tactics acquired could be used to retrieve the land from the British. The desire to rule themselves ushered in a new political agitation which ended up in an upheaval in Accra [Gold Coast capital] on February 28, 1948 resulting in the killing of three Gold Coast soldiers by a British Police Officer. The killing sparked off new demands for self-government in the Gold Coast with support from the traditional rulers and a political movement called the United Gold Coast Convention whose membership was made of highly educated persons who had studied in Britain and the United States of America.

The United Gold Coast Convention capitalised on the upheaval and organised people to press for independence. It was at this period that it invited Kwame Nkrumah, who
was then a student in Britain and involved in organising African students for political activities in their homeland, to accept the secretaryship of the United Gold Coast Convention. Out of this movement grew a new political party called the Convention People's Party led by Kwame Nkrumah.

This new party, also realising that the wealth of the Gold Coast was being used to its disadvantage, with the confidence of the indigenous people in their own ideas and feelings being destroyed by the tactics and manoeuvres of the colonial administration felt that the only way of restoring sanity in the system was the attainment of independence. The intensification of this agitation by the Convention People's Party ended in Kwame Nkrumah being sent to prison in 1949 for inciting the overthrow of the British administration in the Gold Coast. But his colleagues including Gbedemah and Botsio managed to keep up the agitation to force the British to conduct an election in the Gold Coast in 1951. The Convention People's Party won the election against other parties and Nkrumah, although still in prison at the time, won the Accra Central seat. This electoral victory led the British administration to release Nkrumah from prison and he became leader of Government Business. The designation was changed to Prime Minister later, therefore establishing him as the first Black African Prime Minister and head of government with a Briton as Governor-General representing the Crown.
With this victory the Convention People's Party headed by Nkrumah began to put its manifesto into operation. The first task of the Government was how to return the confidence and faith in the people which had been destroyed. In addition because of the British administration's policy of divide and rule it had created a lot of interest groups each fighting for its own survival; so it dawned on the Convention People's Party that the only means of bringing national integration and making it easy for everybody to find a common ground for brotherliness and unity was through a sound cultural programme. A policy of national integration to bring about a coherent system and for the people to rediscover themselves was devised. This policy advocated solidarity among the people thereby infusing awareness of a collective destiny in order to imbue in them a true perception of traditional life styles. The imagination and pride of the people were to be stimulated through ideas of oneness and a common cultural identity. This awareness would be based on indigenous value systems, different in approach but similar to the technique of the British administration which had also sought the confidence of the Gold Coast people through the introduction of British way of life and christianity.

The aims of the identification processes in traditional value systems and expressive forms ushered in a new confidence. The various art forms being the embodiments of the people's feelings and ideas came to
play a significant role in this awareness and identification processes. Dance and music, which were prominent as performing activities, were accorded a new responsibility in the unification of the people.

The policy of such unification came to be coordinated into what has become known as a return to "roots" or the concept of "a National Consciousness". It aimed at encouraging everybody, especially if they had been "de-Africanised" by British policy, to participate in the arts and to identify themselves with traditional value systems. Mass participation was necessary to rebuild confidence in the people by embracing ideas and forms developed by the people themselves; not by foreigners. The policy initially was more practically oriented and a government institution known as the Arts Council of Ghana was established in 1955 to coordinate programmes. The establishment of the Arts Council within the National Consciousness programme brought into being the concept of the National Theatre Movement which is discussed in Chapters 3 and 4 below.

Dance, believed to be a composite art form, came to play a more significant role in this unification processes. Its composite character, embracing the use of movements, aided by music, costume, properties, make-up and expressing dramatic forms, was more suitable and accorded more responsibility by the politician than any other art form. It was this role assigned to the dance
that brought about the formation of the National Dance Company in November, 1962. The Company was also known as the Ghana Dance Ensemble.

The establishment of the Ghana Dance Ensemble, originally to be under the Institute of Art and Culture [also known as Arts Council], came to be fully transferred to the Institute of African Studies at the University of Ghana. Besides the Ghana Dance Ensemble serving as a model for dance development, research was to be carried into various movement and dance forms of the society for academic work. For the study of dance and research into expressive and conventional movement forms a Dance Section was established under the auspices of the Institute of African Studies.

The Ghana Dance Ensemble, in addition to being the National Dance Company of the country, was also to serve as a demonstration group linked to the Dance Section. It was these developments and arrangements which ushered in dance as an important aspect of artistic development both in practical and academic activities in the history of cultural development in Ghana. The writer, by virtue of his pioneering role as a member of the Ghana Dance Ensemble and student of dance and related art forms, discusses in this thesis some of the programmes offered for the training and education of the dance artist and scholar. He makes suggestions for the improvement of instruction and the practice of dance at the University of
Ghana. What follows is an account of the writer's experiences and ideas about the place of dance in education and as a performing activity within the concept of the National Theatre Movement.

When the writer and twelve other young men and women arrived at the Institute of African Studies in November, 1962 to begin a course of training in dance and related art forms they were first exposed to movement forms of major Ghanaian dances. They learnt the dances and performed alongside traditional dancers. They learnt the various uses of movement and found that different personalities, according to their status and expected roles, used movement differently. For instance girls undergoing puberty initiation in Dangme use flowing, flexible and rounded movements in their dancing in fulfilment of general expectations that women's movement characteristics should be flexible, soft and rounded. Men would use strong, rigid and angular movements in hunting and war dances because of the demands of occupation and situation depicting their strong and robust nature. A chief used mostly "upward" movements to depict his monarchical status that he was above "ordinary" men. The students also found out, among others, that movement developments in dances were influenced by the experiences of history, culture, environment and occupation in addition to the people's movement perceptions.
Insights into these movement forms were necessary for the students because it was envisaged at the time that they would be called upon in future to create and perform for onlookers who cherish movement forms linked to traditional expressions.

Materials for the students' training were drawn from traditional sources and so they became interested in dances as an element of culture and in examining the movements in terms of their uses - contextual relationship, expressing role differentiations, guided by instrumental and vocal music, costumes, make-up and properties.

In the training it was disclosed to them that these traditional dances possessed a wide range of movement materials and performance techniques and were assessed and appraised by the people with an inherited set of criteria. In addition the students realised that in most cases people danced separately either facing each other or standing side by side. There were a few occasions when they got together with a touch or contact. In traditional performance dancers most often faced the drummers or musicians. The students also found out that because the dance was an avenue for dramatic expression and for communication between performers and onlookers there was an exchange of ideas and feelings expressed through various uses of movements. Recreational dancing offered the opportunity to an onlooker to contribute equally
actively to the success of the performance if he was versatile and so wished.

Today as the writer sits back to contemplate the various experiences he went through and review some of the elements and meanings of these dance he is struck by the significance of these movement forms and the power of those minds that brought the dances into existence. The writer realises that the organisation of movements follows a certain structure with meanings intentionally fused into them; that these movements operate within certain accepted cultural norm which are peculiar to the tradition, and that succeeding creative generations, besides minor innovation and introduction of ornaments, seek to maintain a style peculiar to the tradition.

The uses of dance in these traditions make the writer believe that dance is a force revealing ideas about a people’s life style and a device for maintaining group solidarity. These traditional dances, therefore, have values for the Ghanaian educational system.

The importance of African dance as an educational activity has been stated by Hanna (1965) in her essay "African Dance As Education". Hanna lays stress on the intrinsic qualities of dances and emphasizes that such expression of ideas and feelings helps to indicate various roles of individuals and the value systems of the society; that through performance individuals come to
learn about their expected roles and also use the dance for releasing tension. Similarly Cassirer (1971) in his book "The logic of the Humanities" discusses the importance of the arts in human institutions as revealing information about the culture and the minds that create these art forms.

Nketia (1965) and Opoku (1963) have dealt with some issues concerning the place of dance in the traditional systems. These two gentlemen, the originators of educational dance at the University of Ghana, have done more work on African dance as an art form and as cultural expression than anybody on the African continent. The research activity of Nketia has been centred around ethnomusicology in Africa, and although emphasis is placed on music as a study of culture as well as an art form the relationship of music to African dance forms occupies a high place in his undertakings. A greater amount of literature on African dance as cultural material is found in his writings. With his work Nketia has exposed Ghanaian dance forms to a wider reading public than any other writer. His writing exposes ethnological ideas about the dance rather than artistic, appreciation or its educational significance. The educational significance of dance would form the basis for discussion in the thesis.

The study of dance in fulfilment of the concept of the National Theatre Movement has to be linked to the dance forms of the traditional society. Understanding
the traditional forms is a prerequisite for implementing dance in education policy in Ghana. Emphasis will also be placed in this area in the body of the thesis.

Compared with Nketia, Opoku's writing is sparse but he also indicates the role of dance in traditional African societies. Opoku's greatest contribution, however, had been in developing the Ghana Dance Ensemble as a creative model using structural modes from traditional forms. He had devoted much of his time as artistic director and choreographer of the Ensemble. His blending of traditional movement forms and ideas from modern choreography has brought about a new dance form for use in the proscenium theatre as well as the academic institutions. Although his work acquires a certain distinctive character the new development is yet to be given a name. The writer, having studied and worked under Opoku for fourteen years - (1962-1976) the period prior to Opoku's departure to New York State University at Brockport in 1976, feels he understands his work and his intention well enough to contribute to the discussion of his developments.

Study of Opoku's work is necessary for students who want to understand how traditional elements work in new artistic developments, and since Opoku himself had not given analysis to his work the writer by virtue of his long association with his work does this with one of his
dances. This study is done in Chapter 5 under dance as art, and dance as aesthetic activity.

Added to the creative aspect of dance and the knowledge gained in examining the dance forms as cultural material is the need to examine the dance as aesthetic activity. Judgement and appreciation of a dance is a recognised feature of a traditional performance and since dance education and development aim at providing a continuity of traditional dance ideas as well as examining modes of appreciating the educational programme would be structured on these lines.

Taking into consideration the three areas that have been mentioned so far, i.e. dance as cultural activity, dance as art and dance as aesthetic activity, these areas are developed in the body of the thesis. The central aim of this thesis is to examine these three areas as the potential basis of dance education and curriculum development. In addition the examination of various reasons that prompted Government to introduce the concept of the National Theatre Movement is given because this is the context in which a development must be seen.

The structure of the thesis is divided into two parts, each part embracing several chapters and dealing with specific problems. Both Part One and Part Two comprise four chapters each. Chapter 1 of Part One surveys the dance in traditional societies with an
emphasis on recreational dances as well as dance in social context. Chapter 2 also dwells on dance in traditional societies but stress is placed on dance, movement, games and ritual dances, as personal expressions. Chapter 3 discusses new influences from the political realms and their contribution to national integration and developments of new dance forms. Chapter 4 looks at new developments in dance with an emphasis on theatrical practices and education.

**Part Two** lays stress on the significance of dance in education. Dance education deals with the conscious acquisition of skill and knowledge instead of habitual exposure to traditional dances. Skill acquisition and knowledge would be acquired from three areas namely, the study of dance as cultural activity, dance as art and dance as aesthetic activity. Each area dwells on specific problems within the educational realm but based on the developments which have taken place in **Part One**.

Chapter 5 of **Part Two** examines a conceptual framework for dance in education with emphasis on the organisation of dance. The place of theatrical dance as a genre based on Opoku’s developments is treated under dance as art, while aesthetic analysis of dance in regard to understanding the primary dance material of movement is examined as aesthetic activity.
Chapter 6 examines the significance and place of dance in the Ghanaian University system with emphasis on understanding structural models, cultural and theatrical application of the dance. The chapter also looks at how characteristics of African dance influence subject development for dance study. Finally Chapter 7 lays stress on the tabulation of subjects developed in Chapter 6 into a curriculum for a three-year programme for a first degree course. A possible course outline is also spelt out in this chapter.

The concluding Chapter 8 spells out the author’s proposal for dance education in an African University system and its significance for encouraging practical and creative work. The writer makes suggestions for maintaining Opoku’s experiment and encourages its uses for establishing a theatrical genre that is exclusively African.

The writer intends that this thesis should serve the need of African Universities by offering suggestions for the improvement of the quality of instruction in preparing students to become expert choreographers, performers, critics, drummers and dance historians.
PART ONE

Dance In Traditional And Contemporary Societies
In this chapter the writer examines the place of dance in the social life of the Ghanaian. Traditional dances have played major roles both in entertainment as well as aiding the socialisation processes of the people. The first section of this chapter discusses how traditional dances have served the recreational needs of the people; the second section examines how dances have been used to inculcate in individuals expected roles and behaviours.

1.1 Recreational Dances

With the recreational dance different organisational procedures have been adopted by communities to bring about effective participation. Clubs or associations have been formed using recreational dances to enhance their activities. Organisation requires various responsibilities to be undertaken by competent personnel, and the kpatsu dance of the Ada Dangme community of Kpong, for instance, has played a significant role as an entertainment activity. The writer by virtue of his childhood association and further study of the kpatsu dance reports its organisational method as an example of the organisational procedures of most traditional dances. This section of the chapter therefore discusses the place
of the recreational dance using examples from selected Ghanaian communities.

Recreational dances aim to bring relaxation and enjoyment to the people and in most communities various clubs, associations or bands are formed using recreational dances for members entertainment. Most of these associations also bring people together who bind themselves into a welfare group besides the entertaining use of music and dance.

Each association tends to specialise in the performance of particular dances of its own area or borrowed dances from other places. The section examines two different dance types from two different traditional areas because they illustrate different aims and differences in their performance structure. The two examples (which show performers intentions and methods adopted to promote their interests) stand as paradigms for the organisation of dances in the communities. The reader should turn to Appendix I for a map indicating regions of Ghana and dances performed in those areas.

From a class discussion in 1965 the writer learnt about the development of dances in Ghana. One of these dances was in Keta in the Volta Region. Keta at the turn of the twentieth century was a prosperous town because of its huge harbour and commercial centres. Migrant workers came from nearby West African countries to earn a
living. These workers came along with their own dances for their recreation. One of these foreign groups was the Yorubas from Western Nigeria who during the weekends and public holidays performed dances. The writer does not know the name of the dances the group performed, but their performances appealed very much to the Keta people who adopted some aspects of the dances to form their own recreational dance which they called gahu. The name is an Ewe word and it comprises two different words, ga, and hu. Ga stands for money, wealth or gold and hu for dance or drum. Gahu therefore means "money dance" or "money drum".

The gahu dance is performed mainly by girls and it is flirtatious and gay in character. The dance includes the shifting of the waist and the showing of bodily flexibility especially the bouncing breasts.

In the performance the hips protrude backwards allowing the buttocks to become rounded in the costume. The torso is tilted forward high while the arms move from one side of the body to the other. As the hips shift to each side the moving leg makes two quick forward slides. The face is relaxed and eyes look on the ground.

Feminine attractiveness is depicted by wearing gold chains and expensive beads, a piece of gorgeous cloth tied around at the breast area descending to the knee with the calf showing and additional beads tied to the ankle. Gahu got its name because of the trinklets and beads worn
as part of the costume. Alternatively a Yoruba piece of cloth is tied at the waist descending to the knee with another Yoruba type blouse worn to give the dance its Yoruba character. In this circular dance the idea of the beauty and appearance of the girls, their movements and expression is depicted in one of the song-texts which the writer freely translates below:

"Beautiful and attractive to look at gahu girls, beautiful and elegant. With gorgeous costumes on the body. Handsome sandals to match. Something is happening in Keta town. Beautiful and attractive to look at gahu girls, beautiful and elegant".

(trans: Adinku, 1987)

In the performance a series of movement is performed but directed by the master drummer who plays various texts. The girls dance in the round while the men provide the music most often from the centre of the circle. The dance is performed mainly at the weekends for the performers entertainment or at any occasion they deem fit.

Another recreational dance whose development is different from the gahu is the kpatsa of the Dangme people. Its origin is not very clear but information given by a group at Kpong in the Eastern Region (see Appendix I for position of Kpong on map) was that it was created based on the movement gait believed to be characteristic of the dwarf (Adinku, 1980). Oral tradition has it that a hunter went hunting in a forest
and came across some dwarfs performing the dance. He became interested and observed their movements. He taught the dance to his friends when he got home. The people liked the dance and accepted it into their recreational dance repertoire.

The dwarf, according to Dangme mythical tradition, is a short hairy creature like man and lives in the forest. It has one leg shorter than the other, so when it moves the body rises and falls. The Dangme people call this uneven movement kpa, tsa. The dance which depicts this uneven movement characteristic came to be known as kpatsa.

The position of the body in the dance is a stoop, and the dance steps move the dancer sideways or forwards, either diagonal or backwards on the strong beat of the music. The knees are relaxed and the arms flexed to a third degree forward in front of the body. The right leg steps at the same time that the left arm moves. The heel of one foot is off the ground while the other foot remains flat. In this position when the dancer steps either to the side, diagonal, forwards or backwards, he performs fall and recovery movements. The performers may squat, hold their ears with their hands or stretch the arms in front of the chest and jump forwards, sideways or around (see Appendix IV for Labanotation texts). These movements, the people believe, reproduce the dance of the dwarfs as originally observed by the hunter.
The descriptions above show the set movement forms of the kpatsa dance. Within these structures opportunities exist for performers to improvise and recreate movements to express any feeling they deem fit. These improvised movements which may express gratitude or hostility are always incorporated into these traditional structures to portray the dancers' intention dramatically.

Organisation of the kpatsa as a recreational activity at Kpong is done within an association, the Kpatsa Dance Band. It invites people to become members. The writer has investigated this Band and offers below some aspects of its procedures which have fully been reported elsewhere (Adinku, 1980 p. 66-82).

Admission into the Kpatsa Dance Band is open to any adult who is a Dangme, but other ethnic members of the town may apply for membership. Since the aim of the Band is to promote dance and music of Kpatsa, anyone who wishes to join must have a flair for dancing, singing or drumming. However, those who want to join to learn to dance, sing or drum are also encouraged to do so.

Anyone who wishes to join the Band must first inform the patron of his/her intention. The patron then informs the other officers about the candidates request; such request is examined in strict confidence, taking into account the general behaviour and character of the applicant in the community. If an applicant is known to
be lazy, disrespectful or quarrelsome his request will be turned down. The applicant, if found qualified is informed about his/her admission and required to pay an admission fee.

After an applicant has been offered admission he/she is strongly urged to be of good behaviour, to respect all classes of people and to participate fully in the programmes of the Band.

Contributions are made frequently by members upon request for the purchase of new musical instruments, mending broken drums, organising parties and in aid of needy members such as those who are financially hard-up or the sick.

The vital aims of the Band are to bring together people interested in the use of kpatsa music and dance for recreation, as well as looking into the welfare of individual members. But recently it has been recognised that others hold additional aims. There is a strong indication that people want membership in order to seek friendship with a particular member. Since many attractive girls are found in this Band some young men have been noted to join in order to meet these girls. Also the opportunity of having the Band play at funeral of a deceased member or for a kinsman has prompted people to join.
As in every institution individuals who behave contrary to rules and convention are punished, so the same holds true in this Band. Rules are made by all members and are implemented by officers. Everybody must obey such rules in order to maintain law and order so that the objectives of the Band can be realised. Violators are punished by fines, suspension or expulsion depending on the seriousness of the offence.

At performances discipline is enforced on both members and non-members. The officers watch the behaviour of each participant in order to "foster greater participation and enjoyment" (Nketia, 1963 p. 164). Only a few dancers are allowed in the dancing ring at a time. This is done, "in order to allow attention to be focussed on the actions of individual dancers" (Nketia, 1963 p. 164) and to enable the dancer to give of his dancing best.

During performance a spectator who admires a dancer’s style may move into the ring and embrace him/her as a mark of appreciation, or he/she may stand aside and raise the right arm with the first and middle fingers stretched and the rest of the fingers clenched. One may also show appreciation by wiping the face of a dancer with a handkerchief or cloth. Others may fix coins on the foreheads of dancers.

An active member of the Band may be allowed to perform in more than one role in a performance. He would
sing, dance or drum if he is versatile in these respects; but convention places a ban on the women as drummers. They would play only the stick-clappers.

A completely passive spectator does not exist at a dance performance. A spectator is given an opportunity to play different roles when he/she shows skill and enthusiasm in this direction.

There are many occasions when the Kpatsa Dance Band performs. The following are some of these occasions:

a) Any general activity all over the country that requires dance and music for recreation; i.e. Christmas or Easter vacation.

b) The yearly festival celebration of Asafo Tu Fiam at Big Ada (Greater Accra Region) - almost all members attend this festival. Festivals are occasions when inhabitants visit their ancestral homes to participate in religious or social activities in order to identify themselves with the activities of their areas.

c) Exhibition of new songs in the open in order to test public reaction to them.
d) Upon hire for special events.

e) For the Band’s own entertainment.

f) At the funeral of group members or of members of the public.

Before any performance takes place, the officers of the Band will consult other group members, ask for their opinion and upon majority consent decide whether they should perform or not. If they decide to perform arrangements are made by the officers concerning a location. Rehearsals are held in order to select songs for the occasion. The organisers have to be sure that there will be no rain since most often performances are held in the open. There must also be an assurance that there will be enough moonlight to offer clear visibility. On other occasions where the Band has to perform during the night electric lamps or gas lamps may be used.

Performances often occur in the open air in order to give an opportunity to as many people as possible to watch and participate in the performance. This demands a wider area for the people to move about as freely as possible. In the open air chairs are arranged in a semi-circle for officers and performers to sit on.
The Kpatsa Dance Band elects officers to hold office in order to steer the Band to its objectives. The officers's jobs are voluntary but they are expected to do their jobs with honesty and devotion and without prejudice. Respect for everyone is highly expected of them. Any officer found acting contrary to the conventions and the rules is relieved of his/her post. Although they are not normally remunerated, officers are accorded great respect by members of the Band and through their action their good works may become known to other members of the community. Most often they are looked upon as men with organisational skill and wisdom. People who have trust in them might report cases of wrong doing to them for redress instead of taking matters to the police or courts. Since this Band is the only one that gives recreational opportunity to a large number of Dangme people in the community, the work of these officers becomes known widely and rapidly.

Organisation in this Band is carried out by these officers. The head is the patron. The selection of the patron is based upon the person's readiness to help financially when the need arises; his knowledge of organisational procedures, his extensive knowledge of traditional custom and history plus his ability to judge issues soundly. Knowledge of the kpatsa dance, drumming and song is taken into consideration. He becomes the keeper of the purse and all dues are paid to him.
Admission matters are directed through him. Finally he is the custodian of all musical instruments.

Second to the patron in status is the song composer. His understanding of traditional custom and his ability to speak eloquently is an asset. He must have sensitivity to good music and dance and show experience in composing songs.

The cantor is the next important personality. He, like the composer, must be eloquent and show understanding of traditions and history of the people. Sometimes he must help in composing songs and directing the teaching to the members. During performance he leads in singing and walks among performers urging and encouraging them. He is also the Band's whip who watches the behaviour of participants and reports all cases of misbehaviour to the patron.

Apart from established officers all members are supposed to contribute to the Band's success by carrying out certain duties occasionally. The arrangement of chairs at a dancing arena for performances is the work of younger members. Any member could be nominated by the patron or other officers and be assigned temporary responsibilities.

The above statement is a brief description of two recreational dances and their aims. Dance as a
recreational activity is an organised affair in most communities with aims which include friendship and welfare besides participation and enjoyment.

1.2 Dance in Social Context

Dance as a form of socialisation has played a significant role in helping to mould behaviour and character into an accepted norm in the particular society. The belief that by actively participating in the dance ceremonies the nature of the individual is influenced by the many suggestions and meanings embodied in movements enable traditional authorities to encourage their uses.

The dance is seen as a force for social control. It is seen as helping to develop the individual to function as a part of the society behaving according to social mores, tradition and accepted standard of behaviour. In this essay the place of dance within the context of socialisation is discussed with some selected dances from various institutions as examples.

In areas where forests still exist in Ghana hunting as a profession is part of the people’s life styles, and various hunters association are formed looking after the interests of their members. In the Nkonya district of North Eastern Ghana of the Volta Region one of such
associations is the Eketa Gyata which performs the hunters dance called Tapolo.

Eketa Gyata association was formed at a time when lions and wild beasts were common in the area and destroying farm produce and human life. Eketa means "conqueror of" while Gyata stands for lion (Asare, 1979 p. 50). The founder of this society was the first to kill a lion in this area so the society hoped to encourage the elimination of lions and other wild beasts which had been tormenting the people.

The aims of the association were to honour all those hunters who had been successful in killing a lion and other wild beasts, and since there was some belief that certain evil spirits transformed themselves into lions in order to frustrate the lives of hunters, members of this association were given lessons in herbal lore and occult sciences to protect themselves. This later idea has been discussed by Professor J.H. Nketia, a sociologist and musicologist when he said:

"They dread death and other forms of misfortune from the spirits of certain animals when such spirits die by their hands, and from evil spirits that are in accordance with Akan beliefs believed to thwart human endeavours. Hence many professional hunters obtain idols, charms and amulets for protecting themselves; they learnt what herbs to use in every situation, what ritual to perform".

(Nketia, 1963 p. 78)
The dance of the association is called Tapolo. It is made of two words, Tapo - hunter and lo - song (Asare, 1979 p.5). In this society there is a close unity between dance, impersonation, drumming and song so when tapolo is used it stands for the combined activities of these expression.

Whenever a member of this association has been successful in hunting big game the society meets to celebrate this victory and offer ritual for the continued success of the hunter. On this occasion the tapolo dance and music play a significant role since through their forms individual members portray their experiences as happened in the forest. Also through the organised celebration hunters acknowledge their roles and express their gratitude to each member for protecting collective interests as stated by Nketia:

"And so they meet from time to time to celebrate their major success, to "strengthen" themselves by ritual, to renew their fellowship and the bonds of their association in the context of drumming, singing and dancing". (1963, p.79)

The performance of the tapolo dance is divided into three sections thus:

a) the crouch or stalking movements.

b) enactment of hunters experience.
c) tail-cutting and triumphant dancing off
(Asare, 1979 p.19)

The crouch and general dancing begins the individual performance after an elaborate ritual activity. Asare indicates that in this performance the knees are relaxed and the torso is tilted forward middle with left arm holding a gun while the right arm holds a cutlass. At the start of the music the dancer makes a slight hop in place on both feet as if he has been pricked by thorns, then the right foot gestures forward low with the heel touching the ground while the left foot maintains its hold. After the heel touch support is transferred to the right foot and the left foot repeats the same motif as previously performed by the right foot. There is also slashing with the cutlass depicting the cutting of grass and clearing of pathways.

