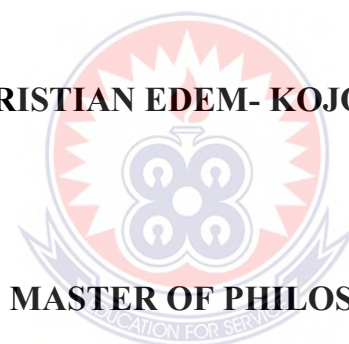# UNIVERSITY OF EDUCATION, WINNEBA

A DESCRIPTIVE STUDY ON THE USE OF ASAFO SONGS AS SOURCE MATERIAL FOR TEACHING MUSIC AND DANCE ASPECT IN CREATIVE ARTS

CHRISTIAN EDEM- KOJO HLODZE

MASTER OF PHILOSOPHY

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UNIVERSITY OF EDUCATION, WINNEBA

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(8170120002)

A thesis in the Department of Music Education,
School of Creative Arts, submitted to the School of
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the requirements for the award of the degree of
Master of Philosophy
(Music Education)
in the University of Education, Winneba.

JUNE, 2022

DECLARATION

Student's Declaration

I, Christian Edem- K. Hlodze declare that this thesis, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work and it has not been submitted either in part or whole for another degree elsewhere.

Signature: …………………………

Date: ……………………………..

Supervisors' Declaration

I hereby declare that the preparation and presentation of this thesis was supervised in accordance with guidelines and supervision of thesis laid down by the University of Education, Winneba.

Name: Dr. Kingsely Ampomah **(Principal Supervisor)**

Signature: …………………………

Date: ……………………………..

Name: Prof. Eva Ebeli **(Co-Supervisor)**

Signature: …………………………

Date: ……………………………..

DEDICATION

The work is dedicated to all lovers of music in my family, Swedru Secondary School Elective Music students, my wife Mrs. Senaher-Hlodze Cynthia Abla and children, Mawuli, Selasie, Seyram and Edem.

ACKNOWLEDGEMENTS

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ABSTRACT

The study sought to explore the use of *asafo* songs as a source material for teaching Music and Dance aspect of Creative Arts in Agona East District of the Central Region of Ghana. The target population of the study involved all basic school teachers and pupils of Asafo, Kwanyako and Nantifa in the Agona East Municipality of Ghana. The study employed descriptive research design to collect information for the study. A sample size of 12; six (6) pupils and six (6) Basic school teachers from Nantifa, Asafo and Kwanyako were selected for this work. The study adopted purposive sampling techniques and snowball sampling technique in selecting the participants. Interview and observation were the research instruments used in collecting data for the study. The study revealed that most of the teachers were not well versed and familiar with various *asafo* songs. It also revealed that most of the teachers wished that the use of *asafo* songs could be accepted as source material in teaching Music and Dance aspect of Creative Arts at all levels in the Ghanaian Education System. It was concluded that due to the teachers" inability to use *asafo* songs as a source material for teaching Music and Dance aspect of Creative Arts, most of these class activities which involve the use of *asafo* songs are done in abstract. It was recommended that, Ministry of Education should take cogent steps and efforts to review the Basic School Curriculum for Creative Arts in order to consider the use of *asafo* songs as one of the source materials in teaching Music and Dance in Basic schools. Again there is the need for headteachers of basic schools in collaboration with Educational Directorate to create awareness and sensitize teachers especially Creative Arts teachers about the need and relevance of *asafo* songs in teaching Music and Dance.
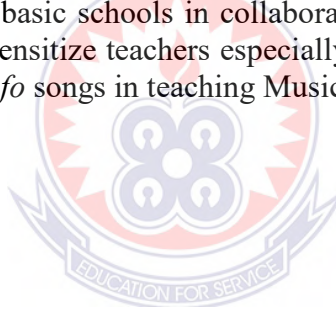
CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

In Ghana, there is hardly any kind of performance that is not accompanied by singing or some other form of music. Practically, activities such as communal labour on streets and farms, fishing and worshiping are often reinforced by songs. This is an integral part of most cultures in Ghana, and it is transmitted from generation to generation basically through oral practices. As such contemporary researchers such as Ufford (2010) and earlier observers such as Allan (2004) maintain that music is a medium of history, myth and legends which contribute to the stability of culture through .education.

Indeed, Ghana is a heterogeneous country consisting of diverse ethnic groups (Chachah et al., 2000). However, social researchers have identified music and dance as being an integral part of all these different ethnic groups (Ufford, 2010). Various dance forms define the ethnicity of a people through the expression of shared history, experiences, their moral philosophies and their understanding of life Hall (1997). Practically, in Ghana, activities such as naming ceremonies, festivals, religious ceremonies, and marriage ceremonies are often concluded with dancing. The components of creativity in various dance movements are achieved as a result of a comprehensive research into some aspects of the underneath philosophy (Sunday, 2010).

Again, beyond the entertainment and aesthetic components, dance also informs the history of a people through its movements in a non-verbal communicative technique (Flolu, 2009). Consequently, through dance it is possible for especially young people to learn about the history and life of people of different ethnic origins, their customs, their music, their celebration, their world view and their human endeavour among others.

In a multilingual African society such as Ghana, the mention of a particular musical ensemble confirms the identity of a group (Acquah, 2013). Acquah explains that, *adowa, asafo*, *adenkum, kete*, *bɔsoɛ, sikyi, osoode and adzewa* are identified with the Akan whilst *agbadza*, *gabada* and *bɔbɔɔbɔ* are identified with the Ewe. *Bamaya* and *Damba* are identified with Dagomba whilst *Kpanlogo* identifies the Ga. "He states all these ensembles identified with the various people respond to societal change and modernization, and the a*safo* musical ensemble is no exception" (p.1).

The Akan, originators of the a*safo* musical ensemble consists of subgroups such as the Fante, Akyem, Asante, Akuapem, Agona, Assin, Bono, Denkyira and Wassa. These subgroups to a very large extent share a common mutual intelligibility of dialects. They also share common religious beliefs, customs and a matrilineal system of inheritance, among others.

Agona Asafo, Kwanyako and Nantifa as study settings form part of Agona East Municipal Assembly (AEMA). The said Municipality is situated in the Eastern corner of the Central Region within latitudes 5^030" and 5^050"N and between longitudes 0^035" and 0^055" W. It has a total land area of 667 square kilometres. The District is bordered to the North by Birim South, to the Northeast by West Akim, to the South by Agona West Municipality, to the East by Efutu-Senya District and to the Northwest and West

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by Asikuma-Odoben-Brakwa and Ajumako-Enyan-Essiam Districts. The District capital, Nsaba, is approximately thirty-five kilometers North of Winneba. It is at a nodal point of roads radiating to the rich cocoa growing areas of the Central Region.

According to 2010 Population and Housing Census, the Population of Agona East District Assembly in 2010 is 85,920 of which the female population is 44,885 representing 52% whiles the male population is estimated at 41,035, representing 48%. The indigenous people of the District are the „Agona‟. Over the years, they have co-existed with other prominent minority migrants such as Gomoa, Ewe, Effutu, Ashanti, Fanti, Kwahu, Atakpame, Kontokoli and several ethnic groupings of Northern Ghana origin. As at 2010 Population and Housing Census, the population trend for Agona Asafo, Kwanyako and Nantifa are 8,910 (4,122 for male and 4,791 for female); 10,976 (5,057 for male and 5,919 for female) and 603 (294 for male and 309 for female) respectively.

In the past, *asafo* is an ancient warrior organization that exists in Akan societies of Ghana. The group, *asafo,* came into existence only to be speculated without any records to consult. One reason that is certain about it is the reason for its existence: this started as a force to initiate or combat aggression in time of war. The membership of *asafo* is derived from the male parent and succession to office is through the male as opposed to the "ebusua" or clan system. For example,in the Effutu land, every Effutu belongs to either the Dentsin or Tuafo *asafo* of the state (Turkson, 1982).

It is believed that*, asafo* functions in a number of ways. These cover political, military, social and religious activities. As a political unit of society, it maintains its right to *enstool* and *destool* a chief. In its social role, members of the institution mobilize themselves into search parties when a member is lost in the forest or

drowned at sea; they also undertake communal labour to improve the community. They have been known to construct public places of convenience, schools, clinics, churches, buildings, recreational centers and other amenities (Turkson, 1982).

The main objective of *asafo* in the previous was the defence of the society, of the aged, infirm and property. Among the Fanti and especially Agona this was the main objective thus it was the strong and able-bodied of the society who actively participated in its deliberations. The institution was highly mobilized, where with their officers, members of the institution with all recognized Omanhene (paramount chief) as the ultimate power within the state (Turkson, 1982).

The cultural and *traditional* practices of *asafo* are also practiced by other ethnic groups such as the Akan, Ga and Ewe. However, the tradition is not so strongly practiced as it was done in the past, during the days of inter-tribal wars. For instance, in Ashanti, *asafo* tradition has become almost redundant as a result of its being repressed by the British Government after the Ashanti mission which led to the departure of Prempeh I, King of Ashanti, to the Seychelles Islands in 1900. The tradition has not been rejuvenated though its leaders are still acknowledged as significant personalities; some of whom hold offices in the political system of Ashanti. Nevertheless, the tradition is still enthusiastically practiced by coastal Akan, predominantly, the Agona where it is observed as an essential part of the national life (Turkson, 1982).

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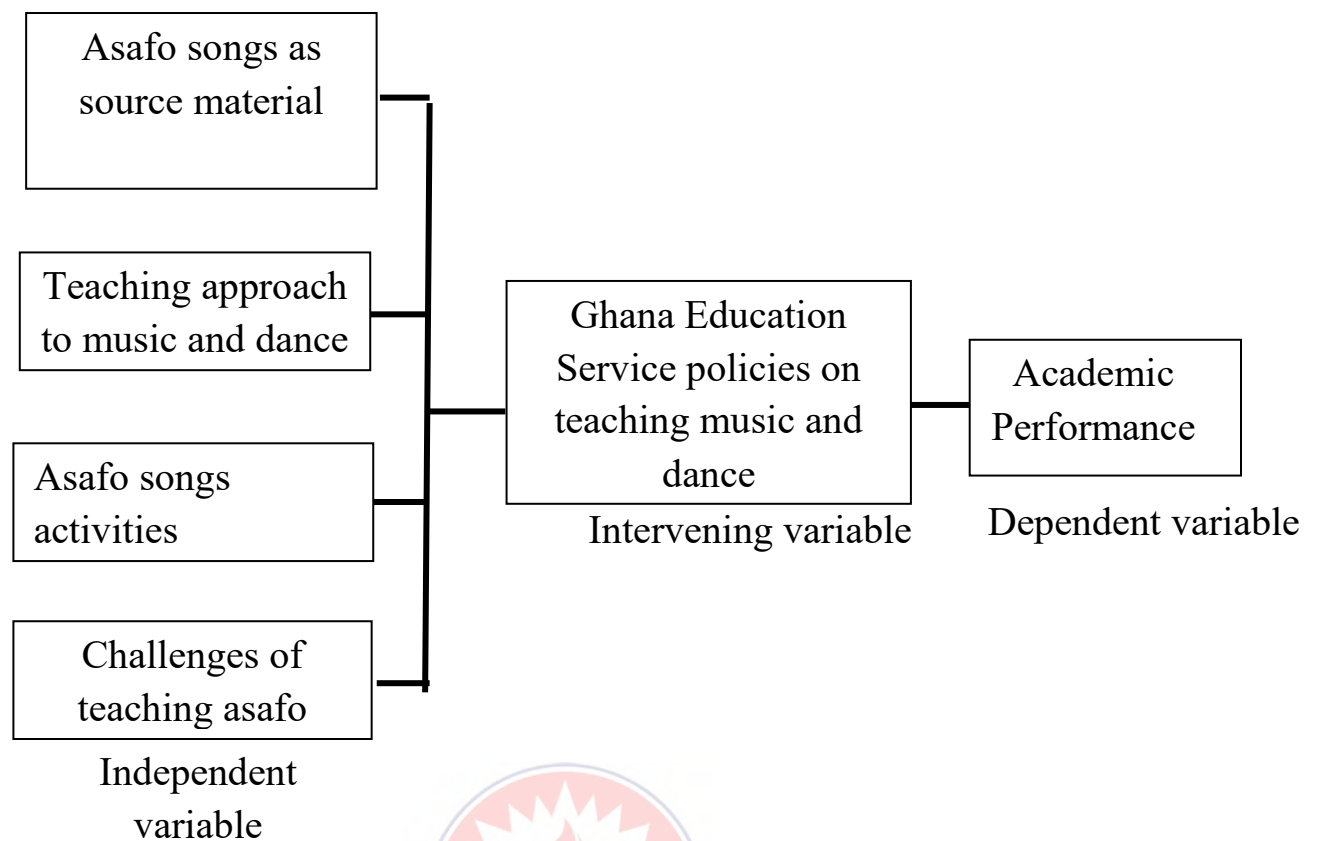
Source: Author, (2022).

Figure 1.2: Conceptual framework on the use of Asafo songs as a source material for teaching Music and Dance

The context of the diagram above depicts a conceptual framework on the use of *Asafo* songs as source material for Teaching Music and Dance. The teaching of Music and Dance has been considered as a constructive activity since it involves practical involvement of both the teacher and the pupils. *Asafo* songs have also been viewed as a source material that can help pupils remember their traditions and preserve the cultural heritage. However, there are various teaching approaches and these include the activity method, lecture method, demonstration, experiential and discovery method. Since the teaching of *asafo* songs involves activity – based process, there is therefore the need to choose appropriate teaching approaches to help achieve a viable

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outcome. The outcome of the approaches which is usually the performance of pupils could be determined when they exhibit effective teaching approaches.

