UNIVERSITY OF EDUCATION, WINNEBA

EMBEDDING SITI DANCE OF SEFWI PEOPLE IN THE CREATIVE ARTS CURRICULUM

BENJAMIN CONDUAH

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DECLARATION

STUDENT'S DECLARATION

I, BENJAMIN CONDUAH, 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:………………………………….

SUPERVISOR'S DECLARATION

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

SUPERVISOR'S NAME: PROF. HANS KWEKU WIABO BAFFOE

SIGNATURE:…………………………….

DATE:………………………………….

DEDICATION

I dedicate this work to my wife Mrs. Hannah Araba Danful Conduah, and my children

(Mrs. Priscilla Adwoa Conduah Abbey, Samuel Kwesi Conduah, Kras Peter Conduah,

Theresa Efua Conduah and Benjamin Ebo Conduah)

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ABSTRACT

The purpose of this study was to examine the role played by the Siti dance in the society, and embed it in the Creative Arts curriculum. The study came out with pedagogical strategies that could be used to teach traditional music and dance in the classroom among the basic education children in the Sefwi Wiawso traditional area. The purposive sampling technique was used to select sample for the study. Nine primary school teachers were selected from the three (3) selected schools in the municipality. Four Siti performers were also used for the study. Qualitative Interpretative Analysis and Ethnographic Research methods were used to find answers to the research questions. Data were collected by means of observations and interviews. Findings from the study clearly shows that traditional music and dance like Siti plays vital roles in the society as a medium for voicing out personal and community sentiments, device for moral training and social control, transmission and preservation of culture. The study has also revealed that pupils' cognitive, physical, social, moral and emotional development, and aesthetic sensitivity can be enhanced through learning of traditional music and dance (like Siti) in schools. Teachers find it difficult to incorporate Siti music and dance in primary schools due to inadequate knowledge and skills for teaching, inadequate teaching and learning materials and the lack of opportunity to attend in-service training to update their knowledge and skills in teaching of traditional music and dance. The study recommends that, the community leaders (chiefs) should encourage the use of traditional music in all state functions, festivals and other social occasions. Traditional music and dance