In another session of the performance individual enactments are presented. This portrays the problems and successes of the hunter through his hunting life. The following description of a hunters dancing attitude is typical:

"Creeping on his belly, Agya Donkor pretended he saw his game and aimed again. The gun went off and the wounded 'animal' charged. The hunter retreated, dodged and drew his hunting matchet. He then slashed the imaginary beast until it was overpowered. During all these crucial movements of the 'confrontation' one could hear Agya Donkor invoking the name of his charms. The
expression of involvement, motivation and determination on his face suggested that he was in a world of fantasy and was thus really 'seeing' the beast? (Asare, 1979 p.13)

It is a tradition among hunters that any time a huge game is hunted the first thing a hunter does is to cut off either the tail, the ears or tusks if the animal is an elephant. Then he climbs on the beasts and sings to appease the "soul" of the dead animal. Discussing this aspect of hunters activity Nketia indicated that:

"The hunter takes a pouch, pours out a little quantity of medicinal powder and licks. He then cuts the ears, tusks and tail of the elephant. With the ears he covers the eyes of the animal in order that 'it may not see which way the hunter goes when he leaves the spot'. He then cuts a bit off the trunk in order that 'its spirit may lose its sense of smell'. After these activities, the hunter now climbs on the great beast, and bursts into song with mixed feelings of triumph and lament for the dead animal".

(Nketia, 1963 p.80)

The "tail cutting" and "triumphant dancing off" during performance of the tapolo follow the idea described in the quotation above. The processes the hunter went through in the killing of the beast is portrayed by individual dancers.

Other forms of social event is that of girls puberty rites. Among the Shai, a section of the Dangme (Greater Accra), one important ceremony intended to inculcate in girls the values of womanhood and feminine responsibility
is that of the *dipo*. The word -*dipo* - seems to the writer to have been taken from this sentence, "modu ne ohe po". Freely translated it should read "cleanse thyself and shine". Individual girls who undergo this initiation are symbolically washed and their 'soul' is fused with ideas of right behaviour and moral tenets. During the ceremony it is believed the girls souls are "awakened" and become alive to all forms of suggestion which come from various aspects of the expressive forms. The ceremony is a dramatic representation of the values of Dangme feminine moral expectation and such girls must conform to these tenets for a happy and harmonious life, otherwise they set themselves against expected behaviour.

Some major aspects of the three weeks ceremony are the uses of instrumental music, songtexts, story-telling, enactments, herbal washing, corn grinding and cooking, fetching water from the stream, correct sitting posture and dancing.

Dance movements depict the idea of overt feminine movement behaviour. To conform to ideas of Dangme feminine behaviour a woman's real life attitude must be supple, charming, sweet and flexible; so in the dance this idea is expressed by the various movement series.

Before the dances begin puberty girls are secluded from public view and well fed in order for them to grow beautiful and pretty. On the day they come out from
seclusion they are gorgeously dressed in expensive clothing including beads, gold chains, hair neatly plaited with specially designed make-up. They must now dance to express their beauty, flexibility and charm. In one of their dances the writer noted the following movements:

"Both feet flatfooted they perform continuous small slides alternatively; then the upper arm moves from place low to side low while lower arm is carried from diagonal low to side low as extension of the upper arm. Shoulder shrugs as arm moves from one position to the other. The arm performance and shrugging alternate between each arm. The face looks on the ground initially, but sometimes looking at the direction of the arms. The torso is tilted to a forward high position".2 (Adinku, 1975)

Other forms of dancing will include the Klama, which is performed during an all night vigil. During this occasion girls must learn to stay all night since their subsequent life styles would demand it when there is a funeral and their attendance is required throughout the night. Also during this all night vigil girls must learn to dance the Klama dance by observing master dancers or being instructed by their mothers and caretakers. Klama is one activity that operates in every aspect of life in traditional Dangme and girls acquaintance with it in early life is required. It is a name given to a collection of different ceremonies and rituals of the Dangme people. Morality, history, medicine, philosophy, religion, romantic lore, language and aesthetic of the Dangme are all embodied in the
concept of Klama. Puplampu, a former Ghanaian Dangme scholar and lecturer at the School of Oriental and African Studies, University of London described Klama as follows:

"Klama is the great repertoire of songs and poems in which Adangme history, proverbs, wise sayings, medicine, tradition and romance are preserved. It is here that we find the basic language from which all the form of modern Adangme have developed".

(Puplampu, 1953 p.24)

The ritual and ceremony of puberty is a division of Klama and during the vigil night drumming, dancing and songs attempt to suggest to the initiates the importance and value of the Klama in their life. Describing what takes place during this night Rev. Dr. A.K. Quarcoo an authority on Dangme ritual and former Senior Research Fellow in Sociology and the Arts at the Institute of African Studies, University of Ghana said:

"Initiates now sit on special arm chairs provided by their parents. Normally, the chairs are covered with rich clothes of their parents or fiancées. Dexterity in dancing is aimed at by all and it is usually for people to give gifts to good dancers. It appears [this occasion] is to force initiates to practise to dance well for the gracefulness and comeliness of the initiates are greatly enhanced and displayed as they dance".

(Quarcoo, 1975 p.14)

Dance performance as social feeling differs in society according to the people's experiences and expectations. In the Volta Region one important festival performed by the Anlos in November each year is the
Hogbetsotso. This festival commemorates the migration of the Anlos from hostile territories and is intended to remind the younger generation about the toil and sufferings of their forefathers and great grandmothers before their arrival in the land they now occupy. Through the festival the new generation is being reminded to maintain the integrity of the society and to fight away all intruders and to uphold the value systems. The King, Adeladza, is the symbol of this value and link between the ancestors and the youth.

Awuku explains (1984) the escape of the Anlo’s from their former home Nortsie in Togoland when they were maltreated by another King named Agorkorli. The land was walled with bricks so the Anlos would not escape; but they, through the advice of their elders, poured water on the wall until it became soft and they made a pathway through it without the notice of their hosts. They escaped by walking backwards to avoid detection since their footprints in the sand would indicate a different direction while in actual fact they went somewhere else. The many problems encountered during their journeys, wars they had fought before finally arriving in their present home came to be embodied in a collection of dances now called agbekor (Awuku, 1984 p.8). Agebekor means 'life is clear' or [life is safe] since the Anlos would now live peacefully without going to war to kill and be killed.
The dance functions prominently during the festival. Aspects of the dance start in the night when women dressed in the style of old depict preparation for escape, walking and dancing backwards.

During the day men dressed in battle dress in red colour and holding swords perform in front of their king to renew their faith in him and to express their readiness to defend their land in order to maintain a united society.

Movements of the dance are performed as directed by the master drummer on the single-headed tall drum. The master drummer plays a series of texts and there are responses in movements from the dancers. The movements depict those fighting moods and in their combined form become a dance-drama narrating a complete history. In the following descriptions of movements and drum texts. Awuku, a former student at the University of Ghana recounts what happens between master drummer and dancers during the festival. The following examples illustrate the relationship of movements and drum texts:

a. Master drum rhythm: Giden, gagidega, tegiden gaden
   Dzan, dzan dzan dzan dzan
   Dzan, dzan dzan dzan dzan
   Giden, gagidega, tegiden gaden
Meaning: Kaleawo, ava dzovo mitso miadzo
Ko, Ko, Ko Ko
Ko, Ko Ko Ko
Ko, Ko, Ko Ko Ko
Kaleawo, ava dzovo mitso miadzo

English Translation: Gallards, war has broken out.
Get up let’s go.
By all means
By all means
Gallards, war has broken out.
Get up let’s go.

Movement response: Holding their swords in front of their body at waist level, dancers shift waist from one side to the other depicting sharpening of swords.

The master drummer now tauts the dancers challenging them to get ready for war:

b. Master drum rhythm: Giden, giden, gazen, giden ga.
Giden, giden, gazen giden ga.
Gazen giden ga, gazen giden ga.
Gagi den ga, gagiden ga.
Gagi den ga, gagiden ga.
Gagi den ga, giden, giden, giden
Dza dzan gblo gblo dza.
Meaning:
Miva, miva, miva, midogo
Miva, miva, miva, midogo
Miva, midogo, miva, midogo
Go midogbe go midogbe,
Go midogbe, gomido, gomido
Go mido, gomido, gomido, miva
Ko ko mia dogo

English Translation:
Come, come, come, let us meet
Come, come, come, let us meet
Come, let us meet; Come, let us meet
We meet today; We meet today;
We meet. We meet. We meet.
We meet. We meet. Come, come
by all means.
We shall meet.

Movement response:
Dancers kick with right leg to the right side, turn around anti-clockwise on both feet and kick with left leg. Arms move with leg kicks. Dancers put on belt with sheath and sword; draws out the sword and waits for enemy.
Sword raised towards sky with
eyes following. Dancers put back sword into sheath, swearing to fight to the end.

(Awuku, 1984 p.30-31)

These two drum rhythmic series with movement accompaniments are examples of what happens during an agbekor performance as part of the Hogbesotso festival. There are many different movement patterns responding to specific drum texts.

In concluding this essay on dance and movements as aspects of socialisation the writer draws the attention that the various examples presented are methods which aim to make the performers become aware of their roles as members of the communities and that henceforth their life is expected to conform to certain expectation of morality and social behaviour; and to accept the general feelings and sensitivity which have been expressed in the artistic activities they have just used.
1. In Dangme society the norm is that women must play minor roles with men taking on major ones; men must perform difficult tasks. In the performance of music which include the participation of men and women, men must play the major instruments with subordinate instruments being played by women.

CHAPTER 2
DANCE AND RELATED ART FORMS AS PERSONAL EXPRESSION

Management of emotional strains has always been given considerable attention in Ghanaian traditional societies and various artistic forms and organised behaviour such as music, songtexts, dirges, dances, movement improvisation and games are employed in this exercise. This chapter examines some of these media of expression.

2.1 Dance, Songtext and Game

Bereavement, grief and its resultant stress, has been recognised as a serious emotional upset which if it does not end quickly it is believed the affected person "may get sick". To help the affected get over it quickly society helps to reduce the tension.

Whenever bereavement occurs in the community various dance and music troupes would perform at the funeral to offer opportunity to sympathisers to express their condolences and for the family to use the occasion in an attempt to "express away" their sorrows and sadness.

In most funerals in the Akan areas the adowa orchestra will participate in the activities. During this occasion performers when dancing would improvise various
movements to express their emotions. In a situation where the deceased was the sole bread winner of the family his death would be greatly felt by the family and the idea of loss and anticipated insecurity would be very great emotionally. Under such strain family members have been seen expressing this idea of loss. Professor A.M. Opoku indicates that:

"When a woman does a mournful dance and carries her breasts in her two hands, she is saying that she has lost a husband or someone she depended on. She is using the breast as a feeding symbol. She is asking 'who's going to feed my children now that the one who gives us food is gone'.

(Dadson, Nov. 21 1987, p.11)

Similarly funeral dirges would be sung to express this plight. Nketia has reported the following funeral dirge which expresses the loss of a benevolent father:

"There is no branch above I could grasp. I am in flooded water. Who shall rescue me? When father meets me, he will hardly recognise me. He will meet me carrying all I have: a torn sleeping mat and a horde of flies".

(Nketia, 1954 p.47)

In most funeral occasions the master drummer would play significant drum texts to herald the celebration. Different texts would be played according to the status
of the deceased. In a state funeral for a ruler the following text have been reported:

"We have since ancient times
Never ceased to suffer.
The ogyapam tree and its ants are from long ago
The Creator created death, and death killed him
Condolences! Condolences! Condolences!"
(Nketia, 1954 p.64)

When the deceased body is being taken to the burial ground:

"Noble one, walk slowly in majesty
Walk gently and majestically
Do not hurry, lest you stumble"
(Nketia, 1963 p.64)

Also in the funeral home, but outside the dancing ring, sympathisers and family members would be seen in different mourning states. The following movements expressing grief have been observed by the writer:

a) both hands clenched the stomach, torso was tilted forward; knees relaxed while mourner walked flat footed.

b) arms crossed behind touching the buttocks; torso was tilted forward; knees relaxed and walking forward and backward with face looking on the ground.
c) arms placed high; moving forward and backward; mourner jumping at a spot weeping and calling names of the deceased.

d) sitting on a low stool a mourner crossed her arms on chest shouting "aoo, aoo, aoo" while raising and lowering head.

e) a young woman rolled on ground weeping.

(Adinku, 1987)

About midnight when the mourners are exhausted, they retire. A few others who have some energy left would begin a folk-tale session.

The narration of folk-tales in most Ghanaian communities is combined with drumming, dancing and impersonation. At a funeral the themes would often relate to the inevitability of death. Crakyi Denteh gives an example of an enactment during a folk-tale session in which the major characters are the "elephant" and the 'hunter':

"A man covered under a portable framework of stick would represent the elephant. The hunter (with a dummying gun) would also show up. Amid singing and the rhythmic clapping of hands, the "elephant" and the "hunter" would each try to outwit the other. But finally the hunter would gain the upper hand and the "play" would come to an end". 

(Denteh, 1975 p.3)
The enactment above alludes to the place of death in human life. The elephant stands for the deceased person and the hunter for "death". The significance of the tale on this occasion is that however mighty or powerful a person is in life, death, a "tiny creature" would always conquer. The moral behind it is one should always be prepared for death since nobody knows when it would "strike". It could be a peaceful one or through misfortune and struggles as depicted by the "fight" between the "hunter" and the "elephant".

At a folk-tale session spatial arrangement is either circular or rectangular with space at the centre for impersonation and dancing. Musicians and drummers sit at the edge. Any time a person wants to interrupt and break the monotony of the narration he/she would say, 'I was there when this or that was happening' and he would jump into the centre to impersonate, sing a song or dance. Rhythms would accompany movements. The song text would necessarily have bearing on the funeral situation.

Folk-tale sessions are also important in general entertainment, teaching the young a moral lesson, explaining how certain events have come to happen in the mythical world or as a symbol for emotional adjustment. The writer remembers how students were encouraged to participate in folk-tale sessions in order to get rid of their shyness, to learn the art of speaking and develop their imaginations through enactment and impersonations.
Other occasions when folk-tales are useful is during puberty initiation ceremony when a girl nearing womanhood is symbolically washed and instructed in feminine responsibilities. The fear of living these roles -- settling in a husband's home and the pains of child bearing -- are believed to have some emotional effects on these girls. Besides these personal fears, society would expect the girls not to have indulged in pre-marital love affairs since its abuse would be against feminine moral expectation of women. For the purposes of managing these fears and rewarding them for their maintained chastity they would undergo initiation ceremonies to instil some confidence in them and to reward them with ornaments and clothing. Dances and songs would be performed for their praises. The folk-tale below explains a reward of a "husband" for a "good" and charming girl:

"Buaman was a powerful Bosom (diviner). He divined well and on several occasions averted calamities which could have developed into disasters. He was a renowned national Bosom. One day he requested a gift. The nation was of course pleased and prepared to give him whatever he wanted, but Buaman would himself not make a choice. He wanted the people to find out by themselves what should be the best gift for the god they claimed great. Buaman was arrayed and seated before the people. Gift after gift was presented; and Buaman rejected them one after the other. Then speculation mounted high as to what the acceptable gift should be. Money, gold, beads, ornaments, clothing, buildings, farms, and all other conceivable objects considered to be of value to life were offered: but they all met with the disapproval of the great Buaman. An old-experienced man who had been watching the fruitless efforts of the people threw in a suggestion, he said "Buaman being a male and single would appreciate nothing
less than the company of a beautiful woman". This was tried and to the joy of all Buaman jumped at the "gift", and the nation welcomed the news with fun fair of: drums, songs and shouts of joy".  

(Denteh, 1975 p.4-5)

In traditional Dangme society girls who have been found to have indulged in pre-marital sex are treated as "outcasts and unclean" beings, not fit for marriage. In the olden days they were disowned by the family and society and sent away with their men in disgrace never to return to the area.  

(Quarcoo, 1975 p.7)

Of late Christian influences have allowed traditional authorities to reduce sanctions therefore allowing these girls to remain in the district except that they would be barred from entering sacred homes and areas as well as participating in ceremonies and social events of the family and state. The effects of these limited sanctions have created a lot of worries and emotional strains on the girls and families socially because they are looked upon as having failed to carry important responsibilities to the satisfaction of the society.

When a girl has kept herself well according to moral values and has participated in the initiation ceremonies the image of the family is enhanced. The family feels proud and offers, besides physical gifts, praise songs as the girls dance in the round, such as:
"You - sweet, be sweet
Sweet and sweet and sweet
lovely, delicate and pliable
Sweet and sweet and sweet
Sweet, adroit, sweet and embrace".
(Quarcoo 1975 p.115)

Such girls attain high honour in the society and are believed to be fit for marriage by kings and mediums of the gods.

Recreational dances may also offer opportunities for dancers to express their feelings such as gratitude or hostility. In the kpatsa dance performance "hostility" may be improvised and frequently movements which the community regards as insulting would be used as a basis for the improvisation. For instance, standing in front of someone and alternately closing one's eyes and opening them can be interpreted as an insult, meaning "who are you; I don't care much about you; you mean nothing to me; leave me alone". Similarly clenching one's fingers at someone with the thumb resting on the fist, flexing and stretching the thumb can be interpreted to mean that the pointer "has eased faeces into your mouth". These gestures may be incorporated into the fixed kpatsa dance and express the dancer's meaning dramatically.
Nketia also reports that through the dance

"Individuals and social groups can show their reactions of attitudes of hostility or co-operation held by others towards them. They may show deference to their superiors, gratitude to benefactors, their own estimation of themselves in the presence of rivals, servants, subjects and others through the choice of appropriate symbolic gestures". (Nketia, 1965 p.21)

When a dancer wants to express gratitude in the case of the kpatsa dance, he would stand in front of the friend or benefactor while he dances. Then he will embrace him at the end of his dancing or he may hold his hand and walk him to the ring for them to dance together. On other occasions the author has observed an expression of gratitude to a benefactor when an adowa dancer leaned his torso backwards and supported the neck with both hands. This action may mean "I lean on you; your support is important to me, lest I fall".

Play forms also contribute to relieving boredom and stress. After the house chores have been completed youths would gather in the open air to play in the moonlight before bedtime. A popular game is the one combining walking, breathing and rhythmic sound. Two areas would be marked and participants divided into two groups each occupying one area facing each other and separated about fifty yards. At the start the first person in one group would take a deep breath, holds it and
walks to the counterpart in the opposite group, touches him/her and returns to starting position. The participant must hold the breath as he/she travels. In order to determine that the participant holds the breath during the travel he/she would repeat this sound:

Abotia befoo, ke aka ke
Abotia's (town's name) maize, how is it measured?

When the breath is taken the participant immediately says "Abotia befoo" then begins to travel and continues to repeat "ke aka ke" until he/she returns to starting position. If the breath slackens it would affect the loudness of the rhythmic sound and the participant would be declared a failure with a weak heart. Running is prohibited.

After the first person has performed the task the other person in the opposite group takes over. It would alternate until everybody performs the task. Diagram 2a below explains spatial travels and participants.
Key:
○ = participants
↑ = direction of travel

The following is a brief account of the use of various forms for emotional expression, socialisation as well as management of psychological stress. In a community where the well-being of the individual is a shared responsibility any situation that would bring untold hardship on the individual receives the sympathy of the people and brings them together to share in the grief and sorrow.

The games and play forms have also been undertaken as a matter of community feeling and health. Children are encouraged to take part in these games and their parents would tell them "go and stretch yourself to loosen your body" for the games and play forms are looked upon as physical exercises besides their psychological satisfaction.
2.2 Dance As Ritual Activity

Dance as a ritual phenomenon is dealt with in the belief that its performance enables a certain emotion to be stirred in the personality and the individual becomes sensitive to a cosmic vibration so that there is established a union between the performer and the cosmic. The dance activity is therefore believed to be a potent medium in this exercise and various ritual institutions perform different dances. This section of the thesis examines a few ritual dances selected because of differences of their organisational procedures and aims.

One of the important cults among the Anlos is the Yeve. It is a secret society and members take an oath not to reveal its information to the uninitiated. The Yeve ritual contains a number of dances and other dramatic expression.

Yeve means a "trickish hole". Aye means trickish while Ve stands for hole. Translated freely it means "if you are standing near it [hole] and you do not take care you will easily fall inside" (Dekutsey, 1977 p.30). Initiates and adherents must conform to the norms and
regulations of the cult otherwise they will be severely punished by the deity if they disobey the rules.

Religious adherents say Yeve has been purposely created by Mawu (GOD) to act on His behalf in the Anlo world, and to deal with spiritual and practical human affairs. Since Mawu is believed to abhor evil any evil consciously committed without remorse or the feeling of guilt is punishable. Conversely all adherents who faithfully serve the deity and man and live an honest life are rewarded with protection and abundant life.

One significance of the Yeve performance is seen in the funeral celebration. On this occasion emphasis is placed on the soul’s personality’s journey from the human world to the world of spirits. The ritual activity is intended to free this personality of the deceased and cut its links with the human world in order to allow it an orderly and smooth journey to join its counterparts. It is believed among adherents that after the death of the body the personality of the soul which is the immaterial part lives in a different world and continues to play its role in aiding the progress of the people he had had an occult and religious association with in the human world. To enable the soul’s personality to be always in contact with human agents and at the same time dwell peacefully among its colleagues specific rituals and dances are
performed. One of these rituals is the Adadada in which the davu, among other dances, is performed.

Describing the processes of the Adadada ritual, Dekutsey recounted an occasion in which it was performed for three deceased cult members (1977 p.9). He stated that three pieces of firewood were lit. Each piece of firewood represented a deceased person. In addition to the firewood three lanterns made of milk cans were also lit and packed by the burning woods. While the woods and the lanterns burned women dancers crouched in a semi-circle behind the lights spreading headscarves on the ground. The officials and leaders Minawo sprinkled grains and cowries in front of the dancers and then invited everybody around to support the performances and help to make the occasion a success.

Misago music then played and those in the crouching position danced to the accompaniment of the music. The dance movements symbolised mourning and performed in a manner which the writer describes as follows:

"Both hands held the back of the neck. The whole torso, pelvis and chest, turn to face one direction and then the other. The head turned with the torso while the face looked in the direction of the torso movements".  
(Adinku, observation 1987)

Dekutsey stated that while the women crouched on the ground the officials also danced. The emphasis was
on torso flexing and stretching, lifting the feet and stepping forward one after the other. After the dance activities the soul's personalities of the three deceased persons were evoked and put in three different containers called Amaka (singular). These Amakawo (plural) were made by:

"Tieing a few pieces of cloth together and decorated with the Yeve costumes of the deceased. The neck of each Amaka was tied with a long headkerchief and held with both hands by the person carrying it".
(Dekutsey, 1977 p.13)

The Amakawo were then carried in a procession through the town and brought back into the open air in front of the shrine for the final ritual of separation. Cooking was done in the open air and cult members danced around the fire in a possession state. The dance performed was the davu, the snake dance, and it portrayed the overt behaviour of the snake deity of the Yeve pantheon. The dance has been described as:

"They (women) moved in a counterclockwise, serpentine form. The steps were short, fast and quick. The torso was held erect and slightly bent forward. As the dancers moved forward, the torso was jerked forwards and backwards. The head was shifted forwards and backwards".
(Dekutsey, 1977 p.18)

The dance was a depiction of the crawling movements of the snake; the dancers sometimes might perform lying on the ground. While on the ground the chest and head
would be raised forward high, the torso contracted and stretched while the head shifted forwards and backwards.

In another ritual ceremony among the Ashanti [see Appendix I for position of Ashanti on map], Patience Kwakwa tells us about the Akom. Akom is a possession state and it includes the dance and music of the deities. The possession dance is a very significant part of the ritual and through it the deities,

"Manifest themselves and come to commune with men".  
(Kwakwa, 1974 p.14)

During possession the priest is believed to remain directly under the supervision of the deities. In the dance the priest is supposed to perform particular movements and dramatisation associated with the behaviour of the particular deity. The Munumkum deity is an executioner's god and so when the priest is possessed by him he performs movements that are characteristic of execution. When Munumkum possesses a priest as an executioner,

"He calls for his sword and casting it about performs acts symbolic of striking and killing".  
(Kwakwa, 1974 p.15)

There are other dance forms for the ritual of Akom; each is very peculiar and significant to the occasion. The dance ntwaaho,
"Is characterised by whirling movements. In a way it is comparable to highly specialised chainee turns. The fast turns may be executed along a straight or circular path and often, in a series ... either of three, seven, or fourteen times .... When performed by priests, these turns look like movements of the whirl-wind derive from the traditional notion that the whirl-wind or cyclone is created by movements of spirits". (Kwakwa, 1974, p.16)

Also in the Ga community of Greater Accra there is a religious and mystical organisation which attributed the creation of the world, both physical and spiritual, to a Supreme being called Ataa-Naa-Nyongmo (Kilson, 1971 p.59). As a mystical concept Ataa is a shortened form of taolo, "the seeker or one who cares for"; Naa from Naano. "eternal or everlasting", while Nyongmo stands for "nocturnal or night person". Freely translated the meaning stated by Kilson is,

"The everlasting nocturnal being who always seek and cares for his children and creations". (Kilson, 1971 p.59)

Kpele, as a mystical tradition, consists of various norms and actions for the worship of the gods who are thought to be agents of the Supreme Being. No direct sacrifice or worship is accorded Him, but as the creator of the universe God's blessings is asked for every undertaking by the adherents as indicated in this example of a traditional Kpele prayer of Nungua, a suburb of Accra. The prayer is a songtext:
Awi lo, me lo me - Awī, we are assembled together.

Ase nkwa lomo - Man, lord of earth’s life-giving force.

Ase nkwa lomo nkwe-Nyongmo - Man looks up to Nyongmo God on high.

Nyongmo dzi onukpa - Nyongmo, God on high is the Elder.