The constructs of the conceptual framework in Figure 1.2 showed a top-bottom and a bottom-up approaches with arrows delineating these concepts. The top-bottom approach portrayed that *asafo* songs as one of the important variables of the study can be effectively assessed as source material when various teaching approaches such as demonstration, activity and cooperative learning which usually form part of the constructive approaches to teaching and learning can improve academic outcome. However, the bottom-up approach also delineate that these improved academic outcomes can be reflected when various teaching methods are deployed effectively making *asafo* songs become a reliable source material for teaching and learning.

1.2 Research Problem

Researchers are of the view that, traditionally, *asafo* had been the prerogative of men as it is characterized by strength and agility due to its direct connection with unpredictable difficult challenges (Acquah, 2008). *Asafo* was a warrior faction that defended towns against aggression of enemies, incursions by neighbors as well as human and material resources in moments of trouble or war (Ampomah, 2003).

Asafo songs are not used as source materials for teaching Music and Dance aspect in Creative Arts in Ghanaian Basic Schools. It has been observed that, some superstitious beliefs are connected to *asafo* songs, hence excluding women and children from participating especially in public (Agyeman-Boafo, 2010).

It is indeed a fact that, not all Ghanaian pupils have to study *Asafo* songs in school. It is equally necessary for pupils to be exposed to a kind of genre that is commonly practiced. Consequently, the interest of learners is not aroused and sustained to

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perform *asafo* songs. As a result, the rightful position of *asafo* songs in traditional culture has systematically declined. The singing of *asafo* songs in class generally enhances the development of the; affective, cognitive and psychomotor domains and extensively sharpens the linguistic skills of primary school pupils. Kubik 2002). Indeed, why *asafo* songs are not used as a source material and the apparent irrelevance of *asafo* songs in Ghanaian schools could be directly connected to the deliberate adverse influence of colonial influence.

This manifests in observations of pupils in *Asafo*, Kwanyako and Nantifa basic schools such as the inability of most pupils to sing or identify themselves with specific *asafo* songs. To avert or rectify this situation promptly, it will be appropriate to depend on *asafo* songs as a source material for teaching music and dance aspect in creative arts.

The justification for the use of *Asafo* songs according to Ampomah, 2003 if that, in the contemporary context, however the school has come to take the place of this informal type of education. The educational curriculum then prepares the students by allowing for a wide spectrum of achievement as regards training, singing ability, rhythm and musical creativity. Nketia (1999, p3) also has the same opinion that "children provided with systematic learning experiences in traditional music will be able to put this knowledge to creative use. They will be able to make their own unique contributions their mature years to the musical cultures of their societies". The use of *Asafo* songs as a sources material for teaching music and dance aspects in creative arts can be justified through music- making and music on the basis of their (students) experiences of music and attitudes to it in different social context.

Another justification for use of *Asafo* songs is the formation of the young Asafo group through educational institutions, promotion of cultural festivals in schools, indigenous Ghanaian dances such as *Asafo, Adowa, Agbadza,* and *borborbor* for the purpose of broadening the provenance of the school children in terms of the national heritage which has already inculcated into the young ones some interest in traditional culture.

1.3 Purpose of the Study

The purpose of this study was to explore the possibility of using *asafo* songs as a source material for teaching Music and Dance in Creative Arts at *Asafo,* Kwanyako and Nantifa basic schools in the Agona East Municipal Assembly.

1.4 Objectives of the Study

The following objectives were set to be achieved through this study: To

1. find out factors that account for why *asafo* songs are not used as source material for teaching Music and Dance in Creative Arts.

2. explore how *asafo* songs can serve as source material for teaching Music and Dance in Creative Arts.

3. investigate which levels of the Ghanaian Educational System teachers would suggest the use of *asafo* songs as source material for teaching Music and Dance in Creative Arts.

4. investigate the relevance use of *asafo* songs as source material for teaching Music and Dance aspects of Creative Arts among selected basic schools at Agona East Municipal Assembly.

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1.5 Research Questions

The researcher formulated these questions to guide the study:

1. What factors account for *asafo* songs not being used as source material for teaching Music and Dance in Creative Arts?

2. How can *asafo* songs serve as a source material for teaching Music and Dance in Creative Arts?

3. Which levels of the Ghanaian Educational System teachers would suggest the use of *asafo* songs as source material for teaching Music and Dance in Creative Arts?

4. What is the relevance use of *asafo* songs as source material for teaching Music and Dance in Creative Arts among selected basic schools at Agona East Municipal Assembly?

1.6 Significance of the Study

This research delves into Music and Dance aspect of Creative Arts and makes explicit what it entails for learners and teachers. It serves as a documented record that could be infused into the teaching curriculum. Furthermore, this research suggests levels of the Ghanaian Educational System that *asafo* songs could be used as source material for teaching Music and Dance aspects in Creative Arts. This makes the study significant because it is linked with to the appropriate level of institutions that the *asafo* songs as source material for teaching Music and Dance aspect of the Creative Arts is applicable.

1.7 Delimitation of the Study

Creswell (2014) defines delimitation as "how the study is narrowed in scope". It has to do with the scope of the research (p. 106).The study was theoretically delimited to the use of *asafo* songs as source materials for teaching Music and Dance. Since *asafo*

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songs are not independent of *asafo* music, it might have been quite exhaustive if this study is carried out using *asafo* music. The study was purely qualitative.

1.8 Limitations of the Study

It is very difficult to determine the knowledge base of a person, because formation of knowledge is purely covert. Hence the ways in which individuals analyze and interpret information and make sense of it, may or can be deceptive. On this basis, responses to the various instruments, may be either accurate or with some biases.

Apart from the above, the researcher was also confronted with some challenges such as enough time and funds which were viewed to be constraints which affected the results obtained. Again, due to logistics, the study could not be extended to the other Districts of the same Region in Ghana. Hence this affected the generalization of the findings.

The teaching of *Asafo* songs is research but not *Asafo* dance performance, the leg movement, and notations of *Asafo* dance. The research finds it difficult to obtain some profitable results due to unavailability of funds that could help transport him to curry out the project in the various towns on time. The researcher could not motivate the resource persons in the selected research towns.

1.9 Organization of the Study

The study is organized into five chapters. Each chapter contains a distinctive presentation adding up to an overall logical presentation of the study.

Chapter one consists of background to the study and statement of the problem which necessitated the proposed research. It further captures the research objectives and

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questions, relevance of the study, scope and delimitations as well as the organization of the study.

Chapter two presents a detailed review of some existing, related and relevant literature on the subject of Music and Dance and its relationship with Creative Arts performance. These are followed in chapter three by a discussion of the methodology used in the study. In more specific chapter three discusses the research paradigm, research approach, research design, population, sample size and sampling procedures (techniques). Others include data collection instruments, data collection procedure and data analysis procedure as well as ethical considerations. Chapter four presents the results and findings from the analysis. It directly links the findings presented using descriptive statistics to the objectives.

The research ends with a summary of the outcome of the study together with conclusions, and makes some recommendations based on the findings in the fifth chapter.
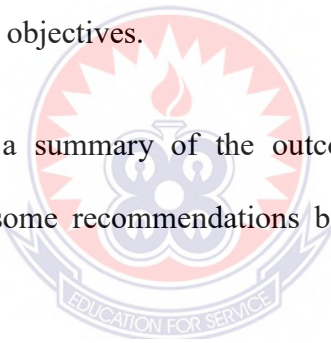
CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Overview

The preliminary search and analysis of existing literature assist researchers to generate and further improve their research ideas (Saunders, Lewis and Thornhill, 2012). Therefore, this chapter is set to provide literature review on creative arts, music, dance and folk or traditional (*asafo*) songs and its impact on teaching and learning at the basic schools. The available literature in creative arts has been dominated by the adoption of its different aspects and their implications on teaching and learning using different theoretical perspectives and methodologies. In reality a detailed discussion on existing literature and the relative deficiency in research on the use of *asafo* songs as a resource material specifically in Ghanaian basic schools is presented in this chapter.

2.1 Music as a Form of Creativity in Ghana

Interest in world music from the educational community has been fueled by the work of ethnomusicologists including Nettl (1983) and Merriam (1964). When Ghana became the first African nation to gain its independence from European rule, opportunities for study of music and culture within the country became available to a wider audience. Through that availability, several ethnomusicologists have directed their scholarly efforts to the music of Ghana, aiming to inform and educate the Western musical community about aspects of Ghanaian music.

The influences of music on humans had been a vital concern of music psychologists (Hargreaves, 1988; Sloboda, 1985; Gardner, 1983; Gabriel, 1981). Sloboda (1985) stated that research efforts into such fields are relevant to musicians and music educators who are seeking to understand the psychological bases of their profession and practices (Sloboda, 1985). These concerns were among various motivations for the proposal of this research; that is to find out the extent to which music training can impact on children‟s Mathematics and English performance.

Idealists held that musical works are mental entities (Tavakol & Dennie, 2011). If music is mostly concerned with the mind (mental entity) as proposed, then its effect on humans could be of important concern. Tavakol and Dennie (2011) perceived music of more concern to the mind and imaginary experiences for which it is believed that it will be necessary to find out its impact on children academic efficiency and performance.

Studies in psychology revealed that the mind controls human behaviour (Bridger, 2015) and that what one imagines could have an immediate effect on the body. Theories of Multiple Intelligences (MI) as proposed by Howard Gardner identified musical intelligence as form of intelligence (Gardner, 1993) which is achieved through music training. The theoretical phenomenon of Multiple Intelligence (Gardner, 1983) had been proposed for investigation in this study, which is „Music Training and Performance score of basic school students of University of Ghana Basic School‟. Scholars such as Gardner (1983) and Hanna-Plady (2014) have informed that music is a high form of intelligence with its content of creativity.

If music had been identified as a form of intelligence that can contribute to the achievement of performance score in the classroom, then there is a verity that issues about Intelligent Quotient (I.Q.), developmental psychology of music (Hargreaves 1988) in relation to classroom performance tasks could be of important concern to scholars and academia as disclosed in the review of literature.

While some perceive music for its enjoyment and pleasure, some also use it consciously or unconsciously as a vehicle to help create a certain feeling or mood within the listener because it looks to be just like a natural part of life (Yoon, 2000). To Bennett Reimer, music education is aesthetic education (Reimer 1983), so that music is studied as an aesthetic work. Nketia related his concept of music education to the relevance of the culture of society or societies concerned (Nketia, 1999, 1997; Amuah, 1997); while Shepherd (1977a) as cited by Hargreaves (1986, p.8), states that "…music represents a vehicle by which the meaning of society might be expressed." Albeit, the concept and the concern that music is an added power to the development of one's mind and to the enhancement of learning is often overlooked (Yoon, 2000). Since it had been found out that the presence of music has positive achievement on the mind (Hall, 2007), then it is possible to deduce that it can have a positive relationship on students" academic achievement. Music has been found by scholars to be a significant instrument in children"s growth and academic development (Hedland, 2000a). Others have also found out how music had contributed to the development of spatial temporal and the improvement of various disciplines among school children (Hetland, 2000b).

Sloboda proposed that such issues about music and psychology were relevant to music scholars and practicing musicians „who are seeking to understand the psychological bases of their practices (Sloboda, 1985). Sloboda continued to explain that music psychologists assume that psychology relates just little (or does not) to what musicians really do or practice. He notified that such conceptions might lead to failure to engage into matters of central musical importance (Sloboda, 1985). Furthermore, Sloboda accounted that writers of psychology of music have tended to address themselves exclusively as either professional psychologists or as music educators and educational researchers. This resulted therefore to an insufficient dialogue between psychologists and music scholars as well as practicing musicians. Sloboda was therefore concerned about scholars who will break this interdisciplinary barrier, for which this researcher was inspired about, among other things.

It was understood that humans use music for various purposes such as soothing of pain, nostalgia, recreational and religious activities. Humans also respond to music in various ways such as happiness, crying and laughter, for which the study of its effect on the mind can also not be ignored. Studies in Early Childhood Music Education have shown that children‟s response to music has impact on their academic performance (Nketia, 2003; Dzansi, 2004). Flolu and Amuah (2003) noted that children express their profound interest in music participation. Whiles learn to play adults music instruments they also create musical instruments of their own. Scholars have also anticipated that music affects academic performance among school children (Bilhartz, Bruhn, & Olson, 2000). Hedland (2000a) also commented on such phenomenon.

For Shepherd (1977a) as cited by Hargreaves (1986), music is a vehicle that could be used to expressing meaning by society, while Yoon (2000) accounted that some perceived music for its enjoyment, pleasure, mood, and as a natural part of life. In his view, Reimer (1989) was concerned about music education as aesthetic education. Nketia, believed that Music Education should be linked to the culture of society so that Music Education is cultural education (Nketia, 2003). Yoon (2000) then reported that music for the development of the mind and to the enhancement of learning has often been overlooked (Yoon, 2000). Hall (2007), Rauscher and Shaw (1995) had also proposed to buttress the verity that music can enhance mental development which could have a transfer impact on academic achievement.

Sloboda (1985) confirmed that such phenomena as pointed out above relating to music psychology must be of vital importance to music scholars. He therefore hoped that such and other related matters, even as he discussed in his book will be useful to scholars in the field of music as well as psychology (Sloboda, 1985). Sloboda continued to account that musicians do not attach much seriousness and importance to the psychological studies and awareness to their field of schoolwork. He remarked that such a stipulation indicates the loss of insight. He therefore aimed at seeing scholars who will work towards breaking this interdisciplinary barrier. This was one of the main reasons for which I took the challenge to research into this proposed topic (*Music Training and Performance Score of Basic School Students in the University of Ghana Basic School*).

Music as a discipline had been found to be a highly significant instrument and tool in children‟s development (Cox, 2006; Shaw, 2003) and that the researcher believed that these psychological concerns should not be overlooked. Also contributing to the development of spatial temporal, academic achievement and improvement of various disciplines among children were among significant research findings by scholars.

2.2 Music as a Teaching and Learning Tool

It seems possible to ask why music should be used as well as how music can be used as a teaching and learning tool. I believe, as a general music teacher as well as a home piano teacher such questions must not be surprising in a rising era of music education awareness creation as well as the high quest for studies in music psychology. One other thing found while working with teachers in an educational setting was that many do not naturally think about music as a tool for learning (Yoon, 2000). In some investigations, understanding this was because many at times it could be evidenced that various cultures, including Ghanaian cultures have relegated music to entertainment or as background space filler (Shepherd, 1977a). For instance, among Twi speaking communities of Ghana, the word „music‟ most literally means or translated as „Ndwomto‟ or „Hadzidzi‟ which generally means singing in the Ewe language of the Volta region of Ghana. On the contrary, music means much more serious business than just singing for which it was of vital concern for educationists who understand that music could do far and much better than such shallow thoughts, could developed convincing philosophies for public education as well as for the classroom (Sloboda, 1985). This is because music can be used as a working tool in various ways. For instance, music can be used as a teaching and learning tool in various academic endeavours (Yoon, 2000).

Hachmeister (2010) proposed that music is a tool for learning. Music can be used to help control a classroom environment or to support the content within that class. It could be used to signal different transitions within the class as well as to serve as writing prompt itself. Caine and Caine (1990) as cited by Hachmeister (2010) identified 12 current brain-based principles that explain how thoughts, emotions, imagination and predispositions operate concurrently. These systems needed to be developed in a stress-free yet novel environment where the learner could pattern current stimulation into embedded natural spatial memory and their constantly engaged register of experiences into three-dimensional space (O‟Keefe &Nadel, 1978). Meaningful learning requires "relaxed alertness, immersion and active processing" (Caine & Caine, 1990 as cited by Hachmeister (2010) which could be traced from music training and participation.

In further submissions as in Caine and Caine (1990) as cited by Hachmeister (2010), music was also identified as a way to build community and to share the teacher as an effable icon of learning experience. This was related to various academic achievement goals such as good mathematic achievement, good reading and communication skill and other forms of academic achievement that can be traced to a student‟s disciplinary background of musical training and skill acquisition to some extent (Hachmeister, 2010). One would note that reciprocal learning in a classroom, whether to build subject matter competency or community, seemed to be the key for pulling out the best academic results from those students.

Encarta (1993) defines "creative" as the use of imagination to form new ideas or things while "creativity" is the ability to use the imagination to develop new and original ideas or things. In other words, creativity is making something new or improving what is already in existence to give it a new look or additional function. It also means re-arranging old things in new forms or making things a little different from what they used to be. It is in line with this meaning that the study developed activities which would motivate young pupils to be creative or original in their thinking and also be able to use new methods in carrying out creative projects that can unearth their hidden talents.

Moore (1993) explains that creativity is that exuberant spark of life inwardly which individuals use to express the world. Considering the above assertion, it is realized that creativity is the ability to express one"s inner feelings through what one does. Ward, Finke and Smith (1995) also believe that creativity can be best defined in terms of the products made, the differences in people, the pressures that motivate, and the processes behind creativity. This means the products made should be new and fresh. This makes it possible to consider some people to be more creative than others; there are some who are driven to create while others seek guidance and dialogue to create. This implies that teachers should always be vigilant in identifying pupils who are lagging behind the others and give them the necessary guidance through dialoguing to be creative.

The issues confronting music education today are as manifold as they are in other subjects in the school curriculum, and there are countless books and articles addressing most of them, ranging from general to specific matters. There are publications dealing with the development of music education in the general history of education as well as its development in individual countries; there are those which deal with the general methods and principles of music teaching as well as those dealing with the teaching and acquisition of specific areas of musical knowledge and skills, performance, listening, appreciation, and music reading; those concerned with the teaching of children as well as those which treat the music education of adults, including those dealing with music teacher education in general and specialized areas of music teacher preparation, such as the training of choral directors and instrumental music teachers (Anderson, 2016).

In fact, conclusions made by Agyeman-Boafo (2010) suggests that, it is possible to consider some people to be naturally more creative than others, whilst others are driven or guided or motivated to create. Therefore, teachers are required to be consciously vigilant in identifying possibilities in pupils and offer them the necessary guidance to enable pupils to become more creative. To instill creativity in children, researchers have focused on factors such as freedom and uniqueness. In the view of Rubin (2005), freedom is a mode of creating facilitating conditions for growth necessary to help people actualize their creative potentials. As such, the provision of a constructive teaching and learning environment by teachers would make it possible for respective pupils to seriously exhibit their talents.

In the view of Agyeman-Boafo (2010), uniqueness or originality is described as a strong aesthetic sense to exhibit what is abstract in the form of product or work for the first instance and also limited to a specific individual in a skilled activity. Again, teachers are expected to provide a constructive teaching and learning environment that would make it possible for respective pupils to accurately exhibit their abilities.

2.3 The Concept of Creative Arts

Creative Arts from a worldwide perspective, encompasses art and craft, music and dance (Kindler, 2008). In Ghanaian primary schools, Creative Arts is presented as a detailed wide range curriculum meant to teach creativity in disciplines such as; visual arts, sewing and performing arts (CRDD, 2010). The Creative Arts is described by the Teaching Syllabus (2010) as a practical subject with no vocational objective. However, it stresses on creativity, skillfulness and the efficient handling of tools and materials to accomplish specific tasks or artworks. Indeed, some critical observers assessing the scope of Creative Arts are of the view that, some teachers consider it to be beyond their skills and knowledge. Hence, they avoid teaching some aspects (Agyeman-Boafo, 2010; Alter, Hays & OHara, 2007; Oreck, 2004). This negative claim by some observers if not timely averted, will prevent pupils from; solving problem, developing creative and critical thinking skills to facilitate the industrial advancement of Ghana.

From a broader perspective, the introduction of Creative Arts to young people is to transmit, promote and preserve the culture of the nation (Agyeman-Boafo, 2010). Again, it is meant to foster creativity in pupils to enable them solve problems of national dimensions with relative ease. Another reason is that the Creative Arts offers

an avenue for the mental, spiritual, physical, psychological and aesthetic development of pupils.

It additionally provides the medium for critical and imaginative thinking, making and responding to processes as well as products. The Creative Arts also provides avenues for self-confidence, accumulation of visual knowledge and the sharpening of the sense of discrimination, so that pupils would make right choices. Studies in the Creative Arts help pupils learn to identify, appreciate, and participate in the traditional art forms of their own communities （Lee Shulman, 2007). This suggests that teachers must be concerned with equipping pupils with the knowledge, skills, attitudes and values to be used to solve diverse and complex problems.

2.3.2 Fostering Creativity in Pupils

McIntyre (1993) suggests that creativity can be encouraged through students doing various creative exercises that follow these steps:

1. Presentation of the exercise or problem to the class.

2. Students create solutions or ideas about the exercise.

3. The students form groups to consolidate and discuss solutions developed in the second step. 4. Decisions are made by the group as to what the best solution is.

4. The groups present their solution to the class, and the class discusses the solutions presented.

These exercises are thought to foster innovative ideas through individual creation and through group creation. This indicates that the great force behind creativity is critical thinking purposefully for problem solving. In view of this Creative Arts teachers must be proactive in organizing group work and ensure that the pupils participate in it actively in finding solutions to problems posed to them.

This will go a long way to foster creativity in the individuals and the group of pupils. In line with these ideas, the researcher believes that creativity is the natural instinct that people primarily use to solve life‟s problems. It is the ability to explore and investigate and also serves as the basic powers or energies that help a person to do things. Creativity is also an action by the individual through a medium or materials.

2.3.3 Teaching Creative Arts

According to Sinclair *et al.* (2017), Creative Arts consist of art and craft, music and dance. In agreement with this assertion, the Ghana Teaching Syllabus for Creative Arts (2007) defines Creative Arts as an amalgamation of Visual Arts (drawing, weaving, modeling, casting, carving and painting), Sewing, and Performing Arts (music, dance, and drama). Alter, Hays and O‟Hara (2009) maintain that the key to education in Creative Arts is the expertise of how to communicate through abstract symbols and to decipher the communications of others. In support of this assertion, the (TSCA, 2007) notes that the main nucleus of Creative Arts is critical and creative thinking and problem-solving.

What this means is that the teaching and learning of the Creative Arts should be taken seriously in the primary schools so that teachers can imbue in pupils problem solving, creative and critical thinking skills to enable them to grow up and help in the technological advancement of the country. Alter *et al.* (2009) reveal that the scope of

the Creative Arts is very broad and teachers consider this beyond their skills and knowledge. The nature of the Creative Arts in the primary schools is such that it will take a teacher who has been specifically trained in all the aspects of the Creative Arts to be able to teach it, in that it covers a wide range of subject areas – Visual, Performing and Literary Arts.

The key constituent for national development is national creativity (Teaching Syllabus for Creative Arts for Upper Primary, 2007). Henaku and Pobbi (2017) opine that "art educators actively involved in teaching know that education in the Visual Arts can make unique contributions to the development of critical thinking skills." Alter *et al.* (2009) affirm that Creative Arts contain fundamental skills for the positive growth and development of pupils making it a good subject for national development.

2.3.4 Approaches to Creative Arts Teaching

2.3.4.1 Activity method

According to Tamakloe, Atta and Amedahe (1996), activity method is a method of teaching where pupils are engaged in activities during the lesson. He maintains that this method appeals to many of the child"s senses. On the approach to the use of the activity method, he cautions the need for outlining definite goals that should be purposeful and the use of effective teaching and learning aids combined with desirable class activities. Asafo-Adjei (2001) also describes activity method as the method of teaching in which the child is placed at the centre of the teaching and learning process.

In such situations, all pupils in the class are made to interact with materials provided either by the teacher or by the pupils to discover concepts and facts unaided or with

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teacher‟s minimum interference. The learning outcomes of an effective use of this method include: Children do not easily forget what they have been taught; Learning become more pleasurable and not boring; and the method fosters cooperation among learners.

2.3.4.2 Experiential approach

According to Amenuke et al. (1991), this method involves the direct experience with art materials, tools and processes as the basis for aesthetic and artistic growth. They note that it is an exploration approach in which pupils develop the ability to think, feel, and act creatively, resulting into the development of desirable values such as cooperation, affection and endurance. It encourages learning by doing which leads the learner to researching, discovering, inventing and innovation.

2.3.4.3 Discovery learning

It is a situation in which the student achieves the instructional objectives with limited or no guidance from the teacher (Arend, 2000, p. 354). Advantages of this method are as follows: It gives opportunity to students to search for knowledge. It enables students to explore and search for materials and know their environment. As the teacher does not answer for the student, it teaches them a style of problem solving. Retention is better as students discover knowledge themselves. Students acquire positive learning attitudes. It also helps students to learn to make personal decisions and become less dependent on others.

 It promotes creativity in students as they are able to think critically. It also helps students to be able to reason and develop mental and physical coordination. Farrant (1996) suggests that in order to achieve effective learning through discovery learning, the following teaching strategies are worthy of consideration: Making advance

preparation and having achievable aim; Working with the whole class; Encouraging students to work in pairs or as a team; Helping individual students; Making effective use of teaching aids; Making use of the chalkboard; Actively involving students in learning; Motivating the students; and Encouraging learning outside the classroom.

2.3.4.4 Demonstration

According to Farrant (1996, p.122), demonstration involves showing pupils how something ought to be done. Demonstration is a highly visual method of teaching, a process in which both the teacher and pupils are actively involved. The procedures involved are as follows: Teacher explains the purpose of the demonstration; Teacher demonstrates procedure or new behaviour; Pupils ask questions and engage in discussion; As the University College of Education Winneba (UCEW) Out Segment Handbook (2005, p. 46) indicates, the purpose of the method is to allow pupils to witness a procedure or an act and to practice it.
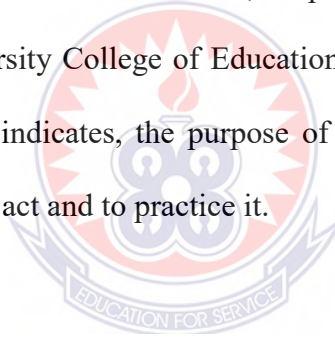
2.3.4.5 Lecturettes

Lecturette is a short form of the lecture method which is used to highlight key points of content. Unlike the traditional lecture, this method often involves participant interaction and, at times, seen as a discussion. Usually it is very brief and serves as useful introduction to topics and „lead-ins" to experiential activities. The primary purpose of this method is to provide pupils with specific information and set the stage of an experiential activity (UCEW Out Segment Handbook, 2005, p. 46).

2.3.4.6 Cooperative learning

In cooperative learning pupils work as teams or groups (Arend 2000, p.125). Slavin (1995) also refers to cooperative learning as instructional method in which students

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work together in small groups to assist one another to learn. They stay together as a group for a short or long period of time working together. The advantages of this method (Arend, 2000) include the following: It increases the level of activity as students are actively involved in the lesson. It increases the level of learning in that partners learn more if they are given opportunity to share discuss and challenge each other"s ideas. It improves the learning of weaker students since it encourages peer – tutoring. It also improves students" communication skills such as listening, then relaying and talking and explaining, giving instructions, questioning, persuading, thinking, categorizing, getting information from texts, analyzing and comparing.