Tswa, manye aba - Let there be peace.

(Nketia, Nov. 15, 1973. Class Discussion)

Prayer in Kpele worship takes the form of libation when liquor, water or corn wine is poured on the ground with accompanying words for the sky hosts. In the course of the libation the priest first raises his arms, holding the container, upwards towards the sky as an invitation to the gods.

The ritual process is one of the most significant means in the Kpele tradition for establishing contact. From such performances Kpele got its name. The word means "all - compassing" (Kilson, 1971 p.18) for the ritual helps to bring order into the Ga world in which human beings, animals and plants come to have harmonious growth.

Kpele worship is centred around the dance, Kpeledzoo. There is no organized worship without the performance of the dance because the gods are dancing gods. The mediums of the Kpele mysteries are believed to
be representatives on earth of these divine beings so when the mediums dance then it is in fact the gods who first started the dance in the sky. This thought has been explained by a medium reported by Kilson:

"Perhaps the most vivid exposition of this notion is the Olila mediums statement that when possessed mediums dance, it looks as though women are dancing on the ground, but in actuality gods are dancing in the sky". (Kilson, 1971 p.82)

During the ritual performance certain movements are used to entice the gods to come down to earth to interact with the mediums. One of these movements is what has been referred to as ngwei. The arms are raised towards the sky, fists clenched and giving the impression of grasping something; the arms pull towards the earth. This movement is performed when possession is anticipated as stated below:

"Whenever mediums wish to become possessed during Kpele dances, they make downward pulling motion with their arms, called 'sky' (ngwei) by which they symbolise their intention to bring gods to earth". (Kilson, 1971 p.83)

Kpele mediums who are mostly women portray the gods in their various dances while seeking answers to the various problems that have come to them and the community. Explaining the significance of dance as an agricultural rite Kilson said:
"The control of gods over cosmic processes is mimed in certain collective dances at the planting rites .... On these occasions, when the celebrants return to the shrine from the sacred field, they form a circle in a single file outside the shrine and dance counterclockwise to symbolise the shining of the sun and then clockwise to symbolise the falling of rain". (Kilson, 1971 p.84)

Dancing as the core in Kpele ritual portrays the relationship of gods and mediums. It is the mechanism through which worship is effected as alluded to here:

Mikong ma Nyampon
Nami ayeledi
Mikong ma Mama
Nami ayeledi
Mikong ma wowoi
Nami ayeledi.
I play a sacred dance to God.
So that I may be congratulated
I play a sacred dance to earth
So that I may be congratulated
I play a sacred dance to the gods
So that I may be congratulated
(Kilson, 1971 p.206)

Through the ritual dance the mediums and priests recognising their insufficiency lean upon the gods for support and inspiration. The gods which are believed to solve all problems are contacted when there is drought, when crops are failing, when pestilence, sickness and a high level of human deaths are occurring and when mediums want to establish fellowship with them. The dance as a ritual is therefore a system of movement actions designed to help establish union with the gods. Looking at ritual and worship in Ghana in which dance and aspects of dramatisation come to play important roles Nketia said:
"In many African societies, public worship does not take a form of a quiet and solemn contemplation but rather that of action -- verbal action, musical action and bodily actions -- directed towards specific ritual ends. Its framework, therefore, is often the drama which gives the greatest scope for these actions -- actions in which the gods as well as the community of worshippers actually participate". (Nketia, 1957 p.1)

In the above quotation three different forms of action are performed in the context of ritual for the purpose of achieving a sacred end. These are verbal action, musical action and bodily action. Verbal action may be organised in song-text and will accompany bodily action - the dance. The text may express the symbolism of the dance of the priest an example of which is the ntwaaho dance. Nketia stated the following song-text which go with the ntwaaho dance of the Akom religion:

"Weaver bird, turn round and round. For you are going to say something. A matter of weight, in his absence. Husband of women that twists and turns. Is turning round and round. Hail the performer of difficult tasks". (Nketia, 1957 p.4)

The drumming, singing and dancing form a complete whole and are integrated in the ritual activity. Through these combined actions the phenomenon of the ritual drama is made known. The dance is not separate from the other activities; they relate to each other.
Besides the connection of the dance to the spiritual world, it is also directed to human spectators who will admire it because of its inherent qualities. With this in mind Nketia further stated:

"Observation of the attitudes and behaviours of participants in the drama of the possession dance shows that the possession dance is not only something to be done to fulfil the requirements of belief; it also has aesthetic merits for the communities in which it is staged. Accordingly the integration of the elements of the drama -- ecstatic behaviour, music and dancing -- and details of the routine of action, forms, appearance, gracefulness of movements, expressiveness of actions and so on, receive attention". (Nketia, 1957 p.6)

Possession and ritual dance has played an important role in the Ghanaian society, for it is through the movements of the dance that emotional states are made 'visible' to observers and deities as for example:

"The drama of worship, therefore, is in effect an elaboration of the dramatic implication of the behaviour associated with the gods. It is an attempt to provide a convenient medium by means of which men taking the initiative can meet their gods. Instead of waiting to be brought together by spectacular events attributed to the gods, believers meet to renew their fellowship with one another and with the gods through ritual feasts, commemorative rites and so on. Instead of waiting for the gods to come to believers men take the initiative to bring themselves in ritual connection with them. this is clearly the case in the possession dance, which in our societies, is religious dance-drama purposely organised for impersonating the gods". (Nketia, 1957 p.1 and 2)
Finally it would be recognised that these illustrations suggest that dance is presented as a metaphysical activity. Through the possession dance the soul’s personality expresses itself under the direction of a vision. The people who practise the possession dances exert all their energies to impress upon the mind that the ritual life is necessary and that man must connect with the Supreme Being and the hosts in order to attain purification and a harmonious life.

In the dance there is a propensity to produce a likeness of the various movement forms associated with the deities. For instance the davu is the dance of the python, so the movements depict the characteristics of the snake; the shifting of the head and coiling, attempt to portray it.

The ntwaahho of the Akom performs the same aim. The belief that the whirl-wind moves and travels in circular paths is depicted by the dancing priest. Also when the priest is possessed by a warrior deity, his movements depict killing, striking and cutting off of imaginary heads. All these depictions aim at establishing a union with various deities whose dances are performed. This idea seems to agree with that of Oesterly when he said:

"Three means whereby union with a supernatural power was believed to be effected -- imitation, personation and an act which produce identification". (1923, p.25)
To achieve this union, besides the emotional involvement, the performances of these movements must depict a likeness of the overt behaviour of the gods. The dance and movement descriptions and performances above are an attempt to indicate the importance of the ritual phenomena of the practitioners.
FOOTNOTE

1. The writer believes that the soul is the animating force inherent in every manifestation. It is directly linked to the Supreme Soul - God; so the soul cannot be contaminated or influenced under any circumstances. But the soul's personality comes into being by man's actions -- thoughts, emotions, doings -- either good or evil. The writer assumes that generally there is a link between the body, the personality and the animating force.
CHAPTER 3
THE NATIONAL THEATRE MOVEMENT: EARLY DEVELOPMENT

The National Theatre Movement seeks to introduce to Ghanaians the significance of the traditional arts for national integration. It seeks to make Ghanaians aware of the dangers in totally accepting foreign artistic values at the expense of traditional ones. The chapter also examines problems of assimilation of foreign values and their effect on cultural development.

3.1 The Concept of National Consciousness

Different ideas have been expressed about the foreign life-styles of some school educated people before and after independence of Ghana. Such behaviour was thought to be against the norms and values of the majority of the inhabitants who had no school education but constituted the backbone upon which the economy and the moral life of the country operated. The behaviour of this minority had been a subject of discussion, both written and unwritten, and the blame was put on their complete acceptance of foreign values.

The manner in which these converts openly defied traditional authority and the tenets of the society prompted some local political leaders to initiate the idea of a national consciousness and the identification of
value systems of Ghanaian society. The idea aimed at making people more aware of the significance of the traditions and moral tenets in order to re-establish a homogeneous community. This chapter examines the reasons that led to the concept of a National Consciousness.

In the traditional system life has been organised on communal basis; each individual is responsible for the welfare of the community and individual interest normally must give way to communal interest. Parents are responsible for the welfare of their children and in turn children must look after their parents, brothers and sisters until death. The extended family and clan system is well recognised and established. There is a head of the clan who plays a role in bringing all the families together to solve common problems. The clan head is also responsible for organising ceremonies in certain communities.

Moral issues, especially in Dangme, are dealt with by the various clans as well as the general community. Such issues are mostly entrenched in ceremonies as symbolically expressed in the *dipo*. Since the community is a homogeneous one with everybody aware of the expectation of behaviour every individual contributes to bringing about harmonious life. Defaulters are therefore punished while reward is given for good and expected behaviour (Quarcoo, 1965 p.54).
The introduction of Christianity was a great setback for the smooth operation of the traditional systems, for Christianity was interested in converting individuals to the Western European Christian concept of morality without looking at how moral issues operated in the traditional systems. Also since Christianity dwells on individual consciousness it is opposed to the communal interests of the traditional society.

The infiltration of Christian thought into traditional systems brought about a division of the people: one section owing allegiance to the traditional system and another to the missionaries and the European administration. In order to win the total confidence of all the people the missionary and the Europeans branded everything local as barbaric and of childish mentality. This attitude yielded some benefits to the administration for a lot of local people came to accept everything they were told without question. European dressing, names, education and life styles came to be accepted as godly whereas traditional life styles were devilish and satanic. In the end local people, both common and influential, all helped in ruining their heritage. Below are a few instances of support for the European systems.

There is a report about a traditional ruler who by virtue of his education stopped wearing traditional attire and instead wore foreign suits and clothing even on traditional ceremonial occasions. The report stated.
"King Mate Korle had discarded native dress by reason of his education and therefore more enlightened ideas and he supported his application to wear a special uniform on occasion of state". (Gardiner, 1970 p.7)

There was the case of Dr. Ephraim Amu, a veteran composer and musicologist who as a teacher and preacher in a local church thought that Christian worship should be merged with traditional life styles so he wore local attire to the church and organised the singing of traditional music and his own compositions during worship. He found himself dismissed from his job because by his actions he was deemed to have defied God's house. Writing on the reasons for Amu's sacking from the church Turkson said:

"He left Akropong under some very disturbing circumstances. The synod of the Presbyterian Church disapproved of his African way of doing things. He had often clashed with them over dressing in the native attire, the use of traditional music and the singing of his own religious compositions during worship. These are some of the circumstances which led to his dismissal from the college".

(Turkson, 1987 p.41)

There was also the case which appeared in the High Court of Ghana reported in The Mirror, Saturday June 30, 1984 concerning the leaders of the Church of Pentecost and the Ga traditional authority. The Ga authority had issued a statement banning noise making and drumming in the traditional area of the city of Accra for some time to enable certain rituals to be performed preceding their
annual Homowo festival. The church did not obey this order and claimed that "The Church of Pentecost believed in the worship of the one True God, maker of heaven and earth and therefore did not subscribe to nor subject to the customs of the gods of the defendants" (The Mirror, 1984 p.2). For this reason the Church of Pentecost did not obey the banning of drumming order because the "said customs of the defendants is unlawful and contrary to equity, natural justice and public policy" (The Mirror, 1984 p.2). The church members not respecting the ban therefore drummed in the street finally ending at the sacred grounds of the traditional authority (See Appendix V).

In the Shai area of Dangme there had been cases of girls indulging in pre-marital sex without first undergoing the dipo initiation. Such girls usually faced sanctions and were expelled from the ancestral home. When Christian faith was introduced most girls who indulged in pre-marital sex with non-Dangme men quickly became baptised in the churches before their sexual relationship became known to the traditional authorities; for they "hide behind the pretext of being converts of one or the other of the new religions and pay no heed to this social value" (Quarcoo, 1965 p.54). Such an act constituted a breach of traditional norm and the blame has always been put on education and christianisation which played a significant role in this destabilisation.
In education missionary leaders were responsible for elementary, secondary and teacher training education in the Gold Coast (Ghana). Their aims were to establish converts for their faith. To achieve this without opposition from the local people new buildings for learning were established away from the communities. Those who graduated from these institutions worked for the administration, and teachers were sent to newly established schools to teach various subjects including Bible Knowledge in order to win more converts. The aims of missionary work in the Gold Coast had been summarised by Robert Gardiner, a former Ghanaian Executive Secretary of the Economic Commission for Africa. In this summary he said:

"Away from the coast the mission sought to establish exclusive committees of converts. This was particularly true of the Basel mission whose representatives withdrew into the interior in an attempt to carry out evangelical work in local languages in order to be able to make an impact on entire communities. They preferred to set up boarding institutions and encouraged their converts to establish sub-towns, salem, which at times defied natural rulers. This began a tradition of conflict between chiefs on the one hand and converts and educated people on the other". (Gardiner, 1970 p.5)

The conflict between the converts and the chiefs also brought untold problems for the missionary authorities and the European administration for it followed that if the chiefs, being representatives of the people, opposed the work of these converts it would be
difficult to win over the whole people whose loyalty was necessary for the success of the colonisation process. A way should be found to win the loyalty of the chiefs and the royal household.

Scholarships for overseas study for the children and relatives of chiefs were instituted. This programme became very successful since these children were heirs to the stool or the throne and their loyalties would be crucial. On their return from overseas study they were given employment in European institutions besides being chiefs and leaders of the people. Special schools were also established by the missionaries and government officials for the education of the children of the royalty who could not be sent abroad. Gardiner reported that these schools became known to the Europeans as "schools for hostages" (1970, p.5).

The roles these educated chiefs played in the societies enabled the missionaries and the administration to enhance their positions for the success of commerce and winning more converts. The offer of lucrative employment to the chiefs and the educated influenced a lot of the local people in getting to the missionary schools, for graduates found themselves as preachers, clerks and civil servants. The outcome was that these educated people organised themselves into a new class and lived in urban areas. Their social life interests became similar to their European counterparts. They frequented social
clubs, lodges, wearing European dresses and attended church frequently. Describing this situation Gardiner said:

"In Cape Coast and Accra educated Africans often lived in those parts of the town close to the European settlements. The men wore woollen suits, tail coats and high collars and were correctly dressed as Englishmen would be in England and their madam’s spotted Victorian wardrobes complete with corset and plumed hats". (1970, p.7)

These groups of people became separated from the rural people. Their children spoke English for it was below their standards to speak their mother tongue. Gardiner spoke about this attitude in the following manner:

"They organised local European style cultural societies such as lodges, literary and debating clubs and held public lectures, and magic lantern shows - programmes similar to those of parish gathering in England. There are accounts of ladies clubs which imposed a fine on those of their members who spoke the local language, or wore native dress in public". (Gardiner, 1970 p.7)

To make the Europeanisation complete, European names had to be adopted. Traditional names such as Anamua was changed to Anaman (Gardiner, 1970 p.7) and Kuntu --literally meaning blanket came to be Blankson (Dannel, 1986 p.1678). Those who did not adopt European names were looked upon as primitive and children of the devil.
This total colonisation and brain washing did not continue for long. There were those who became ashamed of themselves for adopting foreign habits totally and neglecting traditional systems. Soon they realised they were being misled by missionary leaders and foreign administrators. Some of them began to call for a return to traditional norms and life styles in order to regain their self-respect and traditional self-consciousness. It was this idea of returning to "roots" and merging oneself with the traditions which prompted Reverend Attoh Ahuma, who reverted to his African name after adopting an all European one of Samuel Richard Brew, to observe:

"We have fought valiantly for what we deemed were our ancestral rights ... but the greatest calamity of West Africa that must be combated tooth and nail, we feel, is the imminent loss of ourselves. Rather let them rob us of our lands if possible, but let us see that they do not rob us of ourselves. They do so when we are taught to dispose of our own names, institutions, customs and law, even when these do not in any way conflict with the christian faith and European civilisation".

(Gardiner, quoted: 1970, p.8)

It was this state of inward and outward conflicts of personalities and institutions that Dr. Kwame Nkrumah inherited in 1951 when he was elected as head of Government Business in the Gold Coast parliament. Immediately he and his colleagues in the country and outside began to look for ways of reinstating confidence among the people. They developed the concept of a national consciousness.
The idea was to uphold the sensitivities and achievements of traditional civilisation and life styles and to encourage people to participate fully in these activities, study their forms and to use the results as a basis for future developments in arts, sciences, technology and learning. The idea did not seek to destroy assimilation of knowledge and tastes from foreign sources in toto, rather it aimed for a critical examination of both traditional and foreign systems in order to arrive at a more positive conclusion which would reflect a new aspect of behaviour and tastes for emerging societies. It was also a call to the people to limit the excessive admiration of foreign ideas and behaviour which would militate against their own developments and be in conflict with the ideals of traditional values.

The new concept dwelt on the belief that it was only a return to "roots", that all the different communities could find a basis and tenets which would unite everybody in the country. Although it was recognised that there were differences in the ways communities had organised their social and ritual life there was a common underlying meaning thought to be significant to all. It was this underlying meaning which became a force in the national consciousness concept. For instance the aims of rituals of the ancestors and the Supreme Being were thought to be the same irrespective of the methods and structures adopted by the various communities.
In another development cultural and artistic experts were called upon to examine these forms and meanings in order to embody them in a single phenomenon for the development of a national art and cultural programme taking into consideration the influences from foreign sources as well as traditional ones.

The call to roots was also significant for local politicians in organising the people to thwart European influences in the country. This approach became very successful for it eventually led to a condition in which all the people became united against foreign domination. At political rallies people were seen wearing local dresses, calling themselves local names, singing and dancing traditionally. Local politicians capitalised on this new awareness and announced to the people that it was better for a country to be ruled by local politicians who understood the people's sensibilities and problems rather than a foreign one which owed allegiance to foreign interests. The idea was in line with a Ghanaian proverb which says "Nobody's mother cooks better than one's own mother". The implication of the meaning of this proverb to the plight of the local people was that their own representatives as administrators of the land would be better qualified to handle matters of government, education, economic, culture and arts to the benefit and satisfaction of the people rather than the missionaries and Europeans. As a result of the national consciousness the people became united and gave overwhelming support to
the local politicians whose agitation for self-rule brought complete independence in 1957.

The significance of this concept also had implications for other African countries struggling against European and missionary rule. As foreign colonisation had divided clans and nations it was equally felt that the cultural awareness of the inhabitants would unite everybody into an African common consciousness since clans and people of common identities had been divided by boundaries all in fulfilment of foreign economic and colonising interests. The Berlin Conference on the Bond of 1844 (Nkrumah, 1965 p.218) had divided Africa among colonial powers.

Cultural and artistic identity became a strong force in this unification attempt and it became a very successful process in developing both a national consciousness and in agitation for independence. For this reason Nketia said:

"If we follow our own traditional philosophy ... we would place a high premium on certain aspects of our culture that assert our identity, in particular those artistic achievements that can enhance our image or those features that bring out the rationale of our social and political system or the institution by which our lives are ordered". (1978, p.2)
Participation in the various traditions, including dances, drumming and songs, became widespread as a result of this awareness. It gave opportunities to people to appreciate fully other expression and life styles different from their own. By this approach an African personality consciousness was beginning to emerge in different societies and countries. It also gave opportunities to church leaders and foreigners to examine their techniques and to accommodate the changes taking place. Female converts of the church in Dangme came to respect traditional moral values and lived at peace with the traditional authorities; they came to accept the fact that they could not win the support of the local people if they were not initiated. Traditional priests and priestesses joined their counterparts in the Christian churches for a common devotion after a major festival; traditional music, songs, drums and other paraphernalia such as the umbrella were in common use in the Roman Catholic Churches in the country.

The result was a significant one and out of this awareness grew a national theatre movement. The next section examines its potential in relation to the development of the arts in Ghana.

3.2 The Emergence of the National Arts Organisation

Foreign authorities not willing to give encouragement to a development of art forms based on
indigenous models robbed the people of the use of their imaginative and creative abilities. It was this problem that brought about the idea of the National Theatre Movement in the early 1960 and was linked to the concept of the national consciousness in order to assist in the development of new artistic forms based on African character for practice and instruction in educational institutions.

The theatre movement would work with models drawn from traditional ceremonies, rituals and festivals as well as those of foreign sources. In this exercise a new form of art would be created embodying the two aspects in order to create a 'middle' one for the satisfaction of a moderate traditionalist and a moderate assimilator.

Taking the traditional system into consideration, it would be recognised that the festival and ceremonies were a unifying force bringing all the inhabitants of one particular area together for a renewal of faith as well as for a collective use of the various artistic forms such as music, dance and story-telling. Looking at the place of festival for artistic activities Nketia said:

"The important role of traditional festival is that of providing opportunities for the collective renewal of the arts as a form of community experience; or as expression of group consciousness". (1977, p.340)
During the occasion of festival celebration different social and ceremonial groups performed poems and other artistic activities as integral parts. Nketia (1977, p.15) also indicated that during the celebration of the Adae festival in Ashanti the ancestors played a central role. At this time purification of the ancestral stool was made and the chief served as the symbol of ancestral authority. Poems and incantations were recited for the chief to express the attribute as well as the achievements of the ancestors whom the chief had inherited. At this time also,

"Drummers, horn blowers, flute players, minstrels, stool carriers, carrier of state palanquins and ceremonial state swords and staff, the body-guards, executioners, messengers, heralds, captains of war companies, spokesmen and all other officials, elders and sub-chiefs came to the place. Each of them wears the costume, ornaments and insignia that befit his rank".  
(Nketia, 1977 p.15)

In addition to these roles and displays, groups of dancers and musicians would use the occasion to give a public performance. Inhabitants of the area composed new songs, music and movement forms which they performed as their contribution towards the success of the festival.

The National Theatre Movement, having satisfied itself that significant models existed in these various traditional activities encouraged all the people to emulate these forms. The movement considered that
people's sensitivity in these forms was instrumental and fundamental in the search of a national art form since by such identification a new understanding of traditional passion and ways of life would emerge.

Participation in these traditional forms was therefore considered the first step to bring the people in line with ethnic feeling since according to Abraham

"It is only when sensitivity is natural that it is immediate, effortless, picturesque, non-nostalgic, and intuitive". (1967, p.193)

Sensitivity to these forms was all that was necessary at the time, and out of this would grow a love for the traditional forms and values.

In addition to traditional models as an influence on the National Theatre Movement were those from European traditions and art forms. Local artists and educators should also look at these outside influences in order to learn from them since a sizeable number of Ghanaians ascribed to their forms.

The policy of the colonial administration had enabled the introduction of artistic expression and literature based on European models. Music in worship meant European music and dramatic activities were made up of "Christian plays, oratorios and cantata (Nketia, 1964 p.90). Music for entertainment and relaxation meant
musical forms of the European since to be a musician in Ghana at the time was to be "perfectly at home with Bach, Beethoven and Brahms and such great masters" (Nketia, 1964 p.90).

English drama and plays were very prominent in European social clubs and indigenous educated citizens found time to frequent these clubs to watch performances. Shakespearian theatre was in vogue then so theatre companies were imported for performances besides films shown of them.

In the teacher training and secondary institutions the study of music and literature were of foreign texts and the examinations were on these models. The piano was the major instrument for practical examination.

Dancing in social clubs was "ballroom and cabaret dancing ... and ... Scottish and English folk dancing and Morris dancing" (Nketia, 1964 p.90).

The influences from the traditions and foreign sources had implications for a sound development of a new art form and the National Theatre Movement became the cornerstone upon which the new concepts was based. Its aim was to examine all these different forms laying much emphasis on traditional models in order to encourage their uses and at the same time improve upon them for education and theatre. As a first step in implementing
the ideas of the Theatre Movement the Arts Council of Ghana was established.

Prior to the attainment of independence in 1957 the local politicians in Parliament had established a committee for the arts to implement some of the results. Hammond, a former Executive Secretary of the Arts Council of Ghana said:

a) The Arts Council of Ghana was set up in June, 1955. It began as an interim Committee for the Arts under the Chairmanship of Mr. Philip Gbeho.

b) That the Committee was charged by Government to formulate and carry out a practical policy for a National Theatre Movement.

c) That by the 'Arts Council of Ghana Act, 1958' the Committee was incorporated into a statutory body in December, 1958 and the Act itself took effect in April, 1959.

d) That the Arts Council was charged with the responsibility to promote and disseminate throughout Ghana appreciation and knowledge of all forms of art and culture and in particular to preserve, foster and develop the traditional arts and culture of Ghana and to perform such other function as may reasonably be associated with such subjects or as may be assigned by any other enactment.

(Hammond, 1977 p.7)

Hammond further stated that additional responsibility was given to the Arts Council in subsequent years. This was:

a) To act as a clearing House for all Cultural Agreements between Ghana and other countries.
b) To ensure the implementation of the provision of Cultural Agreements.

c) To encourage, assist or provide research into the arts and culture of Ghana and of Africa as a whole.

d) To initiate, when necessary, programmes for the implementation by appropriate bodies or organisation.

e) To establish a Cultural Journal.

(Hammond, 1977 p.7)

Throwing more light on the Arts Council and its implementation of the National Theatre Movement programmes, Hammond continued as follows:

"The aim of the Movement has been to bring into existence a theatre that will derive its vitality and authenticity from roots firmly planted in the true tradition of the people". (1977, p.7)

People must therefore learn from the artistic models of the tradition and encourage their dissemination to a wider scale. Further trained artistes and ethnologists would come to examine these forms and values, condense, or build upon them to serve as part of a national culture which transcends any geographical boundary.

As had already been noted traditional artistic expression and culture had been cultivated by the people without any professional help, and had been linked to the religion, social and recreational system. The arts grew out of the traditions and remained integral parts enjoyed
by a homogeneous community which had grown to accept the artistic tradition as its special preserve.

In addition to the old traditional forms, education, christianisation and the system of industrialisation had influenced the lives of some people enabling them to develop a new class system whose tastes and sensitivities were different from those of the tradition. People from different traditions and cultures, through a common education and experience, came to share the same world view and taste. The new education and urbanisation in Ghana had broken the barriers of traditional cultures. It had not destroyed these cultures totally though, rather it had created a new social awareness. Out of these cultural areas a new homogeneous group made up of school educated people came to be formed with a new taste for an art form which was purely recreational.

A national art programme of the country would therefore embody a new vision of the people. This new form would borrow ideas, motifs and styles from traditional forms and merge with new forms that the generation of artists thought fit. Ideas of new developments in the arts had been expressed by African scholars who saw creativity as a universal phenomenon. Mamado Dia was quoted as saying:
"In the pursuit of a national culture in Africa we should not fall victims to blind nationalism in creating a culture which will be appreciated by African alone. African national culture should be cosmopolitan, identifying itself with all cultures without losing the African identity, for it is within the framework of building a world civilisation to be shared by all men that elaboration of an African National Culture will have meaning". (Nketsia, 1964 p.138)

The second aim of the National Theatre Movement was the training of Ghanaian artists. Many art institutions were established in the country for the purpose. Some of these were:

a) The School of Performing Arts at the University of Ghana; formerly known as the School of Music, Dance and Drama.

b) The Department of Music at the University of Cape Coast.

c) The Faculty of Fine Art at the University of Science and Technology, Kumasi.

d) The Centre for Cultural Studies at the University of Science and Technology, Kumasi.

e) Winneba School of Music, Winneba.

Teachers and graduates of these institutes had been in the fore front producing material and art works such as
new dances, music and plays (in English and local languages) for the theatre and education.

In addition to educational institutions professional and amateur companies were established in the country for the promotion of different art forms. Among these were:

a) The National Folkloric Ensemble.
b) The Ghana Dance Ensemble (formerly known as the National Dance Company of Ghana).
c) The National Symphonic Orchestra.
d) Kusum Agoromma.
e) Wulomei.
f) The Kpatsa Dance Band, Kpong.
g) Terkperbiawe Kpatsa, Ada.
h) Osagyefo Players.
i) Abibigromma Theatre Company.

Drama companies that specialised in producing in the local languages operated side by side with those whose medium of expression was English. These groups toured the country. Also amateur dance companies sprang up specialising in dances with local idioms. Performing musical bands combining western instruments with local ones performed new music, fusing old tunes with western
musical cords, such as the high-life. These latter groups operated mostly in the dance halls.

The Arts Council in implementing its objectives further established National Associations for art programmes. These Associations were:

a) Ghana Association of Artists.
b) National Association of Drama and Theatre Artists.
c) National Dance Association
d) National Association of Craftmen
e) National Association of Writers and Poets
f) National Music Association

(Arts Council of Ghana, 1982)

The aims and objectives of these Associations among others were:

a) Ghana Association of Artists
   i) To stimulate national interest and appreciation of art
   ii) Foster creativity among Ghanaians
   iii) Develop, preserve and promote art.

b) National Association of Drama and Theatre Artists
   i) To encourage and promote drama groups
ii) To serve as a co-ordinating axle between drama and theatre artists and the Arts Council of Ghana.

iii) To serve as a medium for internal and external cultural exchange.

c) **National Dance Association**

   i) To be responsible for the organisation of dance groups.
   
   ii) To advise on the training of dance artistes.
   
   iii) To assist in the promotion of dances.
   
   iv) To organise workshops, seminars and dance competitions.

d) **National Association of Craftmen**

   i) Organising, promoting and developing the crafts of Ghana.
   
   ii) Encouraging the training of craftmen.

e) **National Association of Writers and Poets**

   i) Scout talents and train personnel for writing suitable textbooks.
   
   ii) Encourage the translation of foreign literature into Ghanaian languages.
   
   iii) Encourage the production of literature in Ghanaian languages.
   
   iv) Document oral tradition and culture material.
f) National Music Association

i) Fostering, projecting and preserving National music.

ii) Stimulating the appreciation of indigenous music.

iii) Assisting and encouraging the training of musicians.

(Arts Council of Ghana, 1982)

These associations were made up of full-time secretaries in the employment of the Arts Council of Ghana, part-time chairmen and about six members who were experts in various areas of the arts. Members were responsible for policies for the development of the arts and their implementations.

The establishment of the different organs of the arts is to encourage the development of every art form to serve the artistic entertainment and the educational needs of the people. Each artistic genre must be managed by experts who are experienced in issues concerning the area. It is hoped by Government that it is only when activities of such departments have reached a wider audience and people come to appreciate the traditional art forms and their models in new development the work of the various organs would not be complete. The task for the different organs therefore is the implementation of artistic and cultural policies for the benefit of the whole society.
The overwhelming support given to the concept of National Consciousness culminated in the integration of life styles of the traditional societies with those of the contemporary era. Traditional life styles would include systems of behaviour associated with religious rituals, the traditional courts, ceremonies and festivals while those of the contemporary era would include education, the churches, theatres, night clubs and the cafe. It is now a common sight to find Christians indulging in traditional ritual activities and ceremonies and traditional priests attending churches. Chiefs and their attendants also participate in contemporary activities.

4.1 The Development of Dance Activities

The development of dance also follows an integration of the two systems, traditional and contemporary, for choreographers look to traditional dance materials for models. Traditional models such as fluent, curved and smooth dancing of females and rigid, strong and staccato movements of males have been used in creating new dances. In addition movements such as somersaulting, jumps, skips, leaps, squats, kneel; lying, tumbling, situ, shakes, stamps, sways, walks and lifts, all typical of Ghanaian traditional dances have been employed by choreographers in new dance developments. The
significance placed on the meanings of movements and dances in traditional societies are carried over to new creative ventures. Besides those with symbolic meanings there are also those movements with literal meanings which are performed to show dexterity of the dancers as well as for mere enjoyment and pleasure.

Contemporary choreographers in Ghana have to develop a certain perception and insight into traditional dance schemes for it is believed that it is through such understanding and knowledge that their works would be fully accepted and recognised by the experts in the country. For this reason a thorough understanding of the reasons behind the development of dance movements and dances, and their emotional significance is very important to maintain continuity. Paths of movements as performed in traditional societies, i.e. circular paths, linear formation, serpentine and zig-zag movements are important for the African choreographer. Some of these directional movements carry specific meaning; others do not.

How the choreographer in the modern society uses his knowledge of traditional dances in his new work would show his ability as a creative person as well as his level of sophistication. His work expressing the qualities in traditional materials would prove how sensitive he is to the traditions while at the same time appealing to the contemporary dance enthusiasts.
From 1962-1976 the writer has observed how one particular African choreographer has worked with traditional models in his adaptations and creativeness for the satisfaction of all. Professor A.M. Opoku, the former Artistic Director of the Ghana Dance Ensemble, has been very instrumental in using traditional models to create a new dance of excellence. From 1962 to 1976 Opoku worked tirelessly to produce an ensemble which attempted to adapt the rich dance traditions for the theatre without destroying the natural effect of the traditional dances. In fact he experimented with the idea of design, dynamics, enactments, rhythmic structure and paths of movements. A careful examination of some of his movement arrangements and work such as his brand of sikyi, bamaya, kete, atsiagbekor, gahu, sanga, and boboobo as performed by the Ghana Dance Ensemble would reveal some of his movement thinking and choreographic art. One example of this is his adaptation of the kete, a dance performed only in the Ashanti King’s Court for his personal entertainment.

The traditional presentation of the kete dance is not as elaborate in terms of movement structure and spatial organisation as is found in Opoku’s arrangements. The traditional form is often a solo dance performance. Opoku’s version of kete is a group piece performed by four, six or eight dancers arranged in linear and circular paths. These dancers are supported by a group of drummers, flutists, horn-blowers, a chief, a queen,
swordbearers, umbrella carriers and shieldbearers. He called this fusion of kete music, dance and pageantry the Akan Ceremonial Suite.

In all his arrangements and creations, Opoku’s dance pieces maintain movement ideas of the communities. When he borrows movements, he reshapes them and fixes them into a series of movement sequences which reflect his creative thinking. The Akan Ceremonial Suit is a brilliant experiment of the blending of both creative and traditional movements.

Opoku, knowing very well that the kete is a special preserve of the Ashanti King’s court and that nobody could perform it unless given permission by the King, together with Professor Nketia, the former Director of the Institute of African Studies, at the University of Ghana had to obtain the permission. The writer remembers very well, being a pioneer of the National Dance Company of Ghana, now known as the Ghana Dance Ensemble, how permission was sought in 1963 from the then Ashanti King, Sir Nana Osei Agyeman Prempeh II, K.B.E. He granted permission to stage the kete.

In the initial stages of the development of dance at the Institute of African Studies, many traditional dance groups and their leaders were invited to the University of Ghana, home of the Ghana Dance Ensemble to teach their art. The leaders also observed how Opoku reshaped their
material for the stage. Some of these groups went back home and taught Opoku's work in their localities. Opoku's experiment with the Ghana Dance Ensemble was so successful that at a performance in Dakar, Senegal in 1966 a critic wrote an impressive note on one of the dances. This report is fully stated in Chapter 5, Section 2, below.

Similarly at the official inauguration of the Ghana Dance Ensemble in November 11, 1967 Professor Nketia made a speech quoted in full in Appendix VI but part of which appears below:

"The Ghana Dance Ensemble stands for tradition. But it also stands for creativity. It stands for the best in African dances. It stands for quality. It stands for the values that we Africans look for and cherish in our dances".

(Nketia, 1967 p.5)

The meaning of the text above emphasises the point that those artists who understand the traditional systems, its movements and significance are better able to offer a vivid interpretation in their creative works and dance developments. The Ghana Dance Ensemble is one such organisation in the development of dances within the concepts of the national consciousness and the concepts of the African personality, for the concept needs minds that would apply models already in existence for new creative works.
Opoku's approach offers a wide range of movement forms developed out of the traditional movement forms. He could not have been successful without his elaborate research into the mental states and movement perception of the people. For although his creations and developments do not operate within the traditions and therefore cut away from ethnic consciousness, the dances offer opportunity to all classes of people, irrespective of ethnic relationship, to appreciate and enjoy the varying movement forms which have been developed in the new work.

In the traditional societies those who are creative and understand norms surrounding the uses of dances have always added new movements to the dances to enlarge their structures. This has always been done in the belief that some movements have become outmoded and no more appreciated because of the people's newly acquired sensibilities. Traditional dance authorities have always supplied the needed changes in order to fulfil this expectation. So also has Opoku supplied new structural arrangements to traditional dances to enlarge their repertoire to meet the changing needs of spectators in the theatrical setting. In his restructuring Opoku has always employed traditional models as well as theatrical ones.

Besides the activities of the Ghana Dance Ensemble the National Dance Association has organised dance competitions for students and non-professional dancers in
order to generate enthusiasm for dances. Since the early part of the 1960s competitions have been held in the high-life dance. The high-life dance shows strong Western European influences as well as traditional. The use of "together" dancing when couples hold arms as in the waltz and foxtrot dances and "apart" dancing where separation of partners is found as in traditional dancing -- all find similar expression in the highlife dance. The integration of traditional elements with external ones is the nature of the highlife dance and it has functioned solely in the ballroom and nightclubs in Ghana as pure entertainment.

In the most recent dance competition held between February 1 and March 29, 1980 which was spread throughout the country and in the regional capitals the first three winners from each of the nine regions assembled in Accra for the final on March 29. Each couple offered one traditional dance selected from eighteen dances in addition to the highlife dance. Recommendations for the eighteen dances were made by the Regional Directors of the Arts Council. Each Director suggested two dances from each region.

Meanwhile two musical bands, (Failsa Helwani's Edikanfo Band and The National Folkloric Ensemble), one specialising in ballroom music and the other traditional, were recruited. They both studied the musical types associated with the eighteen dances and made a fusion for the competition. The result was a successful blend of
western musical chord formation with traditional ones. The former Executive Secretary of the Arts Council, Mr. Charles Philips, saw the project as a healthy one and as offering opportunity to the youth to tap their creative abilities and giving everybody a chance to contribute to the development of a national dance form.

The objectives of the competition include the following:

a) To stimulate interest in the popular traditional dances.
b) Encourage the adoption of the traditional dance into the ballroom.
c) To preserve the original form of the highlife dance.

(Kissiedu, 1981 p.1)

The guidelines for the adjudication were:

a) Creative development of movement.
b) Exploration and use of space, levels and dynamics.
c) Exploration of "apart" and "together" dancing.
d) Exploration of Music and movements.
e) Artistic excellence/quality of performance.

(Kissiedu, 1981 p.1)
All contestants were asked to register with the regional dance association or the Arts Council where advice and training could be offered by dance specialists. The radio and television had announced the programme and rules for the competition. Only traditional dress and costume were to be used throughout the competition.

Another responsibility of the National Dance Association is to encourage the formation of dance groups throughout the country. These groups which have come to be known as "cultural troupes" specialise in the performance of dances of the localities. A few have added dances from other parts of the country to swell their repertoire and to bring variety in movements. They function on a non-professional basis and offer opportunities to people who through sheer interest in the dance and music want an avenue to express their talents.

Although these non-professional groups cannot usually offer any innovative and creative models for the development of new art forms because of their lack of artistic and aesthetic principles the participants' enthusiasm is well recognised as helping to express and spread the idea of a national consciousness by "going back to roots". The National Dance Association offers assistance by organising them to perform on state occasions and during the organisation of National Art festivals. Aspiring ones are sometimes sent abroad on Cultural Exchange programmes. Through the advice of the
National Dance Association, the Arts Council offers financial support to these groups to enable them organise their activities better and to involve their localities in their programmes. Occasionally dance specialists operating under the direction of the National Dance Association would hold leadership training programmes for some members of the groups.

The two organisations, the Ghana Dance Ensemble and the National Dance Association, use the dance differently. The National Dance Association, being a division under the auspices of the Arts Council of Ghana, encourages participation in the dance and helps to promote it. The Ghana Dance Ensemble aims at developing a new dance forms for pure entertainment.

The development of dance as pure theatre within the activities of the Ghana Dance Ensemble has been done to meet the growing needs of people who hope to maintain traditional models in new dance.

When it was considered that it would serve the national interest to offer instruction in the dance so that knowledgeable persons would be produced to carry out the ideas of the National Theatre Movement and for pure education the Dance section was established as a part of the Institute of African Studies in the University of Ghana. What follows in the next section is the
examination of factors which contributed to the development of academic programme in dance.

4.2 Dance Education: The Seeds Sown

In line with the idea to develop a dance education programme in Ghana to fulfil the concept of the National Theatre Movement was the establishment of a National Dance Company to serve as a repertory troupe experimenting with traditional dances and their models in new development. The beginning of dance education in the country was linked to the formation of the Company. This section of the chapter examines the beginnings of the National Dance Company which was also known as the Ghana Dance Ensemble.

Between June and October, 1962 a series of advertisements appeared in the Ghanaian daily papers inviting applications from young men and women between the ages of eighteen and twenty-four for studentships in dance and theatre studies leading to recruitment into the National Dance Company upon successful completion of the course which was of two years duration. Figure 1 indicates a copy of the advertisement from the Daily Graphic of October 22, 1962:
INSTITUTE OF ART AND CULTURE
SCHOOL OF MUSIC AND DRAMA

Applications are invited for full-time studentships in DANCE at £G180 (beginners) and £G240 (intermediate) a year, in the Dance Division of the Ghana School of Music and Drama.

Candidates must have good basic education and aptitude for the dance. They must be not less than 18 years of age or more than 25 years old, and must be prepared to undergo rigorous training for a period of TWO years in dance techniques and theatre studies.

Successful candidates will be expected to join the National Dance Company on completion of their course.

Applications should reach the Secretary, Ghana School of Music and Drama, P.O. Box 19, LEGON, not later than 22nd October.

Figure 1: Advertisement

Since the National Dance Company was not in existence prior to the advertisement and selection of students it happened that candidates formed the nucleus of the Company while at the same time undergoing training.

During the audition which comprised improvising movements to music, tests in traditional dancing, singing and physical tests thirteen young men and women were selected. The women were Matilda Attaine, Patience Abena Kwakwa, Hilda Sowa, Helen Mensah, Edna Mensah, Beatrice Addo, Emmerentia Tamakloe and Lily Acquah-Harrison. The men included Victor Clottey, Thomas Ekow Adi, William Ofotsu Adinku, Frank Kwesi Mensah and Emmanuel Ampofo Duodu. Other members were to be added later and about February 1963, Godfrey Odokwe Sackeyfio joined the Company.
The idea of the establishment of the Company, according to Opoku (1964, p. 55) came from the first President, Dr. Kwame Nkrumah, and it was in line with his concept of the cultural emancipation of Ghana and Africa. Nkrumah believed that future developments for Ghana should be linked with those achievements of the past; that the past had a worthy civilisation which should be thoroughly examined, interpreted and recreated for modern use. Dance fell within this category and the Institute of African Studies was charged with the responsibility of examining the possibility of establishing a National Dance Company and subsequently a Dance Section which would study various aspects of Ghanaian and African dance forms: movement activities, choreographic elements, costumes, make-up, and other dramatic expression, for the theatre and for teaching in schools.

From October, 1962 to October, 1964 members were trained in the techniques of Ghanaian and other African dances, drumming and songs. A selection of dances was made from all the various regions of Ghana in order for the trainees to become acquainted with the different and varied movement styles of the country's dances. Various dance and musical groups were invited to the Institute of African Studies and taught their art.

Training was not restricted to the campus of the University of Ghana alone, members were sent to a number of towns to learn the dancing and musical arts in their
traditional settings. This was intended to give them a first hand idea about the connections of these artistic expression to the people's festivals, rituals, puberty rites, hunters and funeral ceremonies.

By October, 1964 arrangements for the development of dance as an academic programme in the School of Music and Drama, a division of the Institution of African Studies, were completed and a curriculum for the Certificate in Dance came into existence.

At this time many of the members who had undergone two years intensive practical training were selected for studentship on a non-residential basis, but continued to maintain their relationship with the Company. Theory classes were held in the School from 8.30 a.m. to 12.30 p.m. while practical training with other members of the Company was reserved for the afternoon session: 2.00 p.m. to 5.30 p.m. Describing the training and academic programme in dance at the University, Professor A.M. Opoku, then Artistic Director of the Company and Head of the Dance Section said:

"The Dance Section of the School of Music and Drama, Institute of African Studies ... has a programme for the study of Dance. It has as its first objective, the task of supplying the training that its students need to become disciplined dancers, and teachers of dance".  

(Opoku, 1964 p.52)
From October, 1964 to June, 1965 students for the course were intensely tutored in various areas of dance and related subjects. Courses for the final examination for the Certificate in Dance were (University of Ghana, 1969 p.11):

Written Papers
a) Introduction to Movement Analysis and Notation.
   b) Studies in African Dance Forms
   c) Theory of Music

Practical Examination
a) Exercises and reading in Labanotation texts.
   b) Performance - African Dances.
   c) Composition of dance based on studies in African movements.

At the final examination in the areas stated above six students were successful; they were Emmanuel Ampofo Duodu, Victor Clottey, Godfrey Odokwe Sackeyfio, William Ofotsu Adinku, Helen Mensah and Lily Acquah-Harrison. Patience Abena Kwakwa and Emmerentia Tamakloe had earlier on in September 1964 won an American Undergraduate Scholarship for a Bachelor of Arts degree at Julliard School of Music, and later to the University of California, Los Angeles; so they were not available for the Certificate in Dance in Ghana. All the four male students were admitted to continue studies for the Diploma in Dance which now became residential at the University of
Ghana. The two young women - Helen Mensah and Lily Acquah-Harrison withdrew their studentship.

Various subject areas were included in the Diploma course and additional instructors and lectures were brought in to augment the existing faculty. The following were lecturers and the courses then taught are given in parenthesis: Professor J.H. Nketia (African Dance Forms, Drama in African Societies, Ghanaian Folklore); Professor A.M. Opoku (Labanotation; Akan Dance Forms; Movement Aspects of Customary Behaviour; Composition/Choreography); Rose Atiega (Ewe Dance Forms). Patience Addo (Movement Technique; Akan Dance Forms); and Grace Nuamah (Akan Dance Forms). Instructors and Lecturers who joined later were: Attoh (Mrs.) from Holland (Movement and Ballet Technique); Deborah Bertonoff from Israel (Movement Technique); Drid-Williams from U.S.A. (Principles of Choreography; Dance History and Criticism; Modern Dance Technique); Odette Blum from U.S.A. (Labanotation; Dance Technique); N.Z. Nayo (Theory of Music) and Sophia D. Lokko (Dance and The Theatre).

Those who taught on part-time basis included Jack Andrews from England (English Literature and Language), B.S. Kwakwa (English Language); L.A. Boadi (English Literature and Language); Ama Atta Aidoo (English Language and Literature); T.K. Setse (the use of English); J.K.F.
Various drummers and musicians were also engaged on the basis of their areas of specialisation. Their main jobs were in the Company but they also instructed students in drumming and songs. Among them were: Iddrisu Dagomba (Dagbani music); J. Asmah (Ahanta Music); John Bennisan (Togoland Music); Seth Kobla Ladzekpo (Anlo-Ewe Music); Husumu Afadi (Anlo-Ewe Music); Kodzo Ganyo (Togoland Ewe Music); Mustapha Tettey Addy (Ga-Dangme Music); Osei Bonsu (Ashanti Music) and Kwesi Badu (Ashanti Music).

The admittance into full-time courses of some of the members did not make them sever their links with the Company. They still carried out their professional responsibilities; but new arrangements were made for their education and training. Theory classes were fixed for the morning and afternoon sessions while the evening was set aside for practical training and rehearsals.

There was a plan to introduce the teaching of dance to other institutions in the country but this could not materialise during Nkrumah's rule; his Government was overthrown in a coup d'état in February, 1966 and his Africanisation programme was temporarily halted.
After Nkrumah's overthrow criticism developed about some of his programmes. Academics did not take kindly to the development of dance and other related art forms on the campus of the University of Ghana and the formation of the Dance Company. They considered such developments to be unacademic and wanted such art forms removed from the campus.

Such criticism prompted the Vice-Chancellor of the University of Ghana to set up an enquiry in 1967 into the activities of the National Dance Company, the School of Music, Dance and Drama and the Institute of African Studies. The one-man member of this probe was Professor K.A. Busia, a former Ghanaian Professor of Sociology at Oxford University, England. In a letter inviting him to examine the structure and make recommendations, the Vice-Chancellor stated the objectives as follows:

"Firstly to clarify the exact aim and objectives and scope of the School of Music and Drama, and to determine its place in the framework of the University, and secondly, to determine which should be the proper concept of the Institute of African Studies". (Busia, 1967 p.1)

In this final report which was dated April 7, 1967, Professor K.A. Busia recommended the retention of the School of Music, Dance and Drama, and indicated that:
"Music and Drama transcend the boundaries of Africa, and the inclusion in the Institute of African Studies has limited their scope and orientation. As soon as possible, therefore, there should be established a separate School of Music, Drama and Dance, separate from the Institute of African Studies". (Busia, 1967 p.4)

While the report made recommendation for the separation of the School of Music, Dance and Drama from the Institute of African Studies in order for the former to have a free hand to develop its academic and training programmes, it suggested that the Company should:

"Remain part of the Institute of African Studies to assist research as a demonstration group, and this, rather than entertainment, should be its primary function". (Busia, 1967 p.4)

The implementation of the recommendation of the Busia report brought about the separation of the Dance Department from the Company. New members were therefore recruited to the Company to enable it serve the research interests of the Institute of African Studies; however Research Fellows of the Company and the Institute continued to teach dance students for their final examination for the Diploma in Dance which comprised the following courses.
A. Written Papers
   i) Movement Analysis I (Labanotation)
   ii) Movement Analysis II (African Dance Forms)
   iii) Dance History and Criticism
   iv) Choreography
   v) Dance and the Theatre
   vi) Music

B. Practical
   i) Dictation and sight reading texts in Labanotation
   ii) Assignment in notating African Dances
   iii) Performance
   iv) Choreography

C. Research and Writing
   A minor thesis based on original research in African Dance Forms. (University of Ghana, 1969 p.13)

   In this examination which took place in June, 1968 two students who emerged successfully — Emmanuel Ampofo Duodu and William Ofotsu Adinku — were employed as Principal Research Assistants Grade II in African Dance in October, 1968. They were later sent to the United States of America for further training and development to qualify for lectureships in the School. Consequently Duodu graduated with a Master of Arts degree from Wesleyan University, Connecticut in September, 1972 while Adinku
earned Master of Arts degree from the University of Illinois, Urbana-Champaign in August, 1973.

In June, 1969 a new political party was voted into power when the military regime decided to hand over the administration of the country to civilians. In the general election the party headed by Professor K.A. Busia, the man who probed the affairs of the School of Music, Dance and Drama, won the election. He became the Prime Minister in September, the same year. With his interests and understanding in African traditions and culture, the performing arts were given a high place in education and theatre again.

The Ministry of Education, Culture and Sports started encouraging the teaching and use of dance in other educational systems. Primary, Middle and Secondary schools were to encourage the use of dance in their programmes. Other universities besides the University of Ghana, were to take steps to introduce African traditions and culture including dance into their curricula.

The University of Science and Technology at Kumasi taking a cue from the University of Ghana established an institution known as the Centre for Cultural Studies which offers dance programmes on an extra-curricula basis.

The University of Cape Coast has also started a dance studies programme in the Music Department.
Although this programme is taught for only a term in the year it offers opportunity to music students to learn about the relationship of music and movement and dance.

To extend the learning of African dance to students of the University of Ghana irrespective of subject of specialisation, the Academic Board approved a new syllabus. The programme started in October, 1976 and interested students in their first year of degree study would include African dance studies. Students study the roles of dance in the various communities as well as learning to perform traditional dances. At the end of the academic year a three-hour paper is set and the performance of two traditional dances taught by the Dance Section is required.

Training in dance in the primary, middle and secondary schools started differently and although the new syllabus including dance was not released until 1974, headteachers and education officers employed dance diplomates to handle this programme pending the release of the syllabus. These diplomates became known as "detached" teachers for they had a number of schools under their charge and each school fixed a day of the week for dance training and participation.

A new educational structure was released by the Ministry of Education in 1974. The structure recommended the teaching of dance. In primary and middle schools
dancing has been placed under Creative Skill. Three areas have been marked for Creative Skill; these include:

a) manipulative skills; use of tools etc.;

b) body movement; including poise, balance, games, dancing;

c) aesthetic skills; drama, art music, etc.