McDonald et al. (1985) assert, that students who study this way learn and retain more than students who study on their own or simply read the materials. The discussion on teaching shows that proper adaptation of the right teaching strategies will whip up the interest of pupils. Rightful choice of teaching modules coupled with stimulating activities would encourage pupils" active participation in the lessons to promote good retention. It will also motivate pupils to develop positive learning habits.

2.4 Traditional Music in Africa

The term music has been defined in various ways by many scholars. For example, music is a product of an organized sound that is pleasing to the ear (Okpala, 2006). Music is the universal language of the soul and the music of oral literature flows from the essence of a people"s existence (Chuma-Udeh, 2014). Traditional music is music created and performed by "simple" communities sharing common ideas and beliefs, customs and institutions, folktales and oral traditions. It is also described as music, which comes from the people, that is, the everyday music of non –professional musicians, often in a rural setting. By virtue of the non-professional and the illiterate status of the musicians, traditional music items are widely practiced and perpetuated

by oral tradition. It is used in specific social contexts that are found with the particular people or it is created specifically for communal life occasions and as such there are norms regulating the use of such music (Sharp & Karpels, 1932).

According to Agu (1990) traditional/folk music is the indigenous music of the people which forms an integral part of their way of life. It is a communal art which voices the expectations, sentiments, legends, myths, taboos and the history of its people (Isaac, 2013). Again, Okafor (2005) states that traditional/folk music springs from the cultural womb and can develop or grow through the years; mutating, enlarging, and however always maintaining its original genre.

Traditional music in Africa is closely linked to cultural institutions such as kingships (Chuma-Udeh, 2014). African countries created as a result of Africa‟s colonial experience left cultural institutions that had existed for years in awkward positions politically, socially, culturally and economically. In reality, the tensions between governments and cultural institutions often have resulted in political conflicts across Africa. For example, in the 1960s Uganda‟s traditional expressive forms were affected by the disruption of cultural institutions which provided the central organizing structure for the production of traditional music and shaping of musicians‟ creativity (Kubik 2002). Indeed, why *asafo* songs are not used as a source material and the apparent irrelevance of *asafo* songs in Ghanaian schools could be directly connected to the deliberate adverse influence of colonial influence.

2.4.1 The study of African Music

The study of African music has been undertaken by numerous researchers. Some have specialized in the appropriation and exploitation of indigenous music (Sandler, 2001)

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as others have also examined intellectual property in ethnic groups (Josey, 2004; Tsukada, 2004).

Religious music is one of the distinctive areas of African music and mainly religious in nature. There is music for the gods, deity, divinities and many areas of human life which are vocal, instrumental or both. Although, our gods are music- loving gods, each god has its own type of music which excites him more or which is of his own taste. In a given musical area, various musical epitome may be used for reverence the individual gods or all the gods. Music may be used as to identifying characterization of cult groups. It further stress that the nature of rites performed on various occasions of worship, or the length of time such rites take; the kind of movements may all influence the selection and use of music. This disagreement may be found in these conditions in respect of private and public worship (Agordoh, 1994).

In Africa, vocal music as a form of Traditional Music Performance is prominent among women who engage in the singing of lullabies and dirges among others. Individuals also engage in solo singing in the form of incidental and recreational music types (Josey, 2004).

Shepherds and cowherds may sing while going about their vocation, one person may sing and the rest respond. Fishermen may also sing simultaneously as they mend their nets or drag in their nets (Tsukada, 2004). The kwadwom (lamentation) and amoma (praise songs) are musical types performed by Asante‟s male groups for the Asante king. (Amuah et al., 2002).

Vocal music is generally sung in verses, without a regular refrain and with a full voice in the highest register. This requires a strict observance of the breathing rules. The

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rhythm is actually free, but the singer has to keep to the strict rules of performance, making the absolutely necessary breathing breaks without interrupting the melodic ornaments.

The richer the voice is, and the longer the singer can hold it, the more intensive is the attention paid by the audience and the more this performance is appreciated. People usually practice these long songs while being alone in the open places and riding along slowly. The repertory is an expression of the liberty and the vastness of the audience and is used to accompany rites of the seasonal cycles and the ceremonies of everyday life.

Fundamentally, most of these studies attempt to integrate traditional music in a holistic approach into formal education systems. In Ghana for instance, Amegago (2000) criticizes the negative fragmentation of African performing arts into music, dance and theatre and further attributes this to western education. Therefore, contemporary music educators or researchers ought to consider an efficient holistic strategy to insert traditional music into formal classroom methods of teaching.

A study by Ross-Hammond (1999) on the inclusion of folk music in rural schools in Liberia revealed that;

- Music is highly valued and facilitates speech development;
- Musical instruments used are tuned and constructed to imitate speech;
- Music is naturally interwoven into the very core and fabric of Africa‟s history, traditions, knowledge, culture, and religious beliefs;
- Unlike formalistic western-oriented schools, folk music is well utilized.

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In conclusion, Ross-Hammond (1999) strongly advocates for revisiting cultural perceptions of music but failed to offer new directions on how traditional music ownership could be reconfigured. In Gambia, a study conducted by Koops (2006) in a semi-urban community with the intention of understanding how cultural elements could be integrated into the formal education system yielded positive results. Koops (2006) base on this study, he concluded that, teaching music in schools can have positive impacts on learning processes of children; however, teaching ought to focus on a music culture and what music means in that culture.

Furthermore, in South Africa, studies performed on singing skills by Nompula (2000) in schools revealed that, children who were instructed in *Xhosa* folk songs performed better than those who were instructed with European songs. In Ghana, Badu-Younge (2003) carried out a study to teach *Ewe* cultures using music and dance in a multinational school. A video of the recreational dance, *Adzogbo,* was used to demonstrate the structure and organization of the music and dance. This technique also proved very effective, hence suggesting the possibility of using *asafo* songs as a source material for teaching music and dance in creative arts. In view of this, relevant core values projected by music should be well identified and utilized when integrating music into the formal education system in Ghanaian schools.

2.5 Dancing as an Integral Part of Life

Dance, as a communicative instrument and life is a major component in life that can never be avoided by the African (Opoku, 1965; Ufford, 2010). According to Opoku (1965, p.19), "life, with its rhythms and cycles is dance". In reality, the most important events in any community have special dance to enhance their meaning and significance. Furthermore, dance is language, a mode of depression which addresses

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itself to the mind through the heart, using related, relevant and significant movements (Osei, 2002).

The African can exhibit any aspect of life in a dance and can certainly dance to communicate all feelings, either intrinsically or extrinsically (Flolu, 2009). In other perspectives, "dance is the aesthetic mode in which the African convincingly and clearly expresses his mood, his joy and sorrow, his love and hatred, or, his responses to his total life experiences" (Bame, 1991). Indeed, dance comprises every important facet of the life cycle which includes; birth, puberty, marriage and death among others. On total life experiences, Amegago (2011) and Burns (2009), state that a manner earlier religious people express their belief in their gods was through dance. Dance was considered an element of compassionate magic; through which people influence the great forces of nature, man, and the supernatural, thereby receiving assistance to secure the survival of the tribe, food and to offer protection.

The most interesting aspect of African dance is that, even observers eventually become part of the performance, as they imitate how to dance at an early stage in life. Dance exposes young people throughout infancy and adolescence to rhythm in many forms and graded complexities (Agordoh, 1994; Opoku, 1987).

2.6 The Concept of *Asafo*

Asafo is an indigenous, quasi-military organization of the Fante-Akan group which lives in the southern part of the Central Region of Ghana (Acquah, 2008). *Asafo* was a warrior faction that defended towns against aggression of enemies, incursions by neighbors as well as human and material resources in moments of trouble or war (Ampomah, 2003). Researchers are of the view that, traditionally, *asafo* had been the

prerogative of men as it is characterized by strength and agility due to its direct connection with unpredictable difficult challenges (Acquah, 2008).

2.7 The Singing of *Asafo* Songs in Class

The singing of *asafo* songs in class generally enhances the development of the; affective, cognitive and psychomotor domains and extensively sharpens the linguistic skills of primary school pupils. The specific reasons for using songs in primary classroom include;

- Music set up a positive and relaxed atmosphere in the classroom (Costello, 2005);

- It has a cultural component as such it can be used to study other subjects (Palmer and Burroughs, 2002);

- Music can be utilized to teach and learn more real texts (Davies, 2000);

- Can be worked on as a complement for course material (Lo and Li, 1998);

- The interest of the pupils in *asafo* songs is improved and can motivate them to actively participate in the teaching and learning processes (Griffe, 1992);

- To focus on common learner errors in a more direct manner (Palmer and Burroughs, 2002);

- Music encourages extensive and intensive listening (Palmer and Burroughs, 2002);

- To stimulate discussion of attitudes, confidence and feelings (Forchu, 2012);

- Music encourages creativity and the use of imagination (Agu, 2015); and

- To create variety and fun to learning (Ibekwe, 2013).

2.8 The Psychology of Teaching and Learning Through Music

Earlier observers including Elliot (1995) argue that listening to music involves "thinking in action" and therefore enhances concentration. Contemporary studies have confirmed this assertion. For example, studies of pupils" achievement confirm that pupil musicians score consistently higher on IQ tests than students untrained in music (Buchanan, 2002; Campbell, 2001; Harvey, 1997). Indeed, Albert Einstein, a fine violinist, firmly believed in the power of music to stimulate intellect and often credited his own musical studies as critical to his mathematical breakthroughs (Lamay, 2009). In an observation study by Brogla-Krupke (2003), where music was used as a teaching strategy, data revealed that when pupils recalled the choreography and song used in teaching a geography lesson, all students scored that particular test question accurately.

Again, research consistently reveals that knowledge and understanding of music strengthens and stimulates many intellectual and creative abilities, in addition to supporting physical and emotional health (Cohen, 2005; Kenney, 2009; Lamay, 2009). Bales (1998) further prove that, after listening to classical music, adults can do certain spatial tasks more quickly, such as putting together a jigsaw puzzle.

Statistically, children spend approximately 10,500 hours listening to music during their school-age years White (2006). This number is only 500 hours less than the hours spent in the total 12-year school career. Hence, music should be used by teachers to transmit knowledge and further extend attention spans during lessons (Kelly & Van Weelden, 2004).

CHAPTER THREE

METHODOLOGY

3.0 Overview

Chapter three presents the methodology the researcher utilized to carry out this study. The aim of this chapter is to describe the research methods and the procedures used to carry out the empirical part of this thesis. This chapter includes different sections covering; research paradigm, research approach, research design, population, sample size and sampling procedures (techniques). Others include data collection instruments, data collection procedure and data analysis procedure as well as ethical considerations.

3.1 Research Paradigm

The study adopted the interpretivist paradigm in which qualitative method of data collection was applied (Creswell & Plan-Clark, 2011). This is because, qualitative research methodology embraces the interpretivist approach which was appropriate for the study. One weakness identified with interpretivist approach is that it is subjective, difficult to replicate and usually involves small sample size which is not representative enough (Creswell, 2012). Therefore, the reason for choosing the interpretivist paradigm was that the study aimed at eliciting views from the respondents qualitatively in order to investigate the possibility of using *Asafo* songs as a source material for teaching Music and Dance in Creative Arts.

3.2 Research Approach

The study adopted qualitative research approach. Qualitative research deals with the exploratory field visits focusing on in-depth understanding of the social world through detail examination of participants" perceptions and how they subjectively make sense of their contextual experiences (Bryman, 2004). The aim of qualitative research is to collect naturally occurring data by entering the life world of the participants (Flick, 2006; Silverman, 2010). In such research, the researcher becomes immersed in the everyday life of the setting chosen for the study, and seeks participants" perspectives and meanings through ongoing interaction (Creswell, 2003; Cohen, Manion & Morison, 2011).

Qualitative research is a holistic approach that involves discovery. Qualitative research is also described as an unfolding model that occurs in a natural setting that enables the researcher to develop a level of detail from high involvement in the actual experiences (Creswell, 2005). One identifier of a qualitative research is the social phenomenon being investigated from the participant"s viewpoint.

Merriam (2007) explains that qualitative research is an effort to understand situations in their uniqueness as part of a particular context and the interactions, beliefs, attitudes, motivations and culture there. This understanding is an end in itself, so that it is not attempting to predict what may happen in future necessarily, but to understand the nature of that setting- what it means for participants to be in that setting, what their lives are like, what is going on for them, what their meanings are, what the world looks like in that particular setting - and in the analysis to be able to communicate that faithfully to others who are interested in that setting.

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That analysis strives for depth of understanding. The study is intended to narrate the possibility of using *asafo* songs as a source material for teaching Music and Dance in Creative Arts at *Asafo,* Kwanyako and Nantifa basic schools in the Agona East Municipal Assembly.

3.3 Research Design

The study employed descriptive research design to collect information for the study. Descriptive studies often attempts to establish certain facts relating to a phenomenon, and seeks to establish preliminary information about an object (Agyedu, Donkor & Obeng, 2013; Obeng, 2013). The choice of descriptive design helped in describing the variables about *asafo* songs and how it can enhance learning outcomes and teaching. The study on the use of *asafo* songs as source material in teaching Music and Dance aspect in creative arts is descriptive and, therefore; needed a meticulous study to provide reliable information

In effect, *asafo* songs in itself is an activity based endeavour and that using the exploratory approach will enable pupils contribute their highest quota during the teaching and learning process. It will also affirm theories such as the constructive through demonstrations. In this case, qualitative method was used to enable in-depth knowledge about the efficiency of using *asafo* songs as a learning material (source) for the teaching and learning of music and dance in creative arts. The method employs data collecting strategies such as unstructured interviews, observation and documentary evidence.

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3.4 Population of the Study

The target population of the study involved all basic school teachers and pupils of Asafo, Kwanyako and Nantifa in the Agona East Municipality of Ghana. The target population for the study was 538 consisting 34 basic school teachers and 504 pupils.

Table 3.1: Population of the study

Category of respondents	No. of respondents
Teacher	34
Pupils	504
Total	**538**

Source: Researcher''s sampling scheme

3.5 Sample Size

A sample size of 12; six (6) pupils and six (6) Basic school teachers from Nantifa, Asafo and Kwanyako were selected for this work. Two teachers and two pupils were selected from each of the three basic schools. For qualitative studies, Creswell (2012) recommends 3-5 respondents while Whitehead and Annells (2007) also suggest a range of eight and fifteen respondents. These recommendations are premised on the claim that in qualitative studies, samples are typically small and based on information needs (Polit & Beck, 2010). Therefore, these have informed the choice of the researcher to select.

Table 3.2: Sample for the study

Category of respondents	No. of respondents
Teacher	6
Pupils	6
Total	**12**

Source: Researcher‟s sampling scheme

3.6 Sampling Procedures

The study adopted purposive sampling technique and snowball sampling technique in selecting the participants

3.6.1 Purposive Sampling Technique

The teachers were selected purposively due to their participation in the study. For purposive sampling to be effective, participants must be identified based on qualifications and characteristics they possess, related to the study.

The main goal of purposive sampling was to focus on particular characteristics of participants of a given population that are of interest, which best enabled me to answer the research questions. The power of purposive sampling is to select information-rich participants (Russell, 2013).

The researcher obtained a representative sampling by using a sound judgment which will resolve in saving time and money. He selected participants that have rich knowledge in Asafo songs in other to achieve his project objectives. Using purposive sampling, the researcher deemed to be effective when pupil can serve as primary data sources due to the nature of the research design and aims and objectives. In view of

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this, the researcher uses personal judgment to choose cases that help answer research questions or achieve research objectives.

3.6.2 Snowball Sampling Technique

The school pupils were selected through snowball technique. Due to truancy and perpetual lateness, those pupils whom the researcher got hold made it easier to reach other pupils for the study to be carried out successfully. The researcher therefore needs to identify a small number of individuals who have the required characteristics to be used as informants to identify others who qualify for inclusion; they in addition will also identify others for inclusion.

In another way, the researcher employed snowball sampling or chain- referral sampling to enable existing subjects to provide referrals to recruit samples required for the research study. The researcher uses this technique for the fact that it is difficult to reach pupils in the selected places of study where at that time, was a pandemic which resulted in closing down of all schools. One pupil was identified by the researcher in the selected areas of the study which in turns provided multiple referrals, until there were enough numbers of participants for the sample.

3.7 Data Collection Instruments

In the pursuit of the objectives, the main tool used for data collection was an interview which guided the conversation between the researcher and the researched. The techniques employed for data collection in this study were observation and interview.

3.7.1 Observation

Observation was associated with the study and considered very important since it was impossible to be performed with the help of software tools (Clay & Smidt, 2014). The choice of the instrument was appropriate for the study because in the view of Zhang (2003), observation is a research technique or method which implies collection of evidence, examination or analysis of the evidence and significant judgments based on the evidence and the subsequent implications. In this study, a non-participant observation was used. It was a process of watching respondents, their activities of investigation without communicating with the respondents for a period of time with the aim of achieving certain required results.

Observation was a key factor in the field survey as researcher closely observed respondents through hearing and sight-seeing to determine the kind of conclusions to draw. Amate (2011), states that an observation in philosophical terms is the process of filtering sensory information through the thought process.

The researcher closely observed the sight-seeing and hearing of *Asafo* songs as performed by the indigenes of the selected areas of study where he collected the words of the *Asafo* songs and later transcribed into music notation. He also noted how *Asafo* songs are performed by closely observing the way it is performed and drawing the necessary conclusion to the objectives and the research questions of *Asafo* songs.

3.7.2 Interview

In the context of this study, interview was employed. The purpose of the semi-structured interview was to enable the researcher to probe the interviewee‟s responses for clarification when the need arose as well as to obtain in-depth information. This method was appropriate because the interviewees were having knowledge of the

research problem. An interview was chosen because of the flexibility it gave the researcher, especially in bid to unearth detailed, relevant and sensitive information. The participants also had the chance to air their views, feelings and experiences, thus leading to the construction of their own worlds based on their perspectives.

Interview guide was developed in line with the study objectives and the research questions thematically. This describes a method of collecting data in which the information regarding specific issue(s) is obtained through conversation with a respondent, however, it could be structured, semi-structured and unstructured (Bryman & Bell, 2011; Robson, 2011; Saunders, Lewis & Thornhill, 2012).

Finally, the researcher interviewed six (6) teachers who were involved in the teaching of the Creative Arts with two (2) selected from each of the towns involved using an interview guide (see Appendix "B") to solicit other additional information necessary for advancing the study. The researcher did not use a uniform time-frame in interviewing the respondents because of the structure of the interview. An average time of 5 minutes was allotted for each interviewee. For ethical reasons, the researcher decided to use pseudonyms such as TRA1 to mean 1st teacher in Asafo town, TRK1 for 1st teacher in Kwanyako town, TRN1 for 1st teacher in Nantifa town and so on to ensure my participants" anonymity.

The major themes that guided the interview process were demographic characteristics of respondents, reasons why *asafo* songs are not used as source material for teaching Music and Dance in Creative Arts, how *asafo* songs can serve as a source material for teaching Music and Dance in Creative Arts, examine the levels of the Ghanaian Educational System that *asafo* songs can be used as source material for teaching Music and Dance aspects in Creative Arts and finally, investigate the relevance use of

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asafo songs as source material for teaching Music and Dance aspects in Creative Arts. Although the exploratory nature of the questions made the participants to divert to other irrelevant issues, the researcher resolved this by rephrasing questions to capture stories and issues orderly and in line with the study objective.

3.8 Data Collection Procedures

An introductory letter was obtained from the Department of Music Education, University of Education, Winneba to seek permission from the heads of schools and accordingly inform selected teachers and students for their cooperation and assistance during the data collection. The data was personally collected by the researcher. In the process, the researcher explained verbally the purpose of the study and the demand of each section of the interview.

Face-to-face interviews were used and this allowed the researcher to listen empathetically to the views of the interviewees and establish rapport. The advantage of individual face-to-face interviews over group interviews is that in group interviews, participants may be influenced by others and may feel the need to conform. In group interviews it is not always possible to observe confidentiality or prevent the adverse effects that group participation may have on certain individuals.

During the interview participants were given ample time to respond to the questions. Each interview lasted between 30 - 40 minutes. The researcher used two month to interview the participants of the study. There was no time table for interviewing the participants each day. The researcher met the participants depending on their schedules. The sessions were audio-taped with a recording device and later transcribed for data analysis. This helped to maintain the original data for analysis.

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Observations and recordings of *Asafo* songs which were collated among the indigenes took about one to two hours where they performed ten non stopped *Asafo* songs. They occasionally stopped during the performance to inform the researcher about some of the words used in the songs. During observation the researcher took a critical look at the quality of the sound used during the performance of *Asafo* songs.

Another observation is the interaction of the respondents during the performance in order to enable the researcher vividly carried this project in the classroom. Cell phone was used to record the performance of *Asafo* songs which was later transcribed into music notations where the words were well spelt and drilled with the pupils. Fante words were translated into English words to make it possible for the researcher to effectively administer the research study in line with the objectives and the research questions.

3.9 Data Analysis

The method identified for data analysis for the study is thematic data analysis. This was convenient for use to extract information based on themes of the study leading to drawing of reasonable conclusions. Burns and Groove (1999) identified three phases of qualitative data analysis as; description, analysis, and interpretation. The data gathered was collated and put into themes for thematic analysis in order to enhance easy interpretation.

Themes were then developed from the relationships for discussion. A checklist was also designed to detail out the information obtained from the observation made within the study area. The researcher sorted out the data gathered in manageable themes in order to differentiate relevant from irrelevant information. Codes were used in a logical way to report, describe and interpret the data in a comprehensive form.

Information from every respondent was recorded separately. The common key terms that emerged during the conversation were identified and discussed. Finally, the data were integrated into the analysis.

The data analysis plan began with the collections of field notes which has do with appearances, reality and sharing of ideas from participants. The researcher then uses *Asafo* songs which are in Fante were translated into English to enable the pupils understand themes and modes of the *Asafo* songs. The *Asafo* songs that were collated on cell phones were also played to the hearing of the pupils during teaching of *Asafo* songs in the classroom. These help pupils effectively acquired well hearing of how it should be performed. The themes were organized by the researcher in a well notated form into musical tunes which were thought and analyzed during classroom instructions. The words of the Asafo songs which were collated were analyzed into well-meaning English words, drilled and song many times during classroom teaching. Demonstrations of *Asafo* songs were noted, written and sung. During the interview guide the data collected were organized to have the true reflections of the research topic.

3.10 Ethical Consideration

Bassey (1999) contended that, in any piece of research in the social sciences, ethical considerations are necessary in conducting and reporting the research in respect of democracy, respect for truth and respect for persons. As a result, in this study, both teachers who were respondents to the questionnaire and attendants who were interviewed were not forced to participate in the study but rather participated voluntarily. Furthermore, the researcher assured participants of anonymity and

confidentiality. That is, the researcher took due cognizance of ethical responsibility in the collection and analysis of data and in the reporting of the information.

However, all the schools that took part were acknowledged and given a summary of the report so that goodwill would be maintained for future research. The researcher discussed with the teachers and authorities of the schools involved in the study that images on the activities within and outside the confines of the study area would be captured and integrated into the work.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND DISCUSSION

4.0 Overview

This chapter presents the analysis of data collected through interview and observation constructed by the researcher. It also discusses the findings on the use of asafo song as a source material for the teaching of music and dance aspect of Creative Arts among three selected towns (Asafo, Kwanyako and Nantifa) in the Central Region of Ghana.

4.1 Transcription of the Interview Guide based on the Research Questions

Keywords: [TRA1 = 1st teacher from Asafo town; TRA2 = 2nd teacher from Asafo town; TRK1 = 1st teacher from Kwanyako town; TRK2 = 2nd teacher from Kwanyako town; TRN1 = 1st teacher from Nantifa town; TRN2 = 2nd teacher from Nantifa town]
n = total frequency or individual frequency.

Table 4.1: Gender distribution of the respondents

Sex	Frequency	Percentage
Male	4	66%
Female	2	34%
Total	**6**	**100%**

Source: Field work (2020)

Data in Table 4.1 show that minority of the respondents 34% (n=6) were females as against 66% (n=6) males who were in the majority. The males out-numbered the females. This supports Creswell"s (2012) assertion that, gender distribution when carrying out research is significant to determine the proportion of the male to female as a result of determining equitable gender distribution devoid of biasness.

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Table 4.2: Age distribution of the respondents

Age	Frequency	Percentage
21 – 30 years	4	66%
31 – 40 years	1	17%
41 – 50 years	1	17%
51 - 60 years	-	0%
Total	**6**	**100%**

Source: Field work (2020)

In relation to age distribution, the data in Table 4.2 reveal that 4 respondents (interviewees) constituting 66% (n=6) were within the age range of 21-30 years. Two (2) respondents with one each representing 17% (n=6) fell within the age range of 31-40 and 41 – 50 respectively. No respondent representing 0% was captured within age 51 - 60 years.

From the observation checklist, the researcher realized that the average age of pupils for the study ranged between 15 and 17 years of age with an average class size ranging between 9 and 20.

Table 4.3: Teaching experience of respondents

No. of years	Frequency	Percentage
1 – 5 years	2	33%
6 – 10 years	1	17%
11 – 15 years	3	50%
16 - 20 years	-	0%
Total	**6**	**100%**

Source: Field work (2020)

Table 4.3 presents the teaching experience of the respondents for the study. The data showed that majority of the respondents fell within the 11 and 15 years representing

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50% (n=3) in relation to teaching experience followed by 2 for 1 – 5 years (33%, n=2) and 6 – 10 years representing 17%. No respondent fell within the range 16 – 20 years for teaching experience.

Akinsolu (2005) advocated that experienced teachers need to be retained in schools if higher productivity is to be obtained because learners achieve more from these teachers. Experienced teachers can identify student"s problems and be able to change methodology to aid effective teaching and learning. 67% of the teachers have between 6-15 years teaching experience. This implies the teachers have skills and experiences for teaching. Raw (2003) asserted that teachers with years of experience in the profession turned out students with higher academic performance

Table 4.4: Professional/educational qualification of respondents

Level (s)	Frequency	Percentage
Diploma	1	17%
Bachelor Degree	4	66%
Other	1	17%
Total	**6**	**100%**

Source: Field work (2020)

From Table 4.4 which presents the professional/educational qualifications of respondents for the study. It showed that majority of the respondents were holding Bachelor Degree with 66% (n=4). 1 (one) was holding Diploma certificate (17%) while another respondent held other certificate (professional).