Secondary school courses are organised under three headings, namely Junior Secondary School, Senior Secondary School Lower Course and Senior Secondary School Upper Course (Ministry of Education, 1974 p.3). Cultural studies is to be taught in Junior Secondary School and will include religion, music (including drumming and dancing) drama, art and crafts. In the Secondary School lower course level Cultural Studies include physical education, dancing and crafts, while Secondary School Upper Courses emphasise dancing and physical education.

Teachers in the primary schools teach mainly traditional African dance performance, drumming and songs, while those in the Secondary Schools in addition to the above combine with other subjects such as music, Ghanaian literature and languages.

Examining the curricula for the teaching of dance in pre-university education one may question why dance has been integrated into other art forms such as music, songs or drumming. The study of traditional institutions
in Ghana would reveal that dancing is never learnt in isolation. The dancer in the society is also a musician. He must understand the musical traditions that govern the dance. Curriculum planners were influenced by the methods of dance training in these traditional institutions and therefore suggested that teachers of dance in the schools should combine it with drumming and songs. Such interrelations of music and dance have been stressed by Nketia as follows:

"African music and dance are inseparable and an African ethnomusicological programme cannot afford to neglect the visual dimension of the music which influences its conception as well as its interpretation and function".

(1970, p.19)

In this chapter discussion is centred on the beginnings of dance activities in educational institutions in Ghana and the problems the programme faced in the beginning. Nevertheless governments still recognise the contribution of dance education and training within the cultural programmes of the schools. In the next chapter the writer examines various concepts which have contributed to new developments in dance education at the University of Ghana.
FOOTNOTE

PART TWO

The Development of Dance Education
CHAPTER 5
A CONCEPTUAL FRAMEWORK

In this chapter the writer suggests three different areas of investigation of dance activity. These areas, divided into Sections, are Dance As Cultural Activity; Dance As Art and Dance as Aesthetic Activity. Each area would allow separate investigation into different aspects of the use of dance and its significance for education within the University system in Ghana.

5.1 Dance As Cultural Activity

The aim of this section is an understanding of the role and meaning of dance within the cultural expression of the people. This understanding enables students to know the uses of movements and dance in the traditional system.

As has been seen throughout the discussion of the previous chapters, the development of dance in education and as theatre, it is argued, should have roots within the movement activities and expression of the people; new developments in dance forms ought to be linked to what already exists. Developments in dance in Ghana should maintain a Ghanaian and African traditional identity in fulfilment of the concepts of the National Consciousness and the National Theatre Movement.
To enable Ghanaian students to understand the uses of movements in traditional dances, so that they would apply their models in new developments, their education in traditional dances is thought appropriate. It is in fulfilment of this aspiration that an examination of dance as cultural activity becomes important in this investigation.

In order to distinguish the uses of traditional dance forms within the cultural context discussion centres on three different areas, i.e. ritual, social and recreational. The ritual area links dance to the expression of cosmic principles and helps the mediums in attunement; the social area dwells on the place of dance movement in expressing role differentiation and traditional norms, while the recreational type is restricted to the entertainment needs of the users. In certain dance forms there would seem to be an overlapping of intention and meanings; for instance meanings in dance as social and recreational activities overlap. For this reason the two areas are considered as one area and treated together in this discussion.

In the search for meaning and the significance of dance as mystical activity, the ritual dance has been based on portraying various laws and principles believed to be found within cosmic nature. The adherents of the various ritual traditions assume that should they successfully portray these cosmic principles and rhythms
in their dances it would be easy for them to establish contact with cosmic hosts whose characteristics have been thought to relate to these principles. Attunement with the cosmic laws is therefore the desire of all ritual dancers who believe that through such attunement they come to live in harmony with these cosmic forces.

In addition to the dance expressing cosmic rhythms various movements for prayer or libation are significant. When a priest or priestesses pours libation as a form of prayer, he/she squats, sits or stands with torso bending forward low, the container with water or liquor held in both hands, and turned inwards towards him/her, and the liquid poured towards the feet. This action indicates an invitation to benevolent forces of the universe to mingle with human beings and bless them. If the medium throws the liquid away from the feet he/she is commanding all evil forces to leave the people immediately.

Ritual experts must learn the uses of various movements connected with sacred activity. Contact with the supernatural world and communication is done mostly through movement and dance. Although other areas of expression such as verbal texts and sound or music play significant roles, possession is attained mostly through dancing.
Dance and movement expression as ritual activity within traditional life express the belief that they help to bring about a heightened state of consciousness leading to possession and therefore, allowing communication and contact to be established with the spirit world. The selection of various movement forms and dances are based upon movement characteristic of cosmic forces.

In the social context it would be noted that the use of movements as a form of expression follows definite procedures accepted by the people. Because of the values associated with the use of movements when a traditional head or king sits in state to receive homage certain movement behaviour and dances are expected from well wishers.

Anybody dancing before a King must be bare-footed and in a cloth with one end tied around the chest or waist and the other end descending to the knee area. In recognition of the King's role a dancer would end the performance by leaning the torso backward to symbolise "I depend on you for my survival".

In a festival occasion when the King of Ashanti dances an entourage carrying swords follows him. The King dances with his sandals on and his cloth is not lowered like other citizens. After performing a series of movements he ends his dance with the following movements: looks to the right and then left, raises his
right arm diagonal forward right, then the left arm to diagonal forward left, he brings both arms to rest on his chest. This performance means "all the land and people from my right to my left belong to me; the welfare and well-being of all citizens living in my Kingdom rests on me". When the King dances with the queenmother he guides her with a gun symbolising protection for the "mother" of the Ashanti nation. To enable the King to play his role as dancer, movement expression and dancing form an integral part of his training before and after enstoolment/enthronement.

In areas of social interaction and recreation the adowa dancer expresses various ideas depicting his feelings towards neighbours. Nketia reports movement activities in a performance when he said:

"In the dancing ring of the Akan, when a dancer points the right hand or both hands skywards, he is saying "I look to God". When he places his right fore-finger lightly against his head he means to say it is a matter for my head, something that I must solve myself. If he places his right forefinger below his right eye, he is saying 'I have nothing to say but see how things will go'. When he rolls both hands upward and then stretches his right hand simultaneously with the end beat of the music, it means 'If you bind me with cords I shall break them into pieces'".
(Nketia, 1965 p.21)

Such movements express the dancer's attitude towards others in the community. To understand the feelings expressed and the movements used one has to link
them with the social and ordinary behaviour of the Akan people in general. During the performance movements are selected and used only when the dancer wants to express an emotional state.

It is evident from these discussions that movements in traditional dances influence the community because such movements express particular meanings which the community understands; individuals therefore operate within these movement norms. In the estimation of the writer the movements by individuals in dance performances would be fulfilling the following aims:

a) The fixed dance forms which dancers employ are socially determined;

b) Each dancer may develop new movements forms which may serve as embodiments of his personal experiences

c) The development of dance movements makes it possible for dancers to order their experiences

d) The different uses of movements by the individuals in the societies bring about interaction among the people. Within these societies, however, the use of movements and life experiences are shared by all members.
Dance, being a bodily activity, can be best understood both as an embodiment of ideas and feelings and as a structural activity. The structural form communicates ideas; and the dance stands as a vehicle of social interaction. The dance performance provides an occasion for action, enabling the participants to demonstrate their abilities as dancers by the way they perform movements and the manner in which they express feelings. Meaning is therefore important in these performances if one is to understand the intention of the dancers.

In regard to the meaning of the dances the spatial organisation of movements helps to indicate expression. Dances would either be linear, as found in the agbekor dances, serpentine forms common in the bawa and sebere, or circular formation as found in the gahu and boboobo. Also movement performance would have distinctive dynamic characteristics such as strong, weak, short, fluent and rounded. In addition one comes across dances performed by a solo dancer such as in the fomtomfrom dances, duets in the agbadza or adowa. Team dancing is found in the asafo and nagla. Also spinning and turning movements in the damba and takai. All these structural forms express meanings in the performances.

Meaning in the dance also becomes apparent by examining the interaction of dancers and their responses to each other’s movements and expression. These
interactions may be found in duets, group performances or even in solo dancing when the performer relates to the on-lookers and drummers. In the duet one dancer would communicate an idea and the partner responds with different sets of movements. The dramatic interaction through movement is important to bring out the intended meaning and feeling.

The use of costumes, make-up or properties plays a significant role in expression and communication. Costume and properties enhance or restrict movement performance; they help in bringing out the dramatic effects of a situation. A King with a heavy attire on his body and with heavy gold ornaments around the wrists, ankles and knees would have difficulty in moving around; but such restriction emphasises his role as a King - a dignified personality. But a ritual medium wearing only a short skirt and holding a small broom or sword, symbolising her ritual role would spin, jump, roll on ground and run around; this is something the King would not do. Different movements and their attributes express the character and meanings of the dances and the occasion.

The study of dance as cultural material must be examined with the various meanings expressed as part of the dance activity. Each movement within various structural forms, aided by costumes, properties and make-up, helps to bring out the character and the nature of the dance. Without this meaning from the various
actions performed as part of the dance activity it would be very difficult for students of Ghanaian traditional dance to appreciate and understand dance as contributing to the society's cultural forms.

5.2 Dance As Art

The establishment of the Dance Section brought to the attention of Ghanaians the important roles of traditional dances in the educational processes. The Dance Section operating within the aims of the National Consciousness and the National Theatre Movement encouraged the development of new dance forms whose models had roots in the traditional dance systems. Although the development of new dance forms must be linked to the aims of the African dance tradition they operate within a concept which Western artistic thought has referred to as dance as art. This link between the new dance forms in Ghana and the ideas of dance as art is given further explanation in this chapter.

Although the Dance Section is a place of learning, where research and practical activity is quite separated from traditional societies, the work undertaken there draws very much on the uses of principles and features extracted from traditional dance. With this approach structural models and ideas associated with traditional dances are used as primary material in creative work.
In the development of new forms of dance it is realised that it is essential to work with materials which form part of the ordinary experiences of the people in order for continuity to be established between developments in emergent societies and traditional ones. It is in this light that much stress is put on traditional dance features and experiences which constitute the primary material of existing dances. In line with this belief and the roles of the primary experiences to further development, John Childs stated:

"The crucial point is that without this body of primary experiences we simply do not have the condition essential to the growth of meaning ... of mind. Nothing is deeper in the life of the person than his characteristic way of responding to condition and people, and no education meets the moral test which fails to provide for this medium of primary experience".

(1971, p.275-276)

The teaching of basic dance movements which are selected from different areas of the country for creative education of dance students is greatly encouraged, for students coming from different dance backgrounds find that they have experiences and models which they could easily relate to. It is this easy grasp of technique, structures and the ability of students to work with familiar traditional models recreating them in new dance forms which is important to the creative process. The personal manipulation of these models, which is imbued with the creative character of the individual, is greatly
encouraged in the development of new dance forms. All these developments, although influenced by traditional dance models, acquire a new status thus linking them with the concept of dance as art.

The development of these new dance forms will have application mostly in the theatre and educational institutions.

The need to produce new dance works out of existing primary materials has been the concern of Opoku since the establishment of the Dance Section and the Ghana Dance Ensemble. His approach has been to create new dances as models of excellence which Ghanaian and other African choreographers will emulate. Below the writer examines one of these dances by this Ghanaian choreographer and dance educator.

Opoku calls one of his creative dance works Lamentation For Freedom Fights or Husago-Achia-Husago using a local name. He borrows movements and ideas from the traditions but fixes them into new forms which express his personal creative thinking and abilities. The traditional husago dance is a mourning ritual for deceased members of the Yeve mystics. Opoku borrows the idea of bereavement from this society. The approach is described in a Programme note an extract from which reads:
"Sohu and husago are Yeve cult dances. The Yeve have a secret language of their own and during initiations teach this and their beautiful stimulating dances to converts. In this programme the husago and achia have been used as a lament for departed freedom fighters. In the original form the husago is a special funeral dance for dead priests of the Yeve cult. In the present arrangement the slow sad husago theme is sounded on duragya flutes to set the mood, a sad one, for the sense of loss. Achia follows as a second movement to show the defiance, fighting spirit, courage and strength of the fighters and the knowledge that they will continue to fight as invisible hosts in the other world; then follows the sad (not sadness) because they are not with us to fight alongside their comrades". (Opoku, 1965)

The following diagrams 5a, 5b, and 5c illustrate the description of the dance as observed by Adinku.

**Husago Dance**

Two men, representing Freedom Fighters stand akimbo and three women mourners kneel facing them; crossing arms on chest. Men and women, all mourners, kneel in semi-circular formation facing centre of circle and crossing their arms on chest. The three women turn to face centre of stage and then back to former facing direction when music starts. Then in a frenzied mood run off stage wailing and beating their mouths with palm of the right hand.

The three women return to stage dancing with walking steps. The torso is inclined forward high flexing and contrasting, while arms move from first degree forward low
Diagram 5a

Beginning of Husago Dance on Stage

Key

\[ \times \] = Freedom Fighters Standing (Men)
\[ \downarrow \] = Men Kneeling
\[ \downarrow \downarrow \] = Women Kneeling
flexion to third degree flexion. They move slowly travelling anti-clockwise and arrive in front of the two freedom fighters. While facing stage right the three women dance forwards and backwards with singing. The rest of the dancers shift their whole body from side to side. Gradually those kneeling rise and start dancing with emphasis on torso and hand movements as already described. They now form a circle to begin the achia dance, as illustrated by Diagram 5b.

Achia Dance

In the achia dance the torso is still bent forward. All the dancers hop forward on the left foot (right foot off the floor) then stamp with right foot in front of the supporting left foot with a clap of hands; both shoulders shrug. After a number of this performance a new master drum rhythm allows the dancers to hop forward three times on the left foot, a stamp with right foot while both arms thrust forward towards the floor with a fist. The thrust is done very quickly, first with right arm, then left arm, and right arm again. This last movement series is performed several times. Then the right foot stamps, the left arm is placed on chest and with a clenched right arm in place high position, a turn is performed first anti-clockwise; another stamp and a turn is now performed clockwise. The husago dance begins and slowly they dance off stage as illustrated by Diagram 5c.
Diagram 5b

Achia Dance on Stage

Key

\( \downarrow \) = Men

\( \uparrow \) = Women
Diagram 5c
Husago Dance on Stage Direction of Exit

Key
\[ \downarrow \] = Men
\[ \downarrow \] = Women
\[ \uparrow \] = Exit
Husago Dance

Husago dance now begins and slowly everybody is led out of stage by one of the male mourners. The torso is now bent forward middle, knees relaxed. The left hand holding the back of the neck and right arm moves from place middle to side middle continuously. The right leg steps diagonal forward right, then the left leg joins in place; next the left leg steps diagonal forward left, the right leg joins it in place. This movement continues till everybody leaves the stage, and with this the dance ends.

In general Opoku’s creative work is based upon his research results into the use of movements in various Ghanaian communities. Both conventional and art movements have great influence on him. A movement such as a clenched hand in place high has been used in everyday affairs when politicians express power and struggles. In ritual anti-clockwise directional movements are symbolic of living beings while clockwise movements indicates the dead. In the husago-achia-husago, Opoku combines the idea of clenched hands and circular paths -- both clockwise and anticlockwise -- to express the struggles of the deceased fighters as well as those still alive.

Other movements and ideas which have been employed dwelt on mourning states. In real life a woman will cross both arms on her chest or both hands holding the back of the neck when mourning. When she is completely
exhausted from stress and cannot support herself any longer she falls on her knees. Sometimes to pay reverence to a high authority one kneels or squats in front of the authority. Opoku employs these movement feelings in his creations. The kneeling of all dancers in front of the two freedom fighters symbolises this reverence and recognition of their struggles. The crossing of the arms on chest and arms holding the back of neck in the dance express sorrow and suffering.

All these movement forms have been abstracted from real life behaviour in order to create a new dance. Opoku’s work is not dedicated to the traditions but operates in an educational environment and for the theatre. This approach supports what Maxine Sheet-Johnstone said:

"The sheer form is a plastic form because it is abstracted from the continuum of feeling and effective consciousness of everyday life. It is created and presented as a concrete and significant form in its own right; it is a form which is complete in and of itself".

(1979, p.67)

Opoku’s work is very significant for the discussion of a pure art form because he lays emphasis on remanipulations of feelings and structural forms of dances of the communities into new dance forms. This has become possible because all along he has been operating in an environment cut off from the psychological and
sociological aims of the traditional environment; but for the sake of continuity of traditional ideas in the new environment, he borrows their models.

Opoku’s creative work which embodies movement and structural models expressing dynamics, rhythm and spatial designs are abstractions from rituals, ceremonies and practical activities of life. Every element and model is abstraction. Even emotion is an abstraction from real life experiences. It is what Susanne Langer (1951, p.183) refers to as "aesthetic emotion". This is what Opoku expresses as part of his structural forms.

In looking at Opoku’s work carefully, the writer finds traces of influences he has inherited in his knowledge and skill in choreography and Labanotation. This influences he has carried over the years during his student days at Julliard School of Music, New York and the results of his researches in African dance and other dramatic traditions. Such influences enable him to operate and work as an authority who has acquired sufficient knowledge and skill. His admiration of Rudolf Von Laban’s ideas enables him to incorporate some of Laban’s thinking into his work and teachings. Contacts with Martha Graham, Paul Taylor, Merce Cunningham and other American choreographers all inspire him.

Operating in an institution such as the Dance Section and the Institute of African Studies enables him
to experiment with such knowledge and skill. The outcome has led him to conduct his activities in a professional manner and to relate to fellow artists quite easily and confidently. Whatever artistic work he presented would be examined by a group of people who share common artistic aspirations and look at the work for its own sake. Such an attitude has been a subject of discussion by most writers who consider that a certain condition is needed in the production and performance of a work of art as art. One of such writers, David Best, stated that:

"The artistic is that which is intentionally created or performed for aesthetic value. (1985, p.159)

Best expresses the idea that for an object to be recognised as a work of art it must be purposefully created with its structures logically linked and expressing the meaning and life issues or forms recognised in the society. For this reason not anything which observers find to be expressing qualities could become a work of art; rather qualities which have been consciously synchronised into the work.

Opoku’s approach in the production of his work is an example which fulfils the condition set by Best that a work of art should be intentionally produced to be admired and examined for qualities and meanings (see Chapter 5.3).
Those who perform the dance which has been produced by the choreographer also need a certain skill. While the choreographer has worked with a given skill it is appropriate that his performers must attain the technical standard for performance. The training of dancers at the Dance Section shapes them in the anticipated skills, developing themselves into instruments capable of performing complicated movement skills. They must perform vividly the structural form and express its intended meaning, so that the audience comes to achieve a sympathetic state with the choreographer. The performers attitude is discussed in the following quotation:

"The composer is, indeed, the original subject of the emotion depicted, but the performer becomes at once his confidant and his mouthpiece. He transmits the feelings of the master to a sympathetic audience".  
(Langer, 1951 p.183)

The place of the performer and choreographer is crucial to the new artistic tradition embarked upon in the Dance Section. For the success of this activity the first task is the training of performers and creators who would acquire the technique and skill for transforming the elements, structures and meanings of life around them into new dance forms. With the success of the training programme at the Dance Section creative personalities have been produced to interpret in their work the movement forms and ideas based on African artistic idiom. With this success it prompted Nketia to add that:
"Encouragement must be given to the evolution of critical standards that will be evolved by creative artists ... and African audiences and their world view, their values and aesthetics as the springboard. The building up of an informed critical African opinion on which artists can rely as well as a forum for the exchange of ideas cannot be over emphasised". (1976, p.13)

Dance as art in Ghana is a new development which dates back to the establishment of the Dance Section with its influence from the aims of the National Theatre Movement. The aims encourage creative personalities to help fashion new dance forms for theatrical uses based on traditional African dance values for purposes of continuity. In line with such an idea the writer accepts that a theory of dance as art is a universal theory, but interpretation of its meaning in practical terms could only be successful according to influences on choreographers of conventional and art movements of the society in which they live.

It is the feeling of the writer that different societies operating in a theatrical tradition would have different dances embodying the meaning of the concept of dance as art because of differences in creative efforts and cultural differences of the composers. In this same light Opoku has helped to fashion a new theatrical dance form using movements which he has borrowed from the traditions. His new developments therefore fall within the concept.
5.3 Dance As Aesthetic Activity

It is important at this stage in the discussion to indicate the differences in aim between dance as art and dance as aesthetic activity. In examining the domain of dance as art emphasis is placed on the creative aspect as exemplified in the working approach of Opoku (see Section 5.2 above). While Opoku manipulates traditional movements to form his dance he at the same time embodies ideas and meanings of life forms of the cultures in his work.

In dance as aesthetic activity the need to understand the structures and subject matter is highly emphasised. The analytical approach is restricted to the structures and qualities of the dance movements alone; such an investigation does not include understanding of the cultural contexts in which the dance operate. The investigation does not include the symbolism of the movements.

Best (1985, p.156-166) discusses a similar aim and indicates that the "artistic" is that which is consciously organised to express the meanings of life issues of the society while the "aesthetic" is limited to the pleasurable experience such as the feeling gained in the enjoyment with emphasis on movements.

With such differences explained the writer now examines the domain of dance as an aesthetic activity.
In his contribution to the differences between aesthetic experience and aesthetic activity Aspin noted:

"We might perhaps find it useful to differentiate the two aspects by saying that one could link the presentation of an object or performance to a spectator. The spectator's perception of it and his response to it as coming under the general heading of 'aesthetic' experience whereas his observation, attending, estimation, judging, valuing and so on, we could call 'aesthetic' activity".  

(1974, p.125)

In the quotation above the word 'aesthetic' has been used; but it is important to examine the nature of the word in order to apply it successfully in this discussion. The word 'aesthetic' was coined by Alexander Baumgarten in the 18th century to denote experiencing, sensory awareness or perception of natural phenomenon (Redfern, 1983, p.12). Perception of natural objects or phenomenon thereby enabling the agent to have a pleasurable sensation or the feeling of proportion is believed to be hallmark of the aesthetic.

In addition to the feelings for natural objects, man-made objects which offer similar feeling came to be included in the idea of the aesthetic. Man-made activities such as dance, music, poems, painting and sculpture were accepted as objects for perception, but with some restrictions. A ritual dance according to some authorities such as Redfern (1983, p.15) could not be accepted under the concept of the aesthetic because its
nature is believed to be functional. It is assumed that for a phenomenon or activity to attain the status of the aesthetic such activity should have a separate existence; must be produced for the sole purpose of being perceived or contemplated. Jacques Masquet referring to objects within this domain said:

"We may understand why there is in our Western societies a class of objects set apart just to be looked at. Art objects are supposed to stimulate aesthetic awareness better than the artifacts and even sustain aesthetic contemplation. this is the basic reason for making or selecting artifacts whose only function is to be visual objects". (1971, p.8)

The quotation above admits that where an object is to add to aesthetic perception its form must serve no other purpose and the aim of the perceiver in this instance must be to contemplate and experience the object without any other motive is the concern of Stolnitz. He traced the origin of the development of aesthetic disinterestedness (1961, p.1134) which he argued had helped to bring about appreciation as an autonomous phenomenon.

Aesthetic disinterestedness allows a work of art to be enjoyed in its own ways without any link to the social, political, anthropological or moral situation, because the term "disinterestedness" simply denotes "barely seeing and admiring" (Stolnitz, 1961 p.133). The
perceiver must have no other aim or interest beyond the work.

The concept of aesthetic disinterestedness does not encourage any practical end or aim beyond the object. Neither does it encourage its analysis, criticism or conceptualisation. This idea is believed to be expressed by Hutcheson, one of the contributors to the concept, who believed that an aim other than pure admiration would make the concept lose its significance. Jerome Stolnitz discusses this stance taken by Hutcheson and says:

"He excludes from the aesthetic any concern for knowledge about the object. Such knowledge may be welcomed from 'prospects of advantage', and it may arouse intellectual or cognitive pleasure. Yet it is wholly different from the enjoyment of beauty and can have no effect upon the experience ... aesthetic interest is the perception alone and that it terminates upon the object itself".

(1961, p.134)

The idea of just admiring expressed in the quotation above is similar to David Aspin's shown in the extract at the beginning of this Section about the interest of the spectator in a given work. The spectator's aim according to Aspin is pure enjoyment and entertainment; he does not need any understanding or knowledge about the work of art.

But aesthetic interest or aesthetic disinterestedness as discussed by Aspin and Stolnitz is
different from the aims of aesthetic activity. Aspin's discussion of aesthetic activity which includes "observation, attending, estimation, judging, valuing (1974, p.125) are different from the aims of aesthetic interest which is simply "perception alone and terminates upon the object itself" (Stolnitz, 1961 p.134).

With the stand taken by Aspin and Stolnitz in differentiating ideas of aesthetic interest or experience from aesthetic activity it is essential for readers to note that dance as aesthetic activity would include aims different from dance as an aesthetic experience. Reference to dance as an aesthetic activity would therefore be examined with the aim of understanding its structures, features or components. It is in analysing the dance within the concept of aesthetic activity that makes it relevant in this discussion.

In analysing the dance the relationship between the various components which form the structure and qualities expressed in them must be taken into consideration, and norms must be applied in such instance. There are various norms governing appraisal and judgement of a dance. From the writer's class notes the following extract is made:

"What we judge is what we value in the dance. We make judgements with particular examples. We say this is good or bad dance after we have examined the components or features as a whole and in totality". (Adinku, 1984)
From the above extract it would be deduced that there are many norms governing the art of appraising and that the most important aspect is the behaviour of the various components. These components or observable features express certain qualities which are recognised. Movement series in the dance may be described perfectly but if one fails to indicate their character or qualities that they express one has failed to give a full assessment. For this reason giving meanings of movements as well as qualities and stating preferences will go a long way towards judgement.