Many research findings have established that teacher"s teaching qualification is positively correlated with learning outcome. Abe and Adu (2013) found out that teachers" qualification contributed to the improvement of students" scores in their

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academic performance. The qualifications of the teachers are very commendable and could be a potential for good performance.

4.2 Research Question 1

Why are *asafo* songs not used as source material for teaching Music and Dance in Creative Arts?

A question was posed by the researcher as to why *asafo* songs are not used as a source material for teaching Music and Dance in Creative Arts.

The interviews manifested that *asafo* songs are not usually used as a source material for teaching music and dance in Creative Art because it involves much energy to sing the song. The lyrics of the song are pronounced very fast and sometimes both students and teachers find it very difficult to pronounce those fast words as well as being sung by certain tribes. Others contended that *asafo* songs are not in the syllabus and so it does not encourage teachers to learn the songs and teach the children. The comments also specifically indicated that *asafo* songs cannot easily be composed. It is also a war-like song which may create fear and panic to children who are learning it in the classroom. The responses also revealed that *asafo* songs are not used for teaching music and dance in Creative Arts because not all the teachers and students are fluent in the dialect in which the song is being sung.

The following were the remarks by the interviewees:

> *Asafo songs are not used as source material for teaching and learning because the teachers involved do not know how to sing these songs sometimes. The teachers who would use the asafo songs as source material for teaching music and dance sometimes have no idea about the songs and how they are even taught.* **TRN2:**

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*Asafo songs are not used as source material for teaching music and dance in Creative Arts because the students sometimes do not come from the particular town of which they are schooling. This makes it difficult for them to learn the lyrics of the songs and even find it very difficult in understanding.**TRN1:***

*Asafo songs are not used in teaching music and dance because it is not included in the syllables. In this case, teachers do not find it interesting in teaching asafo songs when music and dance is involved. The teachers teaching something which does not form part of the syllables makes them think that it is a waste of time.**TRK1:***

*Asafo songs are not used in Creative Arts because the songs are difficult to learn due to the speed at which they are performed. Due to the speed, the lyrics or words in the music are not clearly uttered to the hearing of the listeners.**TRK2:***

*Also, the songs belong to a specific tribe and due to this; students who belong to other tribes speak different languages and find it difficult to learn such songs since the words in the songs are not familiar to them.**TRN1:***

*Another reason for asafo songs not being used for teaching music and dance in Creative Arts is because, some of the teachers going to teach the songs might not know how to correctly sing the song or pronounce the words in the song.**TRN2:***

*Asafo songs are not used as source material for teaching music and dance in Creative Arts because, they cannot be found in the teaching syllabus. Thus, the songs have not been added to the teaching materials which are used in schools for teaching and learning processes.**TRA1:***

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Drawing from elements of narrative analysis of the views expressed by the participants, it is clear that *asafo* songs are not used for teaching music and dance because it is not in the syllabus. *Asafo* songs cannot be a source of material for teaching music and dance in Creative Arts because it is a war song, hence it can cause the students to panic. According to the participants teachers sometimes struggle to learn the song themselves.

Again, the researcher asked if *asafo* songs are used for teaching Music and Dance in Creative Arts. The following were the responses from the interviewees:

TRN1: "Hmmm! I do not use it because I do not have enough repertoires of songs to teach. I can only sing one song because my knowledge level about *asafo* songs is very minimal".

TRN2: "No! Although, I have knowledge about *asafo* songs, I do not know how to sing the songs at all".

TRA1: "I don"t know how to sing most of the songs and due to that, I do not use it as a source material for teaching Music and Dance n Creative Arts".

Most of the remarks given by the interviewees indicated that they do not use *asafo* songs as a source material for teaching. However, one of them gave this remark:

TRA2: "I normally use *asafo* songs as a source material for teaching Music and Dance in class because I have an in-depth knowledge about *asafo* songs with an average rate of 50%".

How would you use *asafo* songs as a source material for teaching Music and Dance in Creative Arts? The researcher asked this question and these were the responses as follows:

TRK2: "Well! I will use them as musical examples when teaching a lesson especially on theory and appreciation".

TRK1: "Hmmm! I am not too sure but maybe I will use it during performance class".

TRN1: "I will use it as a point of reference and examples during lesson delivery so that the lesson won''t be abstract".

TRA2: "It will be part of my repertoire for selection of local songs to teach the pupils. It will also be used as a reference song when teaching".

TRN2: "I will use it for performance class, music appreciation and as a source of reference for teaching in class".

TRN2: "Oh yes! Because it is very easy to sing and it will help students to learn more about African Traditional Music".

One of the interviewees came out with a different remark from all other remarks collated by the researcher as follows:

TRK2: "Absolutely No! My reason is that not all the pupils are from towns where *asafo* is performed and also, they are not known and exposed to like other Ghanaian musical genres".

4.2.1 Transcription of observation based on research question 1

From the researcher''s observation, almost all the music teachers introduced the lessons related to the prior knowledge and life experiences of the class. It was further

observed that 47% used previous knowledge as a device for motivation; 27% used intellectual curiosity as a device for motivation; 20% used narrative audio-visual materials whiles 6% used experimentation as a device for motivation.

4.3 Research Question 2

How can *asafo* songs serve as source material for teaching Music and Dance in Creative Arts?

The second research question had the primary intents of identifying how *asafo* songs can serve as source material for teaching Music and Dance in Creative Arts. Data gathered from the respondents for the study are presented in Table 4.4

Table 4.5: Asafo songs as source material for teaching Music and Dance in Creative Arts

Question (s)	SA (%)	A (%)	D (%)	SD (%)	Total (%)
Should *asafo* songs be taught in schools just as patriotic songs?	4 (66%)	0 (0%)	1 (17%)	1 (17%)	**6 (100%)**
Should *asafo* songs be incorporated into the curriculum and teaching syllabus?	3 (50%)	3 (50%)	0 (0%)	0 (0%)	**6 (100%)**
Should some topics in Music and Dance aspect of the Creative Arts be linked to relevant *asafo* songs when teaching?	1 (17%)	5 (83%)	0 (0%)	0 (0%)	**6 (100%)**
Should there be a collection and documentation of *asafo* songs to serve as references for teachers?	6 (100%)	0 (0%)	0 (0%)	0 (0%)	**6 (100%)**

Source: Field work (2020)

Majority of the respondents (n=4, 66%) agreed that *asafo* songs should be taught in schools just as patriotic songs. Only 2 (34%) disagreed to the assertion. Again, 100% of the respondents agreed with no reservation that *asafo* songs should be incorporated

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into the curriculum and teaching syllabus. Some topics too in Music and Dance aspect of the Creative Arts should be linked to relevant *asafo* songs when teaching and this had 100% agreement. The respondents (n=6, 100%) agreed to the assertion that there should be a collection and documentation of *asafo* songs to serve as references for teachers.

The data gathered during the interview session were as follows;

The data gathered during the interview session were as follows;

> *Eii……..asafo songs can serve as source material for teaching music and dance in Creative Arts when they are being included in the syllables for te and learning. This will motivate the teachers to teach asafo songs with the intention that it would be of great help to student since it is included in the syllables.***TRA1:**
>
> *Asafo songs can serve as source material for teaching when teachers are able to learn the Asafo songs with all seriousness to be able to impart the knowledge unto the students. Teachers should be able to understand the lyrics of the Asafo songs to be able to use it a source material for teaching music and dance in Creative Arts.***TRN2:**
>
> *Asafo songs can serve as source material for teaching if the students are englightened on the importance of asafo songs and the benefits an individual would acquire if he is able to sing and understand the songs. Students should also be given the opportunity to understand the lyrics of the songs to be able to have interest in learning them.***TRA2:**
>
> *Asafo song can serve as source material for teaching music and dance in Creative Arts because it can be added to the teaching syllabus and taught in class to inculcate courage into the student.***TRN2:**

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*It can serve as source material for teaching music and dance because when taught, the learners will gain more knowledge, courage and boldness to live in the society in which they find themselves.**TRA1:***

*One way asafo song can serve as source material for teaching music and dance in Creative Arts is that, it should be added to the syllabus so that teachers can legally teach them.**TRK1:***

*Teachers must be trained well and taught how to pronounce the words in the songs well before they teach the students.**TRN1:***

*It must be part of creativity so that it will be attached to a subject to be taught. It boosts the morale of the students when they learn it. It will help sharpen the brain of the students since the diction of the song are difficult to learn.**TRK2:***

*The teacher going to teach the children should be picked in that town because that person knows how to speak the mother tongue of the town which will be easier for the tutor to teach and also pronounce the words well for the children to be able to understand well and explain the proverbs in the songs.**TRN2:***

*The asafo song should also be part of the government syllabus so that the teachers will have deeper understanding to the subject since it has been taught many years and also the children will be prepared and learn ahead. This will make teaching and learning interesting and faster.**TRA2:***

What these comments mean is that the teaching of *asafo* song should be added to the syllabus because the song talks about braveness which will help children to be brave and courageous when taking some decision in life. Some pupils in the class might not be brave to take certain decisions but this song will push their moral to be brave and courageous in life. Also the responses suggest that teachers must be trained well and

taught how to pronounce the words in the songs well before they teach the students. Furthermore, there are a lot of proverbs in the song which will help the children to be able to think outside the classroom. The song also talks about some traditions and norms in the society this will help them know more about their culture.

Asafo songs can be used for teaching music and dance in Creative Art because it is a source of creativity. Students will know how to create rhythms and patterns since it has varieties of sequence and responses. Lastly, *asafo* songs can be used as a source material for teaching music and dance in Creative Art because it sharpens the brain of the learner. Since it is a song of a certain tribe, it will help the student to know certain customs and cultures of different tribes.

4.3.1 Transcription of observation based on research question 2

From the researcher''s observation, about 66% of the teachers utilized a variety of teaching methods whiles 34% did not. Notable of these teaching methods included group discussions, demonstrations, role play, and lecture. Moreover, the researcher observed that about 60% of the teachers were not gender sensitive whiles 40% were.

4.4 Research Question 3

Which levels of the Ghanaian Educational System would you suggest the use of *asafo* songs as source material for teaching Music and Dance in Creative Arts?

The researcher further asked them that "at which levels of the Educational System in Ghana would they suggest the use of *asafo* songs as a source material for teaching Music and Dance aspects in Creative Arts? The following were the remarks from the interviewees:

> *I suggest that the use of asafo songs as source material for teaching*
> *music and dance in Creative Arts should be at the Primary level of the*

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*Ghanaian Educational System. This is because at this stage, students are at a tender age and it would be easy for them to get the lyrics of the songs and also the teachers would spend less time in teaching them. Students at the primary level (class 1 – 6) would also take the learning of asafo songs as advantage to release stress and also serve as a leisure period for them.***TRN1:**

*I will suggest that it should be taught in the secondary level of education. This is stated in a sense that, at that level, the students would be matured enough to catch the words in the songs well. Also, when it is taught in the secondary level, they will be able to perform the energetic aspect of the song since the song come about with some actions.***TRN2:**

*I suggest that asafo songs should be used for teaching music and dance at the university. This is because at the university, the students mind are grown and fast so they can easily learn these asafo songs. At the university, there are different people from different tribes and when they instill this, it will help them learn songs from different tribes and will sharpen their brains.***TRA1:**

*I suggest the asafo Songs should be taught in the secondary sector that is from JHS 1-3, at this level the students are a bit matured and they have deeper understanding since they are a bit grown up they know the norms and values of the society and also they know how to pronounce the words very well. Also they have the energy to sing the song very well. This is why the asafo songs should be taught in the secondary sector.***TRA2:**

Some pupils also gave their responses:

PA1: "As for me, I will suggest from primary to Senior High School (SHS)".

PK2: "From the primary through to the Senior High School level that I will suggest".

PK1: "Hmmmm! Only at the Basic school level"

PN1: "My suggestion will go for primary and the Junior High School level".

PA2: "I believe, in my view, the teaching of Music and Dance will be at all levels which are from the Basic through to the Senior High School (SHS)".

4.4.1 Transcription of observation based on research question 3

From the researcher"s observation, about 99% of the teachers used familiar vocabulary in the song during lesson delivery. Besides, 87% of the teachers used appropriate gestures during the Music and Dance lesson period whiles 13% of the teachers did not. The researcher also observed that almost about 90% of the teachers used appropriate language of the song for the age group of pupils in class. It is this basis that the Music and Dance as an aspect of Creative Arts be incorporated and taught at all levels of the Ghanaian Educational System with *asafo* songs as source material. This is in agreement with Acquah (2008) which asserts that Music and Dance as an aspect of Creative Arts ought to be taught as a compulsory subject. Also, singing of *asafo* songs in class must be encouraged because it generally enhances the development of the affective, cognitive and psychomotor domains and extensively sharpens the linguistic skills of school pupils.

4.5 Research Question 4

What are the relevant uses of *asafo* songs as source material for teaching Music and Dance in Creative Arts?

Data on the number of respondents sampled for the study are presented in Table 4.6.