Two influences on appraising have been suggested for an orderly judgement: the objectivists' and the relativists' views. Writing on the objectivists' attitude Suzanne Walther spelt out this position by saying:

"The extreme objectivist critic concentrates on qualitative comparisons of such artistic elements as style, form and technique". (1979, p.67)

The objectivists or absolutists position holds that observable features alone are enough criteria for analysis and judgement and that such a position would accommodate no arbitrary criteria from other sources. The objectivists' believe such method would standardise judgement, but the relativists also add that;
"Art should be judged according to the values of the culture in which it originates. The relativist position is that beliefs and values are culturally conditioned; they rise within the culture". (Walther, 1979 p.68)

The relativists state that dance all over the world develops out of the influences of the society; artistic heritage and movements are linked to various ideas and feelings of the society and choreographers make use of these. Therefore to judge a dance without any link to the society's feelings and ideas would be robbing it of its extended meaning. In this sense the relativists' position holds that the "non-artistic" experiences of the choreographer should be taken into consideration. The fact that dance is an abstraction from experiences and movements of the society means that these influences should be considered when appraising a dance according to the relativists view.

The writer feels that for a critical analysis of dance in Ghana one should be guided by both the objectivists and the relativists positions in appraising since dance developments for the theatre and education would be done with movement models, experiences and ideas borrowed from various communities. In support of a similar situation Redfern throws more light on this issue;

"For a good deal of information of a non-perceptual kind is clearly necessary for the appreciation of many art works. Moreover what may also be a vital ingredient of the appreciator's cognitive stock' ... is
an understanding of the artistic traditions from which a work derives, the cultural convention of certain art forms, and the categories of genre, style, representation and so on that are employed in art discourse". 

(1983, p.77)

The combined positions of the objectivists and relativists would be needed for a thorough appraisal of a dance but Betty Redfern further added that it is the stance taken by the perceiver that would bring about the accepted attitude:

"Nevertheless the adopting of an aesthetic stance seems, on this view, to be the means whereby access is gained to a particular kind of quality in things; provided that the percipient "switches" on the appropriate kind of attention, what becomes available to him is objectively given". (1983, p.77)

Suzanne Walther has contributed very significantly to the understanding of appreciation and methods of analysis. In addition to the idea expressed in the extract from the author's notebook, Suzanne Walther's contribution of the three forms of appraising is significant in helping to understand the methods of analysis. These three forms are:

Description: calling attention to form, and structure in order to ensure that none of the significant detail escapes the observer;
Interpretation: shed light on meaning, the emotions, style the symbolic significance communicated in the work;

Evaluation: passing of judgement as to the excellence of the work within a cultural, historical and aesthetic framework. (Walther, 1979 p.65)

Using the above approach as a guide the writer now attempts an analysis and appraisal of a critic’s report on the Ghana Dance Ensemble’s performance of a theatre dance. The full report is stated below:

"The National Ensemble of Ghana performed Friday evening at the Liberty Stadium before a large audience. The choreography of the rich repertory entitled 'African Dances' carefully designed and accompanied by excellent drumming, was particularly appreciated by the public.

The dances representing the folklore of all the regions of Ghana and its neighbouring African countries, tell of daily life: domestic and farm labour, war and peace, joy and sorrow. All these scenes, intelligently mimed, won thunderous applause.

Two of the ballets that the audience saw, particularly attracted attention: a war dance and 'Husago-Achia-Husago' or Dance Lament. The latter is performed at the funerals of loved ones. Dancers - men and women crouched on the floor with their foreheads touching the ground, undulating their bodies and rocking from side to side while three girls and two boys sang with sadness, to the subtle and unobstructive accompaniment of drums and rattle.
Slow at the beginning, the rhythm became more broken and percussive while the actors mimed the pain they felt with incomparable agility and virtuosity. But Man's life does not consist only of unrelieved grief. It is then that the dancers rose up and looked at life with new hope and serenity.

It is an undeniable fact, and one can say so without any fear of contradiction, that Ghana was one of the best groups since the opening of the World Festival of Negro Arts". (Martin, Dakar, Senegal, 1966)

From the following report the writer makes a selection of the features exemplifying the differences between descriptive, interpretative and evaluative statements as shown in Diagrams 5d, 5e and 5f.

Diagram 5d

<table>
<thead>
<tr>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dances: men and women crouched on the floor with their foreheads touching the ground; undulating their bodies and rocking from side to side while three girls and two boys sang; drums and rattles; slow at the beginning; the rhythm became more broken, and percussive; actors mimed; dancers arose; drumming.</td>
</tr>
</tbody>
</table>
Diagram 5e

INTERPRETATION

Designed, appreciated by the public; thunderous applause; sang with sadness; subtle and unobstructive accompaniment; pain they felt; incomparable agility and virtuosity; unrelieved grief; looked at life with new hope and serenity. Folklore, tell of daily life: domestic and farm labour; war and peace, joy and sorrow; all these scenes, a war dance; dance lament; funeral of loved ones.

Diagram 5f

EVALUATION

Excellent; intelligently; undeniable fact; fear of contradiction; one of the best group.

The three areas stated above namely: description, interpretation and evaluation help to bring out the idea in dance analysis which plays an important role in the understanding of dance as aesthetic activity. Without this appraising process the concept of dance as aesthetic activity will be eroded.
The significance of appraisal has been found to help in understanding the character of the dance activity. Such understanding includes the functions of observable features, that is calling attention to form, the intended meanings of these features; qualities as well as individual preferences such as how the features and qualities strike the observer. Appreciation or valuative concept is therefore a valid area for the curriculum for dance in education in Ghana or any other African country.
In fulfilment of the desire to bring traditional ideas, material and expressive forms into new developments the Government before independence in 1957 introduced the Concept of the National Consciousness. The concept was based on the notion that until everybody was aware of the traditional roots, and technocrats and intellectuals employed models from the traditions for new developments to meet the growing aspiration of the Ghanaian people, the country would be bound to rely on foreign material and ideas some of which in the long run would be detrimental to the progress of the people. To forestall this problem the implementation of the Concept of National Consciousness for the de-tribalised Ghanaians was deemed appropriate to the progress of the society as a whole.

To bring about the success of objectives arising from the concept of National Consciousness cultural development and education would play significant roles. Such an education would make traditional ideas, materials and expressive forms available in classroom learning. The term, culture, therefore came to function in a broad manner and had a definition which according to Nketia included material culture, institutional culture, philosophical culture and creative culture.
The material aspect of culture includes "artefacts, tools, clothing, utensils, housing etc." (Nketia, 1976a p.5). The development of these areas to serve the technological needs of the society was an important aspect of the National Consciousness.

The institutional aspect of culture includes the social and political life of the people - their system of behaviour and political institutions. Traditional religion and systems of government were to be studied and developed to serve national needs.

The philosophical aspect of culture embraces what Nketia refers to as "The realm of ideas, concepts, beliefs and values" (1976a, p.5). The Government of Ghana became interested in the aims of the philosophical aspect of culture because it believed that such traditional methods of reasoning should become part of a growing thought.

The creative aspect of culture includes literature, visual arts and performing arts (Nketia, 1976a p.5). Literature in the traditional society operates in oral forms such as story-telling, proverbs and sayings; visual arts includes sculpture, pottery and painting while the performing arts embraces mostly music and dance.

The study and development of various aspects of the creative culture came to be embodied under the National Theatre Movement. Whereas the concept of the National
Consciousness embraces the awareness and examination of the four areas of culture, the National Theatre Movement emphasizes the creative aspect. Within the creative aspect much stress is placed on the physical projection of ideas, feelings and qualities related to various life issues. Within the terms of reference of the National Theatre Movement ideas and forms of these life issues find their expression in music, dance and drama. The School of Performing Arts is charged with the responsibility to offer instruction and research in these art forms. Dance education plays a significant role in education in the School of Performing Arts.

Developments in the performing arts as a creative culture at the School of Performing Arts have been centred around three areas - dance, music and drama. Although each is assumed to function as a separate unit at the School of Performing Arts, following the Western system of compartmentalisation of knowledge, their demarcation in the traditional system is not clearly marked. In the traditional system a dancer is a musician as well as an "actor" or "narrator". In a performance the activities of the musician and the dancer incorporate those of the "actor or dramatist". One hardly finds a phenomenon in the traditional system of a pure form of acting or narration as is found in Western Theatrical form. A performance in the traditional system deals with both music and dance - with dramatisation being incorporated into the dance and music activities.
Story-telling session offers an opportunity for a combined performance of narration, dance, music, miming and impersonation.

In the traditional system there are words for musicians and dancers; but one hardly finds a separate word referring to "drama" or "acting". In the traditional areas words such as ahloe "entertainers" or alele "play" in Ewe and Dangme respectively come close to some ideas of Western drama or acting, but they embrace acting, dancing, singing, drumming and improvisation. These activities are intended for entertainment within the traditional area. Only in music and dance would one find a systematic separation of roles within the traditional concept but because of the interrelation of music and dance the dancer is a music maker and the music maker is also a dancer. Drama within Western concept hardly exists in traditional Ghanaian thought.

The relationship of music and dance in performance in the traditional system makes these two art forms an important area for dramatic expression; and the dance more than any other activity is looked upon as a composite art form in the society because it embraces several areas such as songs, and instrumental music, it dramatises ritual, social and recreational ideas, it characterises mythical and real-life experiences; it
employs costumes, make-up, properties and various texts to bring out the meaning and significance of the occasion.

For this reason students of dance need a good grasp of musical and other forms of dramatic expression in traditional systems. Any development in dance as an academic and artistic programme has to incorporate issues which would enable students to understand the musical and dramatic forms of the society.

The education programme in dance at the School of Performing Arts is intended not only to create a performer, choreographer or critic of the dance but also a person who has a broad understanding of the cultures in which the dance operates. It is, therefore, important that dance education in Ghana not only embraces elements of movement that are the backbone of the dance but also other forms of expression such as music, impersonation, costume and make-up.

The significance of dance for cultural as well as artistic and aesthetic education in Ghana would allow understanding and skill development of students in various aspects of performing, composition and appreciation. The discussion which follows underlines the aims in dance education.
6.1 The Significance of the Cultural Context for Education

The study of dance as a cultural activity must be linked to its various roles within the social, ritual and recreational contexts of the society. Within the ritual aspect various ideas such as beliefs in the cosmic realm -- the relationship of gods to living beings, the relationship of gods and the dead and the relationship of gods and the physical environment -- found their expression in dance movements. The dancer must be seen performing a central and integral role in ritual activity for it would be found that in major ritual activity in which possession occurs the dance is the central activity. Possession, in such instance, occurs only through the dance; but there would be various background activities such as fumigation of the performance area with incense to cleanse the place of unwelcome bodily smells of onlookers some of whom would have had sexual relationship without a wash or would have eaten forbidden meat or fish which are considered religious taboos. There would be incantation and prayers in the various shrines long before the ritual dance takes place.

Ritual personnel, such as the mediums, would undergo a long seclusion in order to be ritually cleansed for the dance performance. They would abstain from sexual activity and obey certain taboos in order to make their bodies fit as an instrument of the gods.
Another element important to the possession dance is the time the performance occurs. It may be at dawn, morning, afternoon, at sunset or night depending on the regulation surrounding the performance just as the season of the year is considered important. It may be in the rainy season or the dry season when it is considered suitable for the gods. A rain god for instance would manifest itself in the dancing priestesses only during the raining season and when the right atmosphere is created and time conducive to its manifestation.

Similarly a social or ceremonial dance would be performed when there is a need or demand for it. The agbekor dance of the Ewes is performed once in November each year during the festival occasion to commemorate the great trek of the Ewes from enemy territories to their present abode in Ghana. Since the dance is linked to this event it is only performed when the occasion arrives.

The hunters dance - tapolo - would be performed when a hunter has killed a wild beast, when a hunter dies, during the initiation of new members into the society or when hunters want the performance to renew their faith in the organisation and in one another.

For dance to have meaning within the tradition it must occur within context. Since there is the expectation of success of the performance a great deal of preparation
both in material, physical or emotional attunement is needed before the actual performance.

Other areas contributing to the understanding of dance as a cultural phenomenon are the relationship of the dance to class or role differentiation. Is the performance restricted solely to males or females? Is the dance performed by children or adults? In the agbekor actual performance is restricted to men during the festival occasion in order to bring the point home that war is fought by men; not women; but in another dance called atsia-agbekor, the stylistic version of the agbekor, performance is by both men and women. This version is meant for entertainment and is mostly performed when people gather for recreation. The kpatsa dance is a recreational dance for both sexes. Adults and children perform the dance. The dipo ceremony is restricted to girls in their puberty stage because the norms demand that they must undergo initiation to inculcate in them the values of womanhood and to prepare them physically and emotionally to face their feminine responsibilities with confidence.

The gahu dance is a recreational dance intended for young unmarried women. Its significance is for the women to express their charms and bodily beauty. The wearing of expensive cloths and ornaments attempts to depict the meaning of the dance - "money dance". Men initially only play the instruments but of late men have been dancing too
because of its recreational aim and for the reason that, since the expressive quality of feminine charm is intended to attract the men to the women, men's participation would enhance the aims of the dance.

It is also necessary to examine traditional methods of appreciation during a dance performance. In the course of a performance an onlooker walks into the dancing ring and wipes the face of a performer with a cloth or handkerchief. Sometimes after wiping the face he dances with the dancer and then they embrace each other. In another aspect the onlooker raises the right arm with the third and fore-finger stretched and the rest clenched to show his appreciation. Others would walk into the ring and fix coins on the forehead of good performers or clap their hands.

In a ceremonial occasion a traditional ruler sitting in state and watching a performance would show admiration for a performer by sending one of the staff-bearers to congratulate him/her.

Various statements are also made to express feeling for a dancer. In the Akan society\(^1\) one hears phrases such as "Nasa da fam" translated literally: - his dance lies on the ground. This phrase means his dance is cool, fluent and relaxed. He dances in all its purity. Such a compliment refers to a dancer who, in addition to his movement skill and technical virtuosity, shows very
excellent understanding of the uses of movement and expression at the appropriate time. In the dancing ring he is very absorbed in the performance and the transfer of movement from one to the other is very effective. Again the performance of the appropriate movement in response to a musical piece is well considered. His understanding of movement norms and creative uses of movement in the dancing ring to express feelings and ideas is considered as mark of good performance and showmanship.

Other compliments such as "Nasa ye petrepetre" meaning not smooth, not fluent, jerky movements or "Osa nhwehwe anim asa" -- he dances looking all the time at people instead of concentrating on performance quality -- such two phrases are not a good compliment. One may refer to a person in this category as a performer who has simply acquired movement skill without much dancing ability. Such a person usually dances looking at people to attract admiration knowing very well that he is not a good performer but seeking people's attention. Such a person does not know the dance and so he is not absorbed in the performance. He is not relaxed and may "hold himself as the stalk of plantain" (Nketia, 1965 p.20). The plantain is a vegetable in the banana family; its stalk is very straight and rigid. Any dancer who inadvertently behaves like the plantain stalk is a bad dancer.
The worst insult is given to a dancer when he attracts a statement such as "Ommone ho" - literally translated - he does not smell the dance or the dance is not with him. Such a person is a complete novice who should not be given notice. Somebody who has not taken the trouble to learn the dance and yet wants to be seen as a dancer.

Other negative statements refer to the absence of performance quality in men and women. A woman's performance in the dancing ring must indicate rounded movements, soft and fluent with the footsteps subtle. When her movements become angular and robust like those of men it is frowned upon and she attracts statements such as "Osa mmarima asa" meaning she dances like a man. Conversely if a man's dancing movements express qualities like those of women's such as softness, fluent and rounded, negative comments are said to show displeasure such as, "Osa te se obaa" - he is effeminate in his dance style. Men, to express qualities in male dancing, must also express angular, staccato movements. This is well admired and it portrays the characteristics of a man different from those of a woman.

The study of dance therefore as cultural expression must take into consideration the meanings of the lifestyle in which the dance operates. Without these factors as aids to movement activity it would be very difficult to understand the dances as playing significant roles in
cultural behaviour. In education, dance as cultural expression would lead the student into the sentiments and aspirations of the ethnic groups of the country. Such a study would enlighten the students on the values and ideas of the various traditions such as religion, politics, history, rites and working situations. The meanings of these traditions have been embodied in dances such as those of yeve, akom, agbekor, kpatsa, dipo, and tapolo. The study of dance reveals the experiences, sensations and meanings that lead to the understanding and appreciation of the behaviours and attitude of the people and their societies.

6.2 The Significance of the Artistic Context for Education

The education of the choreographer is essential to judicious dance production and creativity. His/her education would lay emphasis on movement production fused with ideas and design. In addition a choreographer must become an observer of life forms and issues and be

"Sensitive and receptive to impressions, thoughts and feelings around him, and capable of transmitting such impressions, and feelings freshly, on an elevated plane, and with sufficient power".  
(Opoku, 1964 p.5)

A work of art has been referred to as an imitative activity (Cassierer, 1969 p.204) and it imitates qualities such as proportion, symmetry, ratio and ideas found in nature and forms of expression. In composition
bringing these qualities together to form a dance the student needs to make selection and then devise a method for projection. The technique of selection and projection would form the basis of instruction in composition. It is by following a plan of study in order to become skillful in the production of dance that makes the artistic context a significant area in the education process at the Dance Section. During such an education the student is guided in the transmutation of elements into dance work.

The significance of dance as art finds its meaning in the study of composition. The realisation that creativity is an innate ability which the student would develop to its fullest capacity is important in the education process. Through such a study the student comes to recognise various shapes, forms and structure and organises them into series of movement to compose a dance. Through a systematic study in composition the student is guided to express his/her own stylistic way of assembling movements with meaning. This synthesis of ideas and movements leads to the sound development of a dance.

The study of composition means teaching various techniques to students to enable them to recognise forms and features around them as well as being guided to develop different movement shapes to express meaning. It is such willingness to learn to recognise these forms and
the desire to transmute these forms into dances which becomes an important aspect of the study of composition. A course in dance composition would help the student to realise his/her objective as a creative personality.

6.3 The Significance of the Aesthetic Context for Education

It has been noted in Section 6.2 above that the dance possesses certain qualities which the choreographer intentionally fuses into the work. In this Section the education of students in the ability to understand the elements and qualities in the dance is very important. The delight in analysing a piece of dance work and learning about its qualities and structures, such as dynamics, spatial patterns, volume, depths and expressiveness, is very important in understanding the aesthetic context. In such a study the student grasps the character of the dance with a satisfaction which has been described as disinterested pleasure. A pleasure which comes purely from the satisfaction of knowing the object being contemplated (Adler, 1963 p.241). Such attention and analysis could only be satisfied when observation and judgement is cultivated. The process of cultivation of such skill becomes a process of education.
Aesthetic appreciation falls under the general concept of education for it seeks to educate citizens to develop their imaginative and analytical powers in order to appreciate and understand the harmony and proportion of nature and dance and to realise that a dance embodies elements of forms and qualities.

In her contribution to the place of aesthetic appreciation Redfern (1983, p.69) observes that the dance object is available for observation and analysis and the student must study the observable features inherent in the object for understanding. Besides these observable features the dance object expresses certain qualities which only a trained person with familiarity of aesthetic principles would recognise; and such qualities may strike the observer as "balance, evocative, witty or moving" Redfern (1983, p.71).

In aesthetic appreciation the student adopts a certain stance in order to enable him/her to see these qualities and features. Any other trained person, according to Redfern, with a similar disposition would recognise the same features except that the interpretation and evaluation of these qualities and features might differ because of the person's emotional attitude. Such an analytical approach prompted Redfern to conclude that aesthetic appreciation, if it is to be logical and objective, must have criteria and principles. These principles must be learnt; they do not come by
chance. Aesthetic awareness must, therefore be taught in order for the student to acquire the

"Ability to notice and see or tell that things have certain qualities".
(Redfern, 1983 p.70)

Such an education entails being initiated in concepts and principles governing the aesthetic activity. Such education would lead to the recognition of components and qualities and the significance of taste; others would include the contexts of the dance and its significance to human life. All these lead to gaining knowledge of a specific kind; an aesthetic kind which Redfern (1983, p.83) refers to as an aesthetic experience.

Aesthetic experience stands for the awareness of certain features and components which is recognised in the activity; it refers to an attitude of mind established through education. The awareness of the elements and meanings in an aesthetic activity such as the dance is important in gaining understanding. Such an observation makes it possible to propose that aesthetic knowledge is a unique kind and different from all other knowledge because only the aesthetic object embodies the elements and meanings and only a cultivated mind, the educated person, observing and analysing the object with a certain mode of attention would understand. Similarly the dance contains components and features essential to the understanding of movement forms. Only through discussion
and analysis of the forms could such knowledge be gained. It is this need to understand the structures and qualities of the dance that makes it an aesthetic activity and a worthy subject for education.

The three different areas -- dance as cultural activity, dance as art and dance as aesthetic activity -- which have been discussed are essential in introducing the student to knowledge in the dance as associated with the Ghanaian dancing experience - both traditional and theatrical. The Ghanaian and African approach to dance education aims towards the attainment of knowledge in traditional dance activity, as well as proficiency in the creative uses of material and models and critical judgement and appraising.

The approach in dance education is to offer the necessary skill and knowledge which would enable the student to be acquainted with the dances of the societies and be intellectually and artistically prepared for aesthetic and artistic work. To fulfil such aims one would expect the students and lecturers to acquire their dance education in an organised institution such as the Dance Section of the School of Performing Arts which has had a long tradition of managing educational programme in dance in the country. In such an institution a student
must show three areas of understanding if he/she is to be judged competent and qualified.

The first area deals with the understanding of the traditions which give birth to the traditional dances. These traditions would include areas such as ritual and secular ceremony and those influencing entertainment. In addition various ideas and criteria relating to what constitute dances in the society should be acquired. This should be followed up with the mastery of movements of the traditional dances.

The second area would include the use of movements in creative activity. New developments of dances must show evidence of creative uses of models from traditional dances as well as the students own exploration and to show competence in using various elements such as rhythms, dynamics, spatial designs and expression of emotion. This creative aspect would also deal with performance.

Besides performing traditional dances the student should acquire various performance skills in creative work of other students and faculty members. Individual creative work is intended to deal with varieties of creative and artistic problems. The participation of the students in performing such work would indicate the level of competence reached in practical activity. Besides dance performance music making is another area of testing a student's understanding of the various instrumental and
vocal music of the tradition as well as his own creative music pieces for the dance.

The third area is evidence of attainment of knowledge about dance -- its historical, ethnological, educational, artistic and aesthetic background to enable the student to speak and discuss issues convincingly about the role, nature and aim of dance in the traditional and emergent societies.

Such areas of acquaintance can only be attained in an educational institution where facilities exist for instruction; an institution with competent lecturers and research fellows who have had many years of experience and knowledge in dance problems and instruction. It is the aim of such an institution, i.e. the Dance Section of the School of Performing Arts, which offers instruction in dance to students who are eager to acquire the necessary knowledge and training in dance in order to become competent performers, choreographers, music makers and intellectuals that makes dance education an important area in higher education in Ghana.

6.4 A Proposal for Curriculum Planning

Having laid out the ground work for dance study within the three conceptual areas it is now appropriate to examine their various characteristics to help formulate a proposal for course development for a
Bachelor of Arts degree in African Dance. The title of the degree, African Dance, is proposed in order for the subject to have wholly an African orientation.

The formulation of the proposal is done within various diagrams showing course structures in order to indicate processes for instruction within the three conceptual areas discussed in Chapter 5. These diagrams which characterise the dance experience would suggest methods for practical and theoretical instruction.

Each of these conceptual areas with its diagrams, i.e. 6a, 6b, and 6c has a special attribute which is explored in arriving at structural models. Diagram 6a lays emphasis on practical and theoretical instruction in African dance within the framework of dance as cultural activity. Diagram 6b with the study of choreography as its theme stresses course structures for instruction within the framework of dance as art while Diagram 6c lays emphasis on structural models for the study of appreciation within the framework of dance as aesthetic activity.

In formulating a proposal based on the structural model for dance as cultural activity it is stated that its contribution is found in performance and ideas associated with it. Within the performance area attributes such as technical development in different
movements and dance styles, musical instruments and songs are important areas in acquiring performance skill.

In the traditional societies movements have been used differently in the dance according to the influences of the people's history, religious beliefs, occupation, social life as well as the environment. These influences have helped each society to develop its own movement and dance forms. Although it is possible to find similar uses of movement in different ethnic societies, the elaboration of movements in performance would differ.

Since movements are a common property of the society their uses as cultural materials in dance forms must follow an accepted norm in order for them to play the roles they are intended. Individuals who study these movements must acquire the necessary techniques so that their performances would operate within traditional practices. Technical study of movement is therefore given a high consideration in the Dance Section of the School of Performing Arts.

Added to technical study of movement is skill development in musical forms. Since music production is an integral part of dance performance in the traditional society, the study of traditional dance would include music production.
Furthermore theoretical study of dance is given consideration in understanding African dance. The study would lay emphasis on examination of the subject matter of the dance, role differentiation, music, costumes and make-up.

The development of courses for practical and theoretical study within dance as cultural activity is shown in Diagram 6a to spell out structural models and processes for instruction.

Diagram 6a
Course Structure for Practical and Theoretical Study of African Dance
From the course structure in Diagram 6a the following courses have been developed for practical and theoretical instruction: Traditional Music Production, Movement Technique, African Dance Performance, The Interrelations of African Dance and Music, African Dance Forms; Dissertation.

The search for courses continues with structural analysis of Diagram 6b within the framework of dance as art. In this area the study is limited to choreography as a craft. Such a study would enable the student to explore forms of movements to express spatial designs, rhythms and dynamics as well as traditional and modern ideas as subject matter.

In Diagram 6b the development of a course structure lays out processes for instruction. The course - choreography - has been developed as a result of the analysis of Diagram 6b.
The third area of the dance experience is learning about appreciation within the framework of dance as aesthetic activity. The study of appreciation requires interpretation of features as discussed in Chapter 5.3. Appreciation would also indicate the student's preferences such as like or dislike of models but this would be on the basis of description of observable features. In order to develop a course structure as a process of instruction for appreciation analysis is done within the framework of dance as aesthetic activity shown in Diagram 6c.
Diagram 6c

Course Structure for the Study of Appreciation

The structure of Diagram 6c leads to the development of a core course - **Dance Theory and Criticism**. In addition to this course those of Diagrams 6a and 6b are outlined in Chapter 7.

Added to these courses is documentation which would emphasize **Labanotation** as a system of writing down dances. A system of documentation is needed to introduce students to the logic of movement scripts for preservation of dances for teaching and learning.

The courses which have been named under the three conceptual areas, i.e. Dance as Cultural Activity, Dances as Art and Dance as Aesthetic Activity in addition to the
forth - Documentation - would form the basis of instruction in the Dance Section; each area would deal with a separate problem and dissemination of knowledge. Courses associated with these areas would offer the necessary information and skill which the writer argues is significant for students at the first degree level.

In developing a similar structure for instruction, Adshead laid out three principal areas which would serve as a basis for instruction. These areas focus:

1. On ideas - notion, thoughts, etc. about the place of dance in society; about the dance itself, about its human or artistic significance.

2. On objects - which simply are the dances.

3. On experience - which concerns the processes of making and performing dance and the impact they have on spectator.
   (Adshead, 1981 p.78)

Further development of Adshead's ideas have been made into three course areas to spell out the meanings of the former three characteristics. These new developments are based on central concepts of Choreography, Performance and Appreciation (Adshead, 1981 p.79-88). These classifications attempt to place dance education on a logical basis.

Similarly the aim of the writer in developing the three generic areas, i.e. Dance as Cultural Activity, Dance as Art and Dance as Aesthetic Activity were to
offer courses for theoretical study, practical activity and appreciation within an African University system. In addition to these generic areas a forth one has been added - Documentation - from the notion that movement notation in the form of Labanotation would become a vital area as a study tool in Ghana.

A proposed outline for the courses developed under the four areas is given in Chapter 7. The outline and arrangement of courses into a syllabus shows course content, methods of instruction and assessment.
FOOTNOTE

1. Writer's conversation with Professor A.M. Opoku on November 10, 1987 on statements of judgement of dances in Ashanti.
In Chapter 6.4 discussion focussed on the constitutive elements of traditional and theatrical dance. These elements were further expanded into courses. The courses would play a significant role in dance education in the Dance Section of the School of Performing Arts. In this chapter discussion centres on course organisation for a three-year programme leading to the award of a Bachelor of Arts Degree in African Dance.

A course structure for a Bachelor of Arts degree at the University of Ghana covers a three-year period of study. The first year provides a general study with the student choosing courses from three departments including one major department. A student majoring in dance would choose four courses from the Dance Section and two courses each from two minor departments in the first year of study. The four unit courses from the Dance Section would include two units of theory courses and another two units of practical courses. The other four course units would be chosen from two other departments.

During the second year of study six course units would be chosen from the major department as indicated in Part One with another six course units selected for Part
Two in the third year. Diagram 7a shows the arrangement of course units for the three years of study.

Diagram 7a

Yearly Course Units

<table>
<thead>
<tr>
<th>Department</th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
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<tbody>
<tr>
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<td>IV</td>
<td>VI</td>
<td>VI</td>
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<tr>
<td>MINOR</td>
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The examination for the first year has always been known at the University of Ghana as First University Examination (F.U.E.); the second year examination is known as Part One, while the third and final year examination is referred to as Part Two. This arrangement is spelt out in the syllabus structure in Diagram 7b with the value of units shown against each course.

The arrangement of courses for each year within the three year programme is based on the writer's experiment with course structuring over the years in his capacity as a lecturer in the Dance Section of the School of Performing Arts as well as the result of his recent research towards the writing of this thesis. In structuring these courses the writer is guided by the aims of the National Theatre Movement which, in part, suggests that students in a dance programme should have considerable knowledge and experience in African dance and
### Year 1 FIRST UNIVERSITY EXAMINATION

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<table>
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<tr>
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<th>UNIT</th>
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<tbody>
<tr>
<td>3. African Dance Performance (Recreational Context)</td>
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</tr>
<tr>
<td>4. Movement Technique (Recreational Context)</td>
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<td>5. Traditional Music Production (Recreational Context)</td>
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### Year 2 PART ONE

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<tr>
<td>2. The Interrelations of African Dance and Music</td>
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<tr>
<td>3. Labanotation (Elementary)</td>
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<table>
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<tbody>
<tr>
<td>4. African Dance Performance (Social Context)</td>
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<td>5. Movement Technique (Social Context)</td>
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<tr>
<td>6. Traditional Music Production (Social Context)</td>
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<tr>
<td>7. Choreography</td>
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### Year 3 PART TWO

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<td>2. Labanotation (Intermediate)</td>
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<td>5. Traditional Music Production (Ritual Context)</td>
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<tr>
<td>6. Choreography</td>
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### Research

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<td>1</td>
</tr>
</tbody>
</table>
related issues. For this reason the first course unit the student deals with should enlighten him/her about the reasons why the African dance's the way he/she does; the meanings expressed in dance movements and criteria used in selecting movements for making dances. Knowledge gained in this study would enable the student to link it with new developments in dance in the emergent society. This first course unit, *African Dance Forms* (University of Ghana, 1969) would be followed by another one unit course dealing with historical influences on dance development. This course is known as *History of African Dance*. Practical courses complement the study of *African Dance Forms*. Two of these practical courses are one-half unit courses because they also complement each other. These courses are *African Dance Performance* and *Movement Technique*. The third practical course -- *Traditional Music Production* -- is a one unit course. These practical courses lay emphasis on the recreational areas for the first year with studies in i.e. *Kpatsa*, *adowa* and *gahu* dances. The recreational focus for the first year is appropriate because the dances are light hearted in approach. *Movement Technique* would also concentrate on movement associated with recreational performance.

The student, having been introduced to ideas underlying traditional as well as to the historical development of dances during the first year of study, now begins to examine various theories of criticism of the dance in the second year for the Part One examination.
Theories about dance as art, dance as cultural activity and dance as aesthetic activity are fully examined. These theories are examined under one unit course, Dance Theory and Criticism. Following this course is another one-unit course explaining the relationships of African dance and music. Since music production plays a significant role in the organisation of dance in African societies emphasis would be placed on this area with the course, The Interrelations of African Dance and Music.

Added to the two unit courses of Part One indicated in the last paragraph is Labanotation (Elementary). This one-unit course introduces to the student elementary studies in Labanotation. The course would prepare him/her for the intermediate level in Part Two. This course was first introduced for instruction at the Diploma level and it is being maintained for the degree study,

The three practical courses -- African Dance Performance, Movement Technique and Traditional Music Production continue to be studied but this time the emphasis is placed on dances, movements and musical forms associated with social events. Dances such as agbekor, fotomfrom and dipe, would be learnt in the second year. Musical forms connected with these dances would form part of Traditional Music Production. At this stage Movement Technique would concentrate on movement associated with formal greetings in the King’s courts and other social
occasions, as well as different ways of sitting within social events.

Following these practical course is Choreography. At this stage the student begins to learn the rudiments of composition and to develop improvisational skill. The composition of simple solo dances would be started.

In Part Two one-unit course, African Dance and Related Arts begins with the emphasis on the relationship of dance and other expressive forms, i.e. masks, props, costumes and make-up. Study of this course should enable the student to realise the importance of these models and their roles in dance performance.

The continued study of Labanotation (intermediate) for the Part Two examination is stressed but at this stage the student becomes more involved with the application of elements of notation in documentation of dances.

Included in the courses of Part Two are the practical courses i.e. African Dance Performance, Movement Technique, Traditional Music Production and Choreography. Emphasis would be placed on learning dances, musical forms and movements associated with the ritual context. Ritual dances such as akom, kpele and yeve and their music would form the basis of instruction. Movement Technique would deal with varying
forms of ritual movements associated with cult practices such as greetings, prayers and sitting. The study of choreography now moves into a higher stage -- the intermediate stage -- with the student composing for duets and group pieces. The choreography would explore the uses of traditional movements and ideas explained in Chapters 2, 3 and 6 to be supported by creative uses of musical resources by the student.

Finally, for the Part Two examination, the student undertakes a research project in African dance and related arts and the results embodied in a dissertation. The dissertation is a one-unit course.

In structuring this course the writer intends that as many courses as possible are made available to the student to expose him/her fundamentally to the performing and scholarly aspects of African dance. Students who aspire to specialise in future will pursue a graduate programme in the chosen area. Such a graduate study is not the objective of this thesis. The aim of the thesis, however, is to further the understanding of traditional dance forms and related arts and the subsequent uses of models in new creative developments.

It is, therefore, intended that the development of the undergraduate programme in dance in the Dance Section of the School of Performing Arts would create opportunity
for those with career interests shown in the following areas in Diagram 7c;

Diagram 7c

Career Prospects

<table>
<thead>
<tr>
<th>Theoretical</th>
<th>Practical</th>
<th>Documentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instructor</td>
<td>Choreographer</td>
<td>Labanotator</td>
</tr>
<tr>
<td>Critic</td>
<td>Musician</td>
<td></td>
</tr>
<tr>
<td>Dance Historian</td>
<td>Performer</td>
<td></td>
</tr>
<tr>
<td>African Dance Researcher</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Having stated the aims of the subject the curriculum units are now described.

1. Title of Course:- African Dance Forms
   Year of Course:- First Year
   Duration:- One academic year of approximately 30 weeks. Class meets twice a week for two hours. Total number of hours a year -- approximately 120.
   Staffing:- Instruction would be given by a lecturer of the Dance Section who holds a post-graduate degree in dance including research and teaching experience in African dance and related arts. Complementary instruction would be arranged with resource persons connected to traditional institutions.
| Aim: | To allow students to examine meanings and principles underlying the development and practice of dance in traditional African societies. |
| Objective: | To gain understanding of traditional dance forms. |
| Content: | Contextual study of dance in African traditional societies; the place of dance in social, ritual and recreational contexts; meanings and methods of performance - role identities and symbolism in selected dances including the agbekor, akom, kpatsa, and Nkwa di Iche Iche of Nigeria. |
| Teaching Method: | Lecture - discussion. Lecturer leads class in discussing meaning and principles of dances with students contributing to the discussion by previously reading assigned topics. Course would be illustrated with musical recordings, films and video, occasional field trips to traditional areas for observation of traditional dances. |
| Assessment: | One seminar to be presented by student on assigned topic -- Weighting 20% marks. |
| | One essay on assigned topic -- Weighting 20% marks |
| | One final written examination -- Weighting 60% marks. |
| Resources: | Access to the libraries of the School of Performing Arts and Institute of African Studies where books and unpublished research materials exist. Visits to major cultural institutions i.e. Ghana Broadcasting and Television Corporation, National Film and television Institute, Ghana Film Corporation which store audio-visual materials on traditional dances. Short periods of attachment to |
traditional institutions for study and observation of dances.

Suggested Reading List


2. Title of Course:-- History of African Dance

Year of Course:-- First Year

Duration:-- One academic year of approximately 30 weeks. Class meets once a week for two hours. Number of hours for instruction a year - 60.

Staffing:-- Instruction to be given by a lecturer of the Dance Section who holds a post-graduate degree with teaching and research experience in the history and development of dance in Africa.

Aims:-- To develop interest in the study of dance history; that students should understand the reasons underlying the development of dance and its
### Objective:-
Examination of the chronological development of dance and its underlying theories; application of the knowledge in similar projects.

### Content:-
Study of historical events and their influences on the development of dances in selected traditional Africa societies through oral and written literature i.e. the migration of the Ewe tribe to the Gold Coast (now Ghana) from Togoland and its influence on the development of the agbekor dances; the Ashanti wars and the developments of the fotomfrom and Kete dances.

Concepts, styles and forms of dance in the twentieth century African theatre through oral literature and written evidences; the National Theatre Movement and the development of the Ghana Dance Ensemble; the development of the High-life dance of West Africa and the Kalela dance of Zambia.

### Teaching Method:-
Lecture-discussion. Lecturer leads class to discuss theories and facts underlying various historical events and influences on dance developments with students participating by previously reading assigned topics. Illustration with slides, films, and video recordings. Occasional visits to traditional areas and theatres for observation of historical dances.

### Assessment:-
One seminar to be lead by student on assigned topic - Weighting 20% marks

One essay on assigned topic - Weighting 20% marks
One final written examination - Weighting 60% marks./.

Resources:

Libraries of the School of Performing Arts, the Institute of African Studies and University Library - Balme -- store books and journals. Audio-visual materials exist at National Film and Television Institute, Ghana Film Corporation and Ghana Broadcasting and Television Corporation for viewing' and borrowing.

Suggested Reading List


3. Title of Course:-- Dance Theory and Criticism

Year of Course:-- Second Year

Duration:-- One academic year of approximately 30 weeks. Class meets once a week for two hours. Number of teaching hours a year - 60.
Staffing:- Instruction to be given by a lecturer of the Dance Section who holds a post-graduate degree in dance with considerable teaching and research experience in dance theory and criticism. Occasional lectures to be given by a lecturer in Philosophy of Art and Aesthetics from the Philosophy Department. Art critics attached to daily newspapers would be invited to lead seminars.

Aims:- To develop a constructive critical approach in students towards the evaluation of creative work in the dance. To develop sensitivity to the appreciation of dance as an art form. To develop theoretical thinking in relation to judgement and appraising.

Objective:- To enable students to become knowledgeable in principles underlying appreciation; to enable them to become dance critics.

Content:- The relationship of aesthetic features and dance theory to a philosophy of dance as an art form and in education. Evaluative principles and methods of appraising. The place of the dance critics in the society.

Teaching Method:- Lecture-discussion. Lecturer leadslass in discussing theories and ideas of the course with students contributing by previous readings on assigned topics and observation of dances. Use of audio-visual aids such as slides, films and video recordings. Visits to theatres to witness dance performances and discussion with choreographers about their work would be encouraged. Observation of traditional dances.
### Assessment:

- One seminar to be presented on assigned topic — Weighting 20% marks
- One essay on assigned topic — Weighting 20%.
- One final written examination — Weighting 60% marks.

### Resources:

Access to the libraries of the School of Performing Arts and Institute of African Studies for books, journals and unpublished research materials. Recorded dances on video and films exist at the archives of the National Film and Television Institute and Ghana Broadcasting and Television Corporation. Use of Labanotation texts.

### Suggested Reading List

- Thompson, R.F. (1973) *African Art in Motion.* Los Angeles, University of California.

### 4. Title of Course:

The Interrelations of African Dance and Music.

### Year of Course:

Second Year
Duration:- One academic year of approximately 30 weeks. Class meets once a week for two hours. Number of teaching hours a year - 60.

Staffing:- Instruction to be given by a lecturer of the Dance Section who holds a post-graduate degree in Dance with teaching and research experience in traditional dance and related arts. Another lecturer from the Music Department of the School of Performing Arts with considerable research and teaching experience in Music in African Cultures.

Aims:- To teach students the relationship of dance and music as traditional and fine art materials.

Objectives:- To understand the meanings and structures of dance and music and their relationships; to apply the results in creative work.

Content:- Studies in dance accompaniment and the interpretation of music and sound in bodily movement. Dance and musical communication: the language of drums, songtexts, recital of praise poetry and dirges and their interpretation in dance movements. The function of music in dance, folk or traditional music, popular music or fine art music, organisation of folk music, musical types, performing groups and their music.

Teaching Method:- Lecture-demonstration. Classroom instruction and studio work. Studio demonstration and visits to traditional areas for dance and music observation. Illustration with recordings, films and video.
Assessment:-

A creative dance piece embodying interpretation of musical structure in bodily movement - Weighting 40% marks.

One final written examination - Weighting 60% marks.

Resources:-

Books, articles and music recording exist at the libraries of the School of Performing Arts and the Institute of African Studies. Video and film materials on music and dance would be found in the archives of the National Film and Television Institute and Ghana Broadcasting and Television Corporation.

Suggested Reading List


5. Title of Course:- Labanotation

Year of Course:- Second and Third Years.

Duration:- Two academic years of approximately 30 weeks each year. Class meets twice a week for two hours each. Number of teaching hours a year - 120.
| Staffing:-- | To be taught by a lecturer with post-graduate degree in Dance and who in addition possesses at least a teaching Diploma in Labanotation. |
| Aims:-- | To give students facility in writing Labanotation; to enable students to acquire the techniques of recording African dances and reading dance scores. |
| Objectives:-- | To develop an ability for writing dance using Labanotation system; to develop competence in reading scores of notation; to become familiar with methods of documentation. |
| Content:-- | **2nd Year (Elementary).** Labanotation symbols, supports, gestures and levels; variation writing in steps and gestures; positions of the feets and jumps; floor patterns.  
3rd Year (Intermediate). Notation of movement phrases; notation of African dances i.e. kpatsa, adowa, damba, score writing. |
| Teaching Method:-- | Lecture-demonstration, plus use of labanotation texts. |
| Assessment:-- | **2nd Year (Elementary).** Continuous assessment in class work - Weighting 20% marks.  
Examination in sight reading texts in Labanotation - Weighting 20% marks.  
One final Labanotation examination at the elementary level of the Dance Notation Bureau - Weighting 60% marks.  
**3rd Year (Intermediate).** Continuous assessment in classwork - Weighting 20% marks.  
Examination in sight reading texts on Ghanaian dances - Weighting 20% marks. |
One final Labanotation examination at the intermediate level of the Dance Notation Bureau - Weighting 60% marks.

Resources:--
Books, journals and Labanotation scripts exist in the library of the School of Performing Arts.

Suggested Reading List


6. Title of Course:--
African Dance and Related Arts

Year of Course:--
Second Year

Duration:--
One academic year of approximately 30 weeks. Class meets once a week for two hours. Total number of teaching hours a year - 60.

Staffing:--
Lecturer with post-graduate degree in Dance, African Music or Drama in African Societies. With special interest in the relationship of dance and other expressive forms.

Aim:--
To enable students to understand the relationship of dance and other expressive forms.

Objectives:--
To become knowledgeable in the relationship of dance to masks, costumes, props, music and make-up.

Content:--
Dance and movement expression; African dance and oral literature; dance and music; dance and masks; dance and props, costume and make-up.
Teaching Methods:- Lecture-demonstration; use of audio-visual materials, i.e. films, music recording and video. Course would be illustrated with examples of dance performance emphasising the various expressive forms stated above.

Assessment:- Composing dances embodying the application of oral literature; make-up costumes, music and masks - Weighting 20% marks.

One seminar given by student on assigned topic - Weighting 20% marks.

One final written examination - Weighting 60% marks.

Resources:- Books and journals exist at the libraries of the School of Performing Arts and the Institute of African Studies. Films, videos and recordings exist in the archive of the National Film and Television Institute.

Suggested Reading List


7. Title of Course:- African Dance Performance

Year of Course:- First, Second and Third Years.
Duration:- Three academic years. Each year takes approximately 30 weeks. Class meets twice a week for 1½ hours each. Number of teaching hours a year - 90. Total hours for three years - 270.

Staffing:- To be taught by different lecturers and demonstrators on traditional dances. Choreographers occasionally would teach their work.

Aims:- To teach students to acquire the technique of performing different dance styles.

Objective:- To enable students to become proficient in dance performance.

Content:- 1st Year. Performance styles in three different recreational dances selected from different regions of Ghana: i.e. Kpatsa, adowa, gahu.

2nd Year. Performance styles in three different social dances with concentration in dances such as agbekor, fotomfrom, and dipo.

3rd Year. Performance styles of three different ritual dances such as akom, kpele and yeve.

Teaching Method:- Practical training in different dances and choreographers work in dance studio and in traditional areas.

Assessment:- (Assessed with Movement Technique) continuous assessment/test assignments in selected dances - weighting 25% marks.

Continuous assessment in production participation of two creative works - weighting 25% marks.
8. Title of Course: Movement Technique

Year of Course: First, Second and Third Years.

Duration: Three academic years. Each year takes approximately 30 weeks. Class meets twice a week for 1 1/2 hours each. Approximate number of hours a year - 90. Total number of hours for three years - 270.

Staffing: To be taught by different traditional movement specialists. Course to be supervised by the lecturers of African Dance Performance and African Dance Forms.

Aims: To explore various forms of movements in social, recreational and ritual behaviour.

Objectives: To develop awareness of movements in social, recreational and ritual events.

Content: Technical study of different ways of greetings, manner of sitting in different societies. Attitudes and postures in ritual and social activities, i.e. libation (prayers).

Teaching Method: Practical training in the dance studio and in traditional areas.

Assessment: (To be assessed with African Dance Performance). Continuous assessment and test assignments in selected movements connected with social and ritual contexts - Weighting 50% marks.

Resources: Working mostly in the dance studio and traditional areas.

9. Title of Course: Traditional Music Production

Year of Course: First, Second and Third Years.
| **Duration:** | Three academic years. Each year carries about 30 weeks. Class meets once a week for two hours. Total hours a year - 60. |
| **Staffing:** | To be taught by professional traditional instrumentalists and musicians in the employment of the Dance Section. Supervision by lecturers of African Dance Forms, African Dance Performance; The Interrelations of African Dance and Music. |
| **Aim:** | Teaching students various techniques of instrumental performance and traditional songs. |
| **Objective:** | To become proficient in playing traditional instruments and singing songs. |
| **Content:** | 1st Year. Playing all the instruments from three recreational ensembles and singing five songs to accompany African Dance Performance.  
2nd Year. Playing all the instruments from three ensembles chosen from social events and singing five songs to accompany African Dance Performance.  
3rd Year. Playing all the instruments from three ritual ensembles and singing five songs to accompany African Dance Performance. |
<p>| <strong>Teaching Method:</strong> | Practical instruction in instrumental performance and songs at the dance studio. Occasional travels to traditional areas to learn songs and instrumental performance. |
| <strong>Assessment:</strong> | Continuous assessment each year in techniques of instrumental performance and songs - Weighting 50% marks. |</p>
<table>
<thead>
<tr>
<th>Resources:--</th>
<th>Test assignments in playing all the instruments from three ensembles plus songs each year - Weighting 50% marks.</th>
</tr>
</thead>
<tbody>
<tr>
<td>10. Title of Course:--</td>
<td>Choreography</td>
</tr>
<tr>
<td>Year of Course:--</td>
<td>Second and Third Years</td>
</tr>
<tr>
<td>Duration:--</td>
<td>Two academic years of 30 weeks each. Class meets twice a week for two hours. Number of teaching hours a session - 120.</td>
</tr>
<tr>
<td>Staffing:--</td>
<td>To be taught by two lecturers - one for second year students and another for third year students. Lecturers must hold post-graduate qualifications and have considerable experience in choreographic art. Visiting choreographers would hold master classes.</td>
</tr>
<tr>
<td>Aims:--</td>
<td>To acquaint students with knowledge in compositional elements, such as qualities of motion, directional movements, shapes and dynamics, skill development in choreography.</td>
</tr>
<tr>
<td>Objective:--</td>
<td>To explore all compositional elements for the creation of dances.</td>
</tr>
<tr>
<td>Content:--</td>
<td>2nd Year. Directional paths and movement shapes: width, height, depth and volume; symmetrical, asymmetrical and oppositional movements. Composition of movements to music and sound, improvisation of movements to depict various ideas and characters.</td>
</tr>
<tr>
<td></td>
<td>3rd Year. Making of dances and staging; creative movement development; fusion of movement and music;</td>
</tr>
<tr>
<td>Duration:—</td>
<td>Three academic years. Each year carries about 30 weeks. Class meets once a week for two hours. Total hours a year - 60.</td>
</tr>
<tr>
<td>-----------</td>
<td>-----------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Staffing:—</td>
<td>To be taught by professional traditional instrumentalists and musicians in the employment of the Dance Section. Supervision by lecturers of African Dance Forms, African Dance Performance; The Interrelations of African Dance and Music.</td>
</tr>
<tr>
<td>Aim:—</td>
<td>Teaching students various techniques of instrumental performance and traditional songs.</td>
</tr>
<tr>
<td>Objective:—</td>
<td>To become proficient in playing traditional instruments and singing songs.</td>
</tr>
<tr>
<td>Content:—</td>
<td><strong>1st Year.</strong> Playing all the instruments from three recreational ensembles and singing five songs to accompany African Dance Performance.</td>
</tr>
</tbody>
</table>

| Teaching Method:— | Practical instruction in instrumental performance and songs at the dance studio. Occasional travels to traditional areas to learn songs and instrumental performance. |
| Assessment:—      | Continuous assessment each year in techniques of instrumental performance and songs - Weighting 50% marks. |
The arrangement and development of curriculum units above expands the idea that dance education in Ghana should be linked to traditional dance activities. Individual Ghanaians who aspire to become dance teachers, choreographers, performers and researchers within the framework of the National Theatre Movement should seek their dance education at the Dance Section of the School of Performing Arts because it is the only accredited institution with a complete academic programme. All other institutions mentioned in Chapter 4, although they employ the use of traditional dance in their programmes, do not offer an award.

Although the intention of this chapter is to outline the structure of courses for a first degree programme, the diploma programme in the Dance Section would remain to serve the interests of students with lesser admission qualifications (see Appendix IX) who would need a professional training programme in dance to qualify them for vocational areas in performing and composing rather than additional academic knowledge. Furthermore the Bachelor of Arts programme would cater for students who seek an understanding of dance issues without necessarily considering vocational routes. Students of other departments of the University of Ghana would take courses in dance; hitherto such an elaborate programme did not exist for first degree students because the dance programme was restricted to the diploma level. In
addition to enable students to continue their education in the dance at the graduate level a first degree programme would be a pre-requisite qualification for admission to research studies at the graduate level.

Personnel who would offer instruction in the curriculum would be those with comprehensive understanding of traditional dance forms as well as aims of the National Theatre Movement. In the teaching programme the services of non-scholars and scholars would be used.

Non-scholars include the group of persons who have been born into the dance traditions, have acquired expertise in various traditional arts, but do not possess formal educational qualifications. This group comprises musicians, dancers, story-tellers and movement experts who would be used as demonstrators.

The use of traditional non-literate experts is welcomed because the best exponents of traditional artistic forms belong to this group. Since it had been the policy of the colonial administrators to shun everything traditional (see Chapter 4) the educated class was not given enough opportunity to learn about their artistic culture until recently. The non-school experts have maintained their links with their heritage. They have acquired their art unadulterated by foreign ideas and have remained faithful to the aims of the
traditions. The Dance Section makes use of them because of their traditional artistic experience which is difficult to find in the school-educated whose involvement in and understanding of traditional dances and music is extremely limited.