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Table 4.6: The relevant uses of *asafo* songs as source material for teaching Music and Dance in Creative Arts

Items (s)	SA (%)	A (%)	D (%)	SD (%)	Total (%)
Asafo songs are enriched with moral lessons	4 (66%)	0 (0%)	1 (17%)	1 (17%)	**6 (100%)**
Using *asafo* songs as source material helps to preserve our cultural heritage and identity	3 (50%)	3 (50%)	0 (0%)	0 (0%)	**6 (100%)**
Asafo songs help bring about diversity in cultural identity	1 (17%)	5 (83%)	0 (0%)	0 (0%)	**6 (100%)**
Asafo songs serve as a source of motivation for learners	6 (100%)	0 (0%)	0 (0%)	0 (0%)	**6 (100%)**

Source: Field work (2020)

Table 4.6 presents the relevant uses of *asafo* songs as a source material for teaching Music and Dance in Creative Arts. From the Table, the data showed that *asafo* songs are enriched with moral lessons (n=4, 66%) whiles 2 respondents representing 34% disagreed to the assertion. All the 6 representing 100% agreed that using *asafo* songs as source material help to preserve cultural heritage and identity. The data further showed that *asafo* songs help bring about diversity in cultural identity and also serve as source of motivation for learners and these were endorsed by all the 6 (100%) respondents.

Data gathered during the interview session were as follows:

1. Some of the statements in the songs can impact lives positively. This is because some of the works in the songs have some moral values which can direct children or learners as to how to live their lives.**TRK1:**

2. *Asafo* songs as source material for teaching music and dance in Creative Arts helps students to learn different languages and customs which they are not conversant with. It comes along with dances and people from different ethnic

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groups get the opportunity to learn from other ethnic groups. For example, an Ewe can learn how to dance *Kete* which is among the Akan.**TRK2:**

3. The *asafo* song teaches braveness so it is very good to be used as a source of teaching. This helps the children to be courageous and brave.**TRN1:**

4. Also it serve as a means of teaching the children how to speak fluently and fast also teaches the children to learn how to speak the language very well. Proverbs can also be heard in the song which helps the children to think fast and also opens the minds of the children. *Asafo* songs help students to learn various customs, traditions and historical backgrounds about their hometowns and country at large.**TRN2:**

5. *Asafo* songs as source material for teaching music and dance in Creative Arts helps students to have wider and broader minds about the society they find themselves. *Asafo* songs inculcate courage and boldness into those who learn it. It also instills the love for culture and cultural practices in the learners.**TRA1:**

6. *Asafo* songs as source material for teaching music and dance in Creative Arts helps students to release stress during lessons. *Asafo* songs help students to grasp more ideas about the theory aspect taught in class.**TRA2:**

The pupils also shared some insights:

P1: It will help to maintain the culture of the tribes in the school.

P2: Since it involves singing and dancing, students will be able to release stress since it involves active programs.

P3: It will help enlighten the brain of the students as they learn different songs from different tribes.

P4: It will help encourage and boost the morale of the students.

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P5: It involves creativity so they will know how to act and create something.

P6: It can help students to learn how to sing well and dance well.

4.5.1 Transcription of observation based on research question 4

TRN1: "Hmmmm! I believe *asafo* songs are easy to remember and relate to. The lyrics are very informative and educative and I think it will be very important for both teachers and pupils to be exposed to it.

TRA2: As for me, I know that *asafo* songs serve as energizers prior to lesson delivery. This is because, most of them I about war. The chants in *Asafo* songs can also energize the pupils before and during instructional periods.

4.6 Discussion of Findings

4.6.1 Why asafo songs are not used as source material for teaching Music and Dance in Creative Arts

In addressing the above theme, a research question was posed as follows: Why are *asafo* songs not used as source material for teaching Music and Dance in Creative Arts? Data from the interview guide for 6 teachers and 30 pupils as observed group of people with the use of observation checklist were used to respond to this research question.

The results that emerged from the interview guide and observation checklist were as follows:

In the first place, six(6) of the teachers were of the view that *asafo* songs are good source of material for teaching Music and Dance aspect of Creative Arts. However, most of them indicated that they had little or no knowledge about *asafo* songs which has become a very difficult issue during lesson delivery.

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The views from the teachers corroborate the opinion of the researcher that using *asafo* songs can be a source material for teaching Music and Dance aspect and must be encouraged as such to be used in class lessons.

It is indeed obvious from the viewpoint of the teachers that they wished to use *asafo* songs as source material for teaching Music and Dance aspect of Creative Arts but due to factors such as low knowledge level of the *asafo* songs and insufficient repertoire of songs to teach have been the root cause.

4.6.2 Asafo songs as source material for teaching Music and Dance in Creative Arts

In addressing this theme, a research question was formulated as follows: How can *asafo* songs serve as a source material for teaching Music and Dance in Creative Arts? Data from the interview guide for 6 teachers and 300 pupils as observed group of people with the use of observation checklist were used to respond to this research question. The results that emerged from the interview guide and observation checklist indicated that *asafo* songs should be taught in schools just as patriotic songs. Besides, they should be incorporated into the curriculum and teaching syllabus where some topics in Music and Dance aspect of Creative Arts are linked to relevant *asafo* songs when teaching. Majority of the teachers interviewed proclaimed that there ought to be collection and documentation of *asafo* songs to serve as reference for teachers. These assertions were in support with Acquah (2008) and Agyeman-Boafo (2010) that Music and Dance as an aspect of Creative Arts be incorporated into all level of the Ghanaian Educational System. This is also in similar agreement with Tamakloe, Atta and Amedahe (1996) that activity method is one of the effective methods of teaching Creative Arts concepts because it helps pupils to be engaged in activities during

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lessons. Asafo – Adjei also maintained that using activity method in teaching pupils is very appealing to many pupils" senses because such child is placed at the centre of the teaching and learning process.

4.6.3 Levels of the Ghanaian educational system that asafo songs can be used as source material for teaching Music and Dance aspects in Creative Arts

In addressing this theme, a research question was posed. Which levels of the Ghanaian Educational System could *asafo* songs be used as source material for teaching Music and Dance aspects of Creative Arts? Findings from the interviews and observations were used to respond to this research question. Six teachers were interviewed while 300 pupils were observed in order to elicit adequate data for the study. The results from the aforementioned instruments were as follows:

Majority of the teachers were of the view that *asafo* songs as source material for teaching Music and Dance aspect of Creative Arts must begin from the basic through to the Senior High School level. Others were also of the view that it should be only at the basic level of the Ghanaian Educational System. This is in agreement with Acquah (2008) which asserts that Music and Dance as an aspect of Creative Arts ought to be taught as a compulsory subject at all levels of the educational system in Ghana. Also, singing of *asafo* songs in class must be encouraged because it generally enhances the development of the affective, cognitive and psychomotor domains and extensively sharpens the linguistic skills of school pupils.

4.2.4 Relevant uses of asafo songs as source material for teaching Music and Dance aspect in Creative Arts

This research question was formulated to address the above theme: What are the relevant uses of *asafo* songs as source material for teaching Music and Dance aspect

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of Creative Arts? Findings from the interviews and observations that emerged were as follows:

First, the study revealed that *asafo* songs are enriched with moral values; helps to preserve the cultural heritage and identity and also bring about diversity in cultural identity. It also revealed that *asafo* songs serve as a source of motivation and therefore boost the morale of learners during Music and Dance class sessions.

It is therefore obvious from the viewpoint of the comment raised by the teacher that *asafo* songs serve as a source of energizer for the pupils during lesson delivery. Apart from the above, *asafo* songs help the pupils to build their mental focus, develops self – exploratory and self-expressiveness among the pupils and above all, there is reduction of stress, personal satisfaction and enjoyment on the part of the pupils. These were noticed during visual assessment (observation process) by the researcher.

The singing of *asafo* songs in class generally enhances the development of the; affective, cognitive and psychomotor domains and extensively sharpens the linguistic skills of primary school pupils (Kubik, 2002). Indeed, why *asafo* songs are not used as a source material and the apparent irrelevance of *asafo* songs in Ghanaian schools could be directly connected to the deliberate adverse influence of colonial influence. *Asafo* was a warrior faction that defended towns against aggression of enemies, incursions by neighbors as well as human and material resources in moments of trouble or war (Ampomah, 2003). The specific reasons for using songs in primary classroom include; the interest of the pupils in *asafo* songs is improved and can motivate them to actively participate in the teaching and learning processes (Griffe, 1992), to focus on common learner errors in a more direct manner (Palmer and Burroughs, 2002). Music encourages extensive and intensive listening (Palmer and Burroughs, 2002), to stimulate discussion of attitudes, confidence and feelings

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(Forchu, 2012). Music encourages creativity and the use of imagination (Agu, 2015); and to create variety and fun to learning (Ibekwe, 2013).

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0 Overview

This chapter presents the summary and the major findings of the study. The chapter also included conclusion, recommendations of the study and areas for further study. The study examined the use of *asafo* songs as a source material for teaching Music and Dance aspect of Creative Arts in the Agona East Municipality in the Central Region of Ghana.

5.1 Summary

The study was conducted to investigate the use of *asafo* songs as a source material for teaching Music and Dance aspect of Creative Arts in the Agona East District in the Central Region of Ghana. The study was set out to examine why *asafo* songs are not used as source material for teaching Music and Dance in Creative Arts; how *asafo* songs can serve as a source material for teaching Music and Dance in Creative Arts; determine the levels of the Ghanaian Educational System that *asafo* songs can be used as source material for teaching Music and Dance aspects in Creative Arts and examine the relevance use of *asafo* songs as source material for teaching Music and Dance aspects in Creative Arts.

The study adopted qualitative approach in order to achieve the study‟s objectives. Twelve (12) respondents consisting of 6 teachers and 6 pupils were sampled for the study. Interview guide and observation checklist were used in collecting data for the study. The descriptive analysis procedures were employed in analyzing the data

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collected. Based on the analysis of the data, the following findings were found from the study:

Firstly, majority of the teachers were of the view that *asafo* songs are good source of material for teaching Music and Dance aspect of Creative Arts, although, most of them indicated that they had little or no knowledge about *asafo* songs which has become a very difficult issue during lesson delivery. Secondly, majority of the teachers indicated that, it would be their chief desire for *asafo* song be taught in schools just as patriotic songs and this must be incorporated into the schools" curriculum and teaching syllabi. Thirdly, majority of the teachers were of the view that *asafo* songs as source material for teaching Music and Dance aspect of Creative Arts must begin from the basic through to the Senior High School level. As such, some of the relevant uses of *asafo* songs were that they are enriched with moral values; helps to preserve the cultural heritage and identity and also bring about diversity in cultural identity. They also serve as a source of motivation and therefore boost the morale of learners during Music and Dance class sessions.

In relation to the objectives and the research questions which states that why *Asafo* songs not used as source materials for teaching Music and Dance in Creative Arts? It was analyzed based on the data collected which findings were *Asafo* songs do not have enough repertoires of songs to teach hence knowledge level of *Asafo* songs is very minimal. The researcher collected some views (responses) from the pupils: "No! Although, I have knowledge about *Asafo* songs, I do not know how to sing the songs at all".

Secondly, the researcher collected another finding from the objectives and research questions, that, how can Asafo songs serve as source material for teaching Music and

Dance in Creative Arts? *Asafo* songs should be taught in schools just like patriotic songs and serve as reference for teachers. In responds to this assertion or finding, teachers must be trained well and taught how to pronounce the words in the songs before they teach the pupils.

Another major finding that the researcher collected from the objective and the research question state that which level of the Ghanaian educational system would you suggest the use of Asafo songs as source material for teaching Music and Dance? It has been analyzed that Asafo songs should be at the primary level (class 1- 6), to released stress and serve as educative leisure for them. Some responses from the participant differ, "as for me, I will suggest from the primary to senior high school (SHS)".

Lastly, the objective and the research question, which is based on the analysis of the data, what are the relevant uses of *Asafo* songs as source materials for teaching Music and Dance in Creative Arts? The researcher finds out that *Asafo* songs help preserve culture heritage and identity. Based on the analysis of data collected for the study, some responses found that since it involves singing and dancing, pupils will be able to released stress in an active program.

5.2 Conclusions

Based on the findings of the study, the following conclusions are drawn.

It has emerged from that study that *asafo* songs are not used as source material for teaching Music and Dance aspect of Creative Arts. This is due to lack of knowledge on the part of teachers concerning the singing of *Asafo* songs. It further leads to teachers" difficulties to teach *Asafo* songs due to limited or lack of enough repertoires.

The findings give credence to the fact that the study of *asafo* songs for Music and Dance as an aspect of Creative Arts play an important role in the society but the Ghanaian Educational System has not thrown more light on such role it plays in societies as revealed by the study

The study has also established the fact that, little or no attention is paid to Music and Dance subject at the Basic school level since teachers see no reason why there is the need and relevance on the use of *Asafo* songs as source materials for teaching Music and Dance aspect of Creative Arts. These have compelled the teachers to adopt the abstract approach in teaching the pupils making most of them not interested in that subject.

Finally the study concludes that, if *asafo* songs stand to enrich moral values; help to preserve the cultural heritage and identity and also bring about diversity in cultural identity then *Asafo* songs serve as a source of motivation and therefore boost the morale of learners during Music and Dance class sessions.

In most cases, *Asafo* songs should serve as a record in the basic school curriculum. Lastly, *Asafo* songs serve as a source of energizer for the pupils to build their mental focus.

5.3 Recommendations

Following the conclusions of the study, the under listed recommendations have been proposed for practice:

1. There is the need for headteachers of basic schools in collaboration with District Directorate to create awareness and sensitize teachers especially Creative Arts teachers about the need and relevance of *asafo* songs in teaching

Music and Dance. Arrangements could be made in seldom times to invite personalities from *asafo* companies within the community to enlighten them about the songs and teach them how to sing in order to use them during lessons. This would help the teachers to improve their knowledge levels and have repertoire of songs to use as source material for teaching Music and Dance aspect of Creative Arts.

2. Head of basic schools must encourage teachers to allow the pupils to sing *asafo* songs during morning gathering (assembly) as well as during closing times for them to be abreast with them. There must also be proper collection and documentation of *asafo* songs to serve as a reference source of material for teachers during lesson delivery.

3. Heads of schools in consultation with the Agona East Educational Directorate map out objective strategies and to petition the Ministry of Education in reviewing the Basic School and the Second Cycle Institution Curriculum by incorporating *Asafo* songs into certain aspects/areas in Music and Dance. This will only be feasible when teachers in the primary school level should be trained on how impact *Asafo* songs to pupils. Teachers should have adequate teaching and learning materials to enable those organized activities in teaching *Asafo* songs.

4. There is the need for awareness to be created that *Asafo* songs are enriched with moral lessons and must be encouraged to be sung in schools just as patriotic songs have been. It must also be made known that *Asafo* songs help bring about diversity in cultural identity and preserves the heritage of folks in communities. In school, pupils must be made known that *Asafo* songs can

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serve as a source of motivation and can also boost their morale in class instead of creating boredom.

5. Headteachers and district directorates need to create repertoires for teaching of the *Asafo* songs in basic schools. The Ghana education service should create awareness in stake holders in the relevance of Asafo songs in the well-being of pupils.

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ODUA KUNTUNKANTAN

Fante	**English**
Wasa ee odoma wasa ee ago 2x **(Cantor)**	wasa, oduma wasa knocking
Amɛ **(Chorus)**	come in
odua kuntunkantan bɔ wo mu adze **(Cantor)**	big tree, bow
yɛ pan wo mban a na wo bo efu	you get angry when we break your branches
ye tu w"ɑse a wo bɛ yɛ dɛn?	What will you do if we uproot you?
odua kuntunkantan aah bc wo mu adze ee **(Chorus)**	big tree bow
yɛ pan wo mban aa na wo bo efu aah	you get angry when we break your branches
ye tu w"ɑse aah wo bɛ yɛ dɛn?	What will you do if we uproot you?
odua kuntunkantan aah bcwo mu adze ee	big tree bow.

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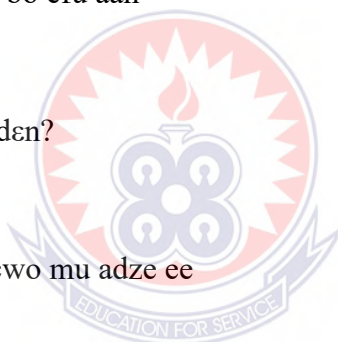
AMBRA OH YAE

Fante	**English**
Ambra oh ya ee **(cantor)**	Ambra oh ya ee
Yee ya ee **(chorus)**	Yee ya ee
yɛn ara asomfo aa 2x **(Chorus)**	we are the servants
Sɛ yɛ bɛ yɛ oh	whether we will do
sɛ yɛn yɛ oh	or we will not
Ye so sar mu oh	we have held unto grass.

WASA WOEWU

Fante	English
Wasa woewu oh **(Cantor)**	wasa is dead oh
Oh aye **(Chorus)**	oh ayee
Y"ayɛ agum ansa **(Cantor)**	we are the undefeatable
Ejum ah ɛnsa **(Chorus)**	we can never be defeated
Efie ebusofo efi ɔdomankoma 2x	enemies from the family are from old
Ade a onipa ennsuro ne efie ebusofo ara	what man is not afraid of the enemies
Amanko diako asɛm	nations are after war

akokɔ ba

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AKOKƆ KORƆ

Fante	English
Akokɔ ee korɔ **(Cantor)**	chicken cheep
Yee korɔ **(Chorus)**	yee cheep
Korɔ korɔ gyan nye wo 2x	you are just a chicken
Akokɔ ba nye wo	you are just young

CHANT

Fante	English
Asafo ɔko eyi wɔn **(Cantor)**	Asafo, they have been defeated
Yeyi wɔn **(Chorus**	we have defeated them
Yeyi wɔn nfrɛ sika **(Cantor)**	let wealth come after this defeat
Sika mbra **(chorus)**	let wealth come
Ana asɛm bi aba? **(Cantor)**	Is there any problem?
Aho! **(Chorus)**	No!
Abasa sɛh? **(Cantor)**	What of Abasa?
Yɛte wn so **(Chorus)**	we are sitting on them

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APPENDIX B

Observation Checklist

1. Name of school ---

2. Number of pupils in class ---

3. Average age of pupils --

4. Was the introduction of the lesson related to the prior knowledge and life experiences of

    the class?   YES   [ ]   NO   [ ]

5. Which appropriate device did the teacher use for motivation?
    Using previous knowledge [ ]   Narrative Audio visual materials [ ]

    Experimentation [ ]   Arousing intellectual curiosity   [ ]

6. Does the teacher use familiar vocabulary in the song?

    YES   [ ] NO [ ]

7. Does the teacher use appropriate gestures during the period?

    YES [ ]   NO [ ]

8. Is the language of the song appropriate for the age group?

    YES [ ]   NO [ ]

9. Did the teacher utilize a variety of teaching methods?

    YES   [ ]   NO [ ]

10. If yes, list them ---

    ----

11. Was the teacher gender sensitive?

    YES [ ]   NO [ ]

12. The researcher specifically noted through visual assessment the following attributes

    about the class grading from A-D.

    A. Strongly Agree [ ]   B. Agree [ ] C. Strongly Disagree [ ] D. Disagree [ ]

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1. Self-exploration --

2. Self-expression --

3. Building of mental focus --------------------------------

4. Physical dexterity (development of the psychomotor domain) --------------------------

5. Reduction of stress ---------------------------------------

6. Personal satisfaction and enjoyment (development of the affective domain) ---------

APPENDIX C

Interview Guide

PREAMBLE

This questionnaire designed for the interview session is based on a technique that focuses on an interviewee‟s; past experiences, behaviors, cultural fit, knowledge, skills and abilities.

Indeed, the questions are; direct, indirect, follow-up, probing, opened and closed whilst they have been arranged in an appropriate sequence to enable respondents have a better grasp of them and provide accurate responses. In some instances, respondents are to tick in a range from 1 – 5, where applicable.

SECTION A

PERSONAL DETAILS

1. How old are you?

2. 21- 30 years [ ] 31 - 40 years [ ]   41 – 50 years [ ]   51 – 60 years [ ]

3. Sex: Male [ ]   Female [ ]

4. How many years‟ teaching experience do you have? …………………

5. What is your highest professional/academic qualification? …………

SECTION B

This section intends to obtain information on whether a*safo* songs are really used as a source material for teaching and learning Music and Dance in Creative Art

6. Should *asafo* songs be used as a source material for teaching Music and Dance in Creative Arts?

YES [ ]   NO [ ]

7.If yes, why?

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8.If no, why?

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9.Do you use *asafo* songs as a source material for teaching and learning Music and Dance in Creative Arts?   YES [ ]   NO [ ]

If yes, to what extent would you rate the level of usage in your teaching?

10%-20 [ ]   21%-30% [ ]   31%-40% [ ]   41%-50% [ ]   51%-60% [ ]

61%-70% [ ]   71%-80% [ ]   81%-90% [ ]   Above 90% [ ]

10. If no, why?

…………..

....

....

11. Do you have in depth knowledge about *asafo* songs?

A. Yes [ ]   B. No. [ ]

12. If yes, to what extent would you rate your level of knowledge?

10%-20% [ ]   21%-30% [ ]   31%-40% [ ]   41%-50% [ ]   51%-60% [ ]

61%-70% [ ]   71%-80% [ ]   81%-90% [ ]   Above 90% [ ]

13.   If no, why?

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14. How would you use *asafo* songs as a source material for teaching Music and Dance in Creative Arts?

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15. Which levels of the Ghanaian Educational System would you suggest the use of *asafo* songs as a source material for teaching Music and Dance aspects in Creative Arts?

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SECTION C

This section seeks to obtain information on how *asafo* songs can serve as a source material for teaching and learning Music and Dance in Creative Arts.

16. Should a*safo* songs be taught in schools just as patriotic songs?

A. Strongly Agree [ ]   B. Agree [ ] C. Strongly Disagree [ ]   D. Disagree [ ]

17. Should *asafo* songs be incorporated into the curriculum and teaching syllabus?

A. Strongly Agree [ ] B. Agree [ ] C. Strongly Disagree [ ] D. Disagree [ ]

18. Should some topics in Music and Dance aspect of the Creative Arts be linked to relevant *asafo* songs when teaching?

A. Strongly Agree [ ]   B. Agree [ ]   C. Strongly Disagree [ ]   D. Disagree [ ]

19. Should there be a collection and documentation of *asafo* songs to serve as references for teachers?

A. Strongly Agree [ ]   B. Agree [ ]   C. Strongly Disagree [ ] D. Disagree [ ]

SECTION D

This section seeks to obtain further information on the relevance of *asafo* songs as a source material for teaching and learning Music and Dance in Creative Arts.

20. *Asafo* songs are rich in moral lessons

A. Strongly Agree [ ] B. Agree [ ] C. Strongly Disagree   [ ] D. Disagree [ ]

21. Using *asafo* songs as source material helps to preserve our cultural identity.

A. Strongly Agree [ ] B. Agree [ ] C. Strongly Disagree   [ ] D. Disagree [ ]

22. *Asafo* songs bring about diversity in cultural identity.

A. Strongly Agree [ ] B. Agree [ ] C. Strongly Disagree   [ ] D. Disagree [ ]

23. *Asafo* songs serve as a source of motivation for learners.

A. Strongly Agree [ ]   B. Agree [ ]   C. Strongly Disagree [ ]   D. Disagree [ ]

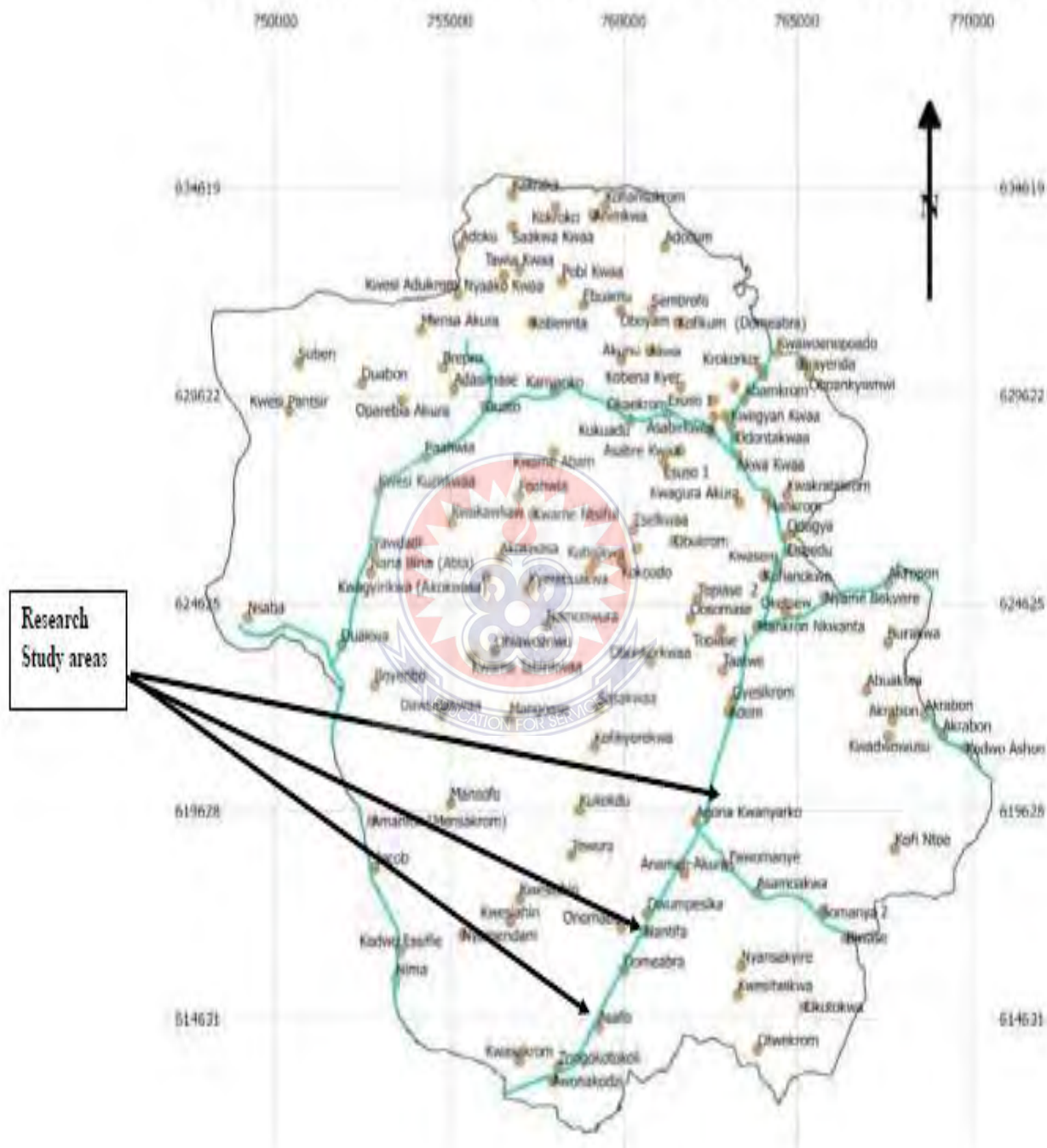24. Please kindly provide any further information that you may deem relevant so far as this study is concerned.

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SECTION D

SETTLEMENTS OF AGONA EAST DISTRICT

2010 POPULATION CENSUS OF AGONA EAST SETTLEMENTS