Students, choreographer, performers and scholars would learn from these traditional experts. By this approach traditional dancing would be linked with classroom instruction thereby allowing traditional models to be successfully employed for new dance forms. Such a link is recognised by Ulich when he commented:

"We are fumbling around in education because we know so little about the future and do not bother to know enough about the past.... As long as the daily planning, doing and structuring in education are constantly nourished by the well-springs of the total cultural evolution, education and civilisation are in a state of health; when the contact is cut they are sick and a crises occurs".

(Ulich, 1971 pv)

To bring the "past" into classroom learning to enrich instruction traditional experts would provide the much needed ideas and practical models. These experts would be involved in teaching traditional dances, instrumental music, songs and movement etiquette. By this approach the students in addition to learning technique would be exposed to criteria and standards of judgement of traditional dances, meanings of movement and methods of movement selection for dance developments in
traditional societies. Ritual, recreational and social dances would be taught in their traditional ways.

Besides classroom instruction in traditional forms students would have the opportunity to live in traditional communities for a month or longer where they would be exposed to the natural environment and witness the life styles which influence the development of dances. Students would, therefore, use the occasion to become acquainted with the habits and value systems in terms of which dance is practiced. They would be exposed to other forms of dramatic expression which constitute the embodiments of collective feelings of the communities.

Also significant about the community living is the introduction to students of methods of questioning the people for information. Such an approach should give them the necessary tool which they would apply when researching into traditional dances and other artistic forms for essays and dissertations.

Besides non-scholars the educational system requires intellectuals who are well versed in the aims of the National Theatre Movement and knowledge associated with traditional dances as well as having expertise in various course in order to offer meaningful instruction to dance students. Being versed in these areas should be a prerequisite for accepting academic staff in the Dance Section since the challenge is that whatever new
development emerges should be in fulfilment of the tenets of the National Theatre Movement as well as being linked to traditional forms as spelt out by Government policy:

"The development of a vibrant natural culture, taking its roots from our traditional heritage and participating in mankind's cultural development with the confidence derived from our own rich heritage is an important element in our nation building. The flourishing of dance, music, literature and the arts generally in the new Ghana will be actively promoted as an expression of the radical transformation that our society is undergoing".

(Ghana Government, 1987 p.15)

In fulfilment of the above aims issues concerning dance as a discipline would be dealt with by experts specialising in courses spelt out in this chapter.

It is the conviction of the writer that the curriculum for the first degree in dance would offer the kind of knowledge the student requires to lead him/her to become inquisitive to search for the traditional values of dance in the Ghanaian and other African societies. With such an education further developments of the dance theatre would be based on existing dance models for present and future uses.
CHAPTER 8
SUMMARY AND CONCLUSIONS

The thesis makes a proposal for the development of African dance in education within the Ghanaian University system. The proposal considers the values of African dance to those seeking an understanding of its forms as well as those who want to make creative uses of its resources. The development of the proposal is intended to fulfil the aims of the National Consciousness and the National Theatre Movement which recognise the cultural heritage including artistic values of the society in nation building. This chapter is a summary of what is argued in the thesis; it also indicates the potential of the proposal for further research.

The development of the aims of the National Consciousness was, in one part, intended to thwart the results of the colonial administration by dismantling its hold on the country. The colonial administration was carried out with a disregard for the people’s heritage and promoted instead the introduction of Western value systems in order for the people to be culturally closely dependent on Western values. The success of the assimilation in these foreign values was to lead to the loss of the people’s cultural heritage which had served them as a unifying force enabling them to maintain a common solidarity against foreign domination. The loss of the heritage was meant to break up that solidarity thereby
causing division and uncertainty among the people. With this uncertainty and confusion established among the people it would enable the colonial rulers to hold on to the administration of the country.

Against the background of the divisive tactics and the disregard for traditional value systems the concept of National Consciousness came into being to explore ways of rediscovering the African civilisation and value systems to re-acquaint the people with their lost heritage.

The concept greatly influenced local intellectuals, politicians and soldiers who contributed to its implementation by taking action to break through colonial hold on the country. They formed political organisations and held rallies to educate the people on the evils of colonialism and the indoctrination exercises. They sought an official recognition of traditional values, for encouragement to be given to everybody irrespective of education and religious affiliation, to participate in them to regain lost pride and confidence. The introduction of traditional aesthetics and artistic forms became part of this exercise and was carried out by the National Theatre Movement.

The introduction of African dance into education fell within the aims of the National Theatre Movement and
it brought into focus the significance of dance in learning and theatre practices.

As part of this re-awakening exercise the African dance is accorded recognition by the National Theatre Movement because it reflects the social mores and attitudes of the people; it also expresses their artistic and aesthetic principles. It has played a major role in the life of the people both as religious ritual and as secular activity. For the African dance to continue to contribute to an understanding of an African way of life as well as providing resources for new creative developments the thesis makes a proposal for its systematic study at the undergraduate level within the Ghanaian University system.

The processes for understanding African dance and its related forms have been made within three conceptual frameworks in which instruction and learning would be undertaken. These areas include dance as cultural activity, dance as art and dance as aesthetic activity.

Practical and theoretical study of African dance would be done within the framework of dance as cultural activity. In the practical area students learn performance technique in different movement expression within dances. In addition they learn to perform conventional and ritual movements which express feeling states. Added to skill development in movements is
training in instrumental and musical performance. The playing of drums, rattles and bells and the singing of selected songs enables the student to learn about performance technique.

Furthermore observation of the dance is important in the learning process. This area examines ideas associated with dance performance. Observation of the African dance when performance is in progress takes into consideration the relationship of music performance and movement expression, the roles of participants, the place of costume and make-up, the occasion of performance as well as spatial designs. The context in which the performance occurs is equally important for the understanding of African dance.

Added to the study of African dance is the understanding of historical development of dances. Myths and legends have contributed significantly to the evolution of dance in the African societies; myths about animals and mystical characters such as the dwarf; the exploits of hunters as well as migratory events of the people have contributed to dance developments as well as individual compositions. The study of African dance within context enables the student to relate life styles and cultural issues of the society to the performance of dances. Studying the dance in context also enables the student to examine what the performance means to the indigenous people.
Another area of considerable importance discussed in the thesis is how the results accruing from the study of African dance can be applied in new forms of dances. Such a study is linked to the concept of dance as art. The desire for change in traditional dance forms has been made possible by the introduction of Western education and art forms. Western theatre and ballroom dances have contributed in influencing the new artistic habit of the people. It has enabled them to search for forms for pure theatre. The traditional dances, therefore, are being used to participate in new creative developments for theatrical purposes. In fulfilment of this needs the student learns methods of choreography as well as the use of traditional resources in new creative developments.

The re-creation of traditional resources had been exemplified in Opoku’s work and the thesis lays stress on this working method as a paradigm and introduces it to the student to show how an African choreographer worked. Before creating new dances Opoku first identified the characteristics of African dance and armed with these resources he began to create so that there was always a continuity of traditional forms within the context of new dances.

Opoku's experiment was essentially linked to traditional resources because it interpreted and transformed these forms into new creative areas. It actually absorbed traditional forms and in order for these
old forms not to become extinct their models were frequently vitalised through re-creation. The student learns how to apply the results of the study of African dance by also examining Opoku's approach.

The third conceptual area for instruction is dance as aesthetic activity. This area deals with appreciation and it includes analysis and criticism of the dance. The study is intended to contribute to the student's understanding of dance in the society. It provides the student with a precise understanding of aesthetic concepts and the language to describe movement processes in a dance performance.

The study of aesthetic terms contributes to the student's ability to offer critical judgement about a performance. The ability to use the appropriate terms for describing feelings and indicating the student's preferences is a mark of sound judgement. Aesthetic terms such as sustained, curved, delightful, rigid and staccato are acquired in the course of instruction in appreciation.

The contribution of dance as aesthetic activity to the learning process cannot be overemphasised. Such a study is a worthy contribution to understanding of evaluation, interpretation and description. It is within this study, as noted in the thesis, that the student has access to various concepts in aesthetic appreciation.
The three conceptual areas, i.e. dance as cultural activity, dance as art and dance as aesthetic activity have provided the framework with which to solve the problem of dance education within the Ghanaian University system. They have provided the formula for a systematic instruction in African dance as well as the resources necessary for creative work. The three conceptual areas have also provided courses for instruction.

The subject, African dance, has explored areas relating to performance and creative techniques, the understanding of aesthetic concepts in addition to understanding traditional dances. All these benefits are made available to the student eager to understand African dance and the application of its resources in new creative work.

The prospect of such a study is that it would also enable the student to understand that dance in African society is the expression of the life of the people because it is an integral part of many religious rituals, social as well as recreational activities. The dance expresses the people’s life because it is

"Shaped by the values, attitudes and beliefs of the people ... it depends on their feelings, thinking and acting patterns".

(Hanna, 1970 p.32)
old forms not to become extinct their models were frequently vitalised through re-creation. The student learns how to apply the results of the study of African dance by also examining Opoku's approach.

The third conceptual area for instruction is dance as aesthetic activity. This area deals with appreciation and it includes analysis and criticism of the dance. The study is intended to contribute to the student's understanding of dance in the society. It provides the student with a precise understanding of aesthetic concepts and the language to describe movement processes in a dance performance.

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The contribution of dance as aesthetic activity to the learning process cannot be overemphasised. Such a study is a worthy contribution to understanding of evaluation, interpretation and description. It is within this study, as noted in the thesis, that the student has access to various concepts in aesthetic appreciation.
not been documented. This is because dance education in Africa is new and sufficient local experts have not been trained to undertake this exercise. Secondly a few foreign writers on the dance of Ghana have done so without an elaborate fieldwork and supervision to enable them to understand the cultures that influence the performances. They have written books not with the mind of the African dance performer but with the mind of the foreign anthropologist, sociologist and notator whose main interest is more towards structural analysis of the performance rather than its subsequent relationship with the contexts. Against this background of lack of objective documentation of the African dance for instruction the thesis recommends field observation and participation as an approach to objective study.

Since the contexts in which the African dance participates, i.e. the social, religious, historical and anthropological, are of great significance to the understanding of the dance the writer recommends an additional study into cognate areas which would allow the student to have a working knowledge related to these contexts. Studies in related areas such as sociology, religion, history and anthropology are not only desirable but equally important for the African dance student in order for him/her to acquire the necessary technique and tool in which to relate the study of dance. Studies in aspects of sociology may examine dance in terms of social action; studies in anthropology may relate dance to human
behaviour; religious studies may link dance to cosmic operations and the moral life while studies in history may look for historical information in dance. Nevertheless the significance of these subjects for the understanding of African dance would have to be validated through further research.

The proposal presented for the study of African dance should inspire further research since it is by constantly reviewing the present literature and carrying out further investigation that the discipline of dance will develop.

However, the effective implementation of the proposal in the immediate future may well be delayed by lack of study materials and absence of qualified personnel.

Unlike educational systems in most Western countries which rely on a great deal of written documentation of materials for instruction, dance education in Ghana is hampered by the absence of archives with adequate audio-visual items such as films, videos and dance scripts. The development of an archive section in the School of Performing Arts has always been frustrated by lack of funding. Although a small amount of films and videos exist at institutions such as Ghana Broadcasting and Television Corporation, Ghana Film
Industry Corporation and National Film and Television Institute such recordings are mainly extracts of dances.

Another problem is the absence of trained personnel. While it has been the policy of the Dance Section to maintain enough qualified persons to carry out teaching and research successfully certain areas are still without adequate staffing. The development of areas such as appreciation, choreography and labanotation would be greatly handicapped because of problems of recruiting and maintain staff. It is, however, anticipated that funding would be made available by the Government in future in order for Ghanaians to embark upon post-graduate training in overseas countries and to employ foreign lecturers to meet the immediate problems.

Fortunately there is no lack of personnel in the traditional dance and related areas because local experts abound. A few past students of the Dance Section would be employed to work under the direction of lecturers.

Furthermore the absence of African dance as an examination subject for the awards of the West African School Certificate and the General Certificate of Education at both Ordinary and Advanced Levels would present problems to the Admission’s Board of the University of Ghana for determining entry qualifications to the Bachelor of Arts degree in African Dance unless other qualifications are regarded as equivalent. At
present regulations for general University entry to first degree programmes lays emphasis on the acquisition of the Ordinary and Advanced Levels of the West African School Certificate of Education or their equivalent.

The inclusion of African dance in the curriculum for secondary schools towards the examinations identified above would pave the way for serious instruction at higher education level. It would enable pupils to be adequately informed about the dance before their entry into the University of Ghana to pursue undergraduate study.

The problems discussed here would need to be tackled over the years; but the most encouraging prospect is that should the proposal presented in the thesis be implemented it would provide the student in the University system with the possibility of systematic study and research in African dance. Such a study should lead the student to become inquisitive and to search for the true value of African dance and its significance for education and theatre in Ghana. All these developments would be in fulfilment of the concepts of the National Consciousness and the National Theatre Movement.
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APPENDICES
APPENDIX I

Map of Africa

(arrow shows position of Ghana)
APPENDIX II

Map of Ghana

(showing Regional Divisions)
## APPENDIX III

Regional Distribution of Dances, Festivals and Ceremonies Mentioned in Thesis

<table>
<thead>
<tr>
<th>ASHANTI REGION</th>
<th>CENTRAL REGION</th>
<th>GREATER ACCRA REGION</th>
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<td><strong>Ceremony</strong></td>
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<td>Yeve</td>
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APPENDIX IV

The Kpatsa Dance in Labanotation
STEP 1
VARIATION

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\frac{2}{4} \times 2 = 64
\]
STEP 3
VARIATION
STEP 4
VARIATION
STEP 5
VARIATION
STEP 6
VARIATION ☺
STEP G
VARIATION 6

BAR 1 AND 2
APPENDIX V

Church of Pentecost's Writ Against Ga-Mantse
Church Sues Ga Mantse

By Our Court Reporter

THE Church of Pentecost has filed a writ at the Accra High Court against the Ga Mantse, the Nai Wulomo and the Ga Traditional Council asking the Court for a declaration that the ban on drumming issued by the Council on May 27, this year, is illegal and contrary to the rules of equity and natural justice.

The church is also seeking damages for wrongful seizure of the church’s property and the recovery of such property which they claimed were unlawfully seized by the defendants from various Assemblies of the church.

The writ filed by Koi Larbi & Co., Solicitors for the plaintiffs, is also claiming damages from the defendants for assault and battery on its members and a perpetual injunction restraining the defendants, their servants or agents from entering the plaintiffs church to assault members, destroy church property or in any way obstruct church services.

The plaintiffs are Mr. L. K. Aning, Mr. K. B. Adjaheng, Mr. W. K. Osei, Mr. F. K. Atuah and Mr. D. K. Annan, who are trustees of the church.

In a statement of claim attached to the writ, the plaintiffs said the Church of Pentecost believed in the worship of the one True God, maker of heaven and earth and therefore did not subscribe to nor subject to the customs of the gods of the defendants.

The Church, they claimed, had never heeded to previous warnings on ban on drumming issued by the defendants and therefore the warnings issued by the defendants on May 27 have no legal force and not binding on the plaintiffs.

The defendants, according to the plaintiffs have also no legislative powers over the city of Accra.

The plaintiffs alleged that the defendants, their servants or agents are demanding that they (plaintiffs) should perform certain customs and orders and being held by them are released, adding that the said custom of the defendants “is unlawful and contrary to equity, natural justice and public policy.”

The plaintiffs alleged that on the strength of the warnings and orders, agents and servants of the defendants attacked and assaulted members of the church who defied their warnings and orders and unlawfully seized and destroyed the musical instruments belonging to the church.

They were alleged to have attacked church members on the following:
- On June 4, 1984, attacked and assaulted members of the Merry Villas Assembly of the Church of Pentecost in Accra and seized a portable florescent, Tamborines and drums valued at $25,000.
- On June 3, 1984 attacked members of the Chemuna Church and on the same day also attacked Gbegbeyese church members.
- On June 10 entered the Church at Russia and threatened to assault members if they use musical instruments during church service and the same day attacked and assaulted members of the Abeka church.

The plaintiffs claimed that the ban imposed by the defendants on the basis of which these alleged assaults on church members and seizure of church property, constituted a serious and unwarranted infringement of their rights to freedom of worship and liberties as citizens of this country.

No date has been fixed for hearing of the suit.

The annual ban on drumming in the Ga Mashie Area precedes the Homowo festival.

This year’s ban on drumming which took effect last May 26 ended on June 28.
APPENDIX VI

Statement of Defence by Ga-Mantse
Ga Mantse files defence

By Our Court Reporter

THE Ga Traditional Council has for the past several years consistently exercised control over religious churches and other bodies whose activities sought to disturb the traditional ban on drumming preceding the Homowo festival.

This is contained in a Statement of Defence filed by the Solicitor for the Ga Mantse, the Nai Wulome and the Ga Traditional Council at the Accra High Court in reply to a writ filed against them by the Church of Pentecost.

The Church of Pentecost filed a writ at the High Court against the Ga Mantse, the Nai Wulome and the Ga Traditional Council asking the court for a declaration that the ban on drumming be declared as declared by the Ga Council.

The defendants claimed that unlike the "noisy" plaintiffs, early christian missionaries have advocated and pursued a policy of non-interference in the customs and traditions of the council which had granted them permission to "worship here as a means of peaceful co-existence and respect for each other's beliefs and traditions for over 100 years.

The Church of Pentecost is therefore stopped from complaining on this particular occasion, the statement contended.

The defendants, according to the statement, performed their custom "in obedience to the unwritten laws of nature which form part of the creative process, the hard work of the Universal God known to them as 'Father-Mother-God' (Ataa-Naa-Nyom).

The defendants explained that the imposition of a ban on drumming is an annual affair, which heralds the Ga Homowo festivities.

During this period, the people of Ga Mashie led by their chiefs and principal fetish priests (Wulomei) and traditional elders "strictly observe a religious retreat with humility and silent meditation punctuated with pouring of libations (prayers), the performance of rituals at the sacred shrines (altars) of the principal gods of the Ga.

The gods, namely Nai (the sea god), Sakumo (the war god) and Naa Korie (the land god) are those through whom the "universal Father-Mother-God is worshipped, acknowledged in His sovereignty and Omnipotence" the defendants said.

The rituals, the defendants stated, indicate the "seasonal agricultural activities of a people that is, tilling the soil (sibaa), sowing (Nmaa, Duno), reaping and gathering (Nmaa Faa) which have been observed since time immemorial, as it is reasonable.

The defendants claimed therefore that in the observance of their customary rites and practices they have done nothing which "derogates from the honour and dignity of institution of chieftancy."

The announcement of the ban, according to the defendants, was formally published through the various news media, but the plaintiffs did not raise any objection to the imposition of the ban neither did they lodge any protest to any quarters.

The defendant's further gave the usual official notification of the ban to the Accra City Council and copied to the Greater Accra Re
GA MANTSE

Regional Administrative Officer requesting the suspension of the issuing of permits to individuals and organisations from drumming and allied functions for the duration of the ban.

The plaintiffs, according to the defendants, did not obtain any permit by which they could lawfully drum and therefore they could not complain now.

The defendants denied attacking and assaulting members of the Merry Villas Assembly but however admitted that the “arrogant and disobedient” members of the Church were accosted by the agents of the defendants when they defiantly refused to observe and cooperate with the defendants in the observance of the ban after repeated warnings.

They alleged that on this occasion, members of the Merry Villas Assembly left their place of worship and were out on a route march through the streets of Accra “ignominiously” amid drumming and dancing and the blasting noise of their musical instruments to the annoyance of the Wulomei whose shrines were the targets of provocation.

The defendants say that the premeditated misconduct of the members of the Merry Villas Assembly was extremely provocative and was meant to challenge the authority of the defendants breaking the ban with impunity and thereby sought to desecrate certain sacred spots with intent to destroy the effectiveness and success of the rituals.

According to the statement, when members of the church reached Sakumo Tsoshishi, one of the most sacred areas, they were stopped and their drums seized, according to custom.

The defendants, the statement said, are willing and ready to release the seized items to the plaintiffs if they would make the necessary amends and promise not to deliberately break future bans.

The defendants are therefore asking the court to dismiss plaintiffs’ action particularly against the Ga Mantse and award heavy punitive costs against them.

The defendants said the Ga Traditional Council is a legally recognised customary institution “under the fundamental law of Ghana.

It is constituted in the nature of a Corporation Sole comprising of the Paramount chiefs and the principal Wulomei of Ga Mashie Area with the Ga Mantse as the president.

Members of the Council act collectively in customary laws and usages for the proper and effective administration of the Ga Mashie State and for the guidance and well being of its people”, the defendants said.

THE solicitors for the defendants are Walter G Adam and Company. No date has been fixed for hearing.
"Traditional Ghanaian custom requires that when a baby is born, it should be outdoored and formally named in the presence of relations, friends and well-wishers. Our custom also requires us to take a look at the child again when it comes of age, and to celebrate this event in a fitting manner. To-night, we have come to perform both the official out-dooring ceremony and the coming of age of the Ghana Dance Ensemble, and we are very happy that the Commissioner for Art and Culture whose baby it is, is there to announce its name and to proclaim its coming of age.

The Ghana Dance Ensemble started in 1962 in a very modest way as an experiment: an experiment in collaboration between a Government Department and a University Department in the field of Art and Culture, an experiment in fruitful co-operation between the Institute of African Studies - an academic institution primarily concerned with research into the arts and cultures of Ghana, into the history and institutions of Ghanaian societies - and the Institute of Art and Culture primarily concerned with the promotion of arts. It has been a very exciting and interesting experiment as those of you who know the
history of the School of Music and Drama in Legon will, no doubt appreciate.

I would like to take this opportunity to congratulate the Institute of Art and Culture for the faith that it showed in us, for the courage that enabled it to entrust the task of building a national Dance Ensemble to a University Institute of African Studies. We have come to deliver the goods. I hope we can convince all of you that this faith was not misplaced. For some of us, the Ghana Dance Ensemble has also been a wonderful experiment in education — to be more precise, an experiment in cultural education. Many countries eager to build national dance ensembles overnight have usually created an amorphous group of people drawn from different regions, each of whom can only do a particular dance and nothing else. The result has sometimes been just a flash in the pan and nothing of lasting value. The formation of the Ghana Dance Ensemble was approached rather differently. In establishing it, we have also tried to create a School of Dance where Ghanaians can be trained professionally to perform not only the dances of their tribal areas but also those of other parts of Ghana, a school where Ghanaians can study music, dance and drama, an African school of dance which can offer opportunities for dance education similar in objectives to comparable schools abroad, a school which will ensure continuity in our dance traditions. For the first time we have a troupe of young Ghanaian artists trained in the dance traditions of Ghana and neighbouring
countries, young artists who are versatile and can perform a wide range of dances. The training could not have been devised effectively without previous research into Ghanaian music and dance. And it is in this regard that the links with the Institute of African Studies has proved beneficial. Lastly, I would like to point out that in building up a national Dance Ensemble, we have approached our task as a creative experiment. We have tried not only to learn and teach the dances as they are done in the villages, but also to face the problem of presentation in the new context of the theatre, to work out a form of presentation which highlights and clarifies the essential forms of the dances without destroying their basic movements and styles, their emotional, spiritual and cultural values or their vitality and vigour. In this respect, we have tried to use as our yardstick the comments and criticisms of experts in our villages and towns who helped us all along to spot and crystalise the essential qualities that are looked for in our dances. We have tried to see our dances with Ghanaian eyes and not with the eyes of Hollywood, or the squinted eyes of the amateur dance-anthropologist. In our training, we have insisted not only on correctness of movement but also on the quality of movement required by experts in our own society. We have followed the warning which these experts have given us: the warning that a dance form which does not re-create or re-vitalise itself stagnates and dies. The Ghana Dance Ensemble stands for tradition. But it also stands for creativity. It stands for the best in
African dances. It stands for quality. It stands for the values that we Africans look for and cherish in our dances.

It is our hope that we can share these with all those who love the dance, both here and abroad, for we know that artists all over the world as well as patrons of the arts love to see and enjoy quality in any dance, no matter its language.

It gives me great pleasure, therefore, Mr. Commissioner for Art and Culture, Your Excellencies, Distinguished Guests, Ladies and Gentlemen, to be able to give a visible account of our stewardship. I am particularly happy that the Commissioner for Art and Culture is here to outdoor us, and to perform our coming of age ceremony. I would like to assure him that we are prepared - with your backing, your patronage, your moral and financial support - to live up to the challenge expected of us."
APPENDIX VIII

The First Degree in the Humanities

(Including Arts, Social Studies,
Administration and Law)

Admission Requirements:*

To be considered for admission to the first year of the degree course a candidate must satisfy the requirements stipulated in "A" or "B" or "C" below:

A  i. Passes at credit or higher level at the West African School Certificate Examination or passes at the London General Certificate of Education Examination in English Language and in at least four (4) other subjects. Three (3) subjects must be passed at the Advanced Level. At least one of the subjects should be grade 'D' or better. (In exceptional cases candidates who have taken three Advanced Level subjects at one and the same sitting and have obtained two passes not below grade 'C' in each may be considered).

i. A pass at the qualifying examination for Mature Students.

and ii. A satisfactory interview.

i. A good pass from Diploma course of the University of Ghana or its equivalent; transcripts of results must be made available.

and ii. A satisfactory interview.

For the purpose of satisfying the minimum requirements:

a. History (African or British Empire) will not be counted with Economic History;

b. Government will not be counted with British Constitution;

c. Advanced Ghana Business Certificate: A pass in either Accounting or Business Management (not both) may be counted with a pass at 'A' Level in at least 2 subjects taken in the G.C.E. examinations.


** Candidates must have attained the age of 30, at the time of submitting application. Application must be lodged initially with the Resident Tutor, Part-Time Degree Centre, P.O. Box M.114, Accra.
APPENDIX IX

Diploma Courses

Admission Requirements:*

Candidates must satisfy the general conditions stipulated in "A" or "B" or "C" in addition to any other requirements demanded of a particular course.

A Passes at credit of higher level at the West African School Certificate or its approved equivalent in English and four other subjects.

B Teachers Certificate 'A' (Post-Secondary) Ghana Ministry of Education.

C A pass at an entrance examination designed to test aptitude for the subject and command of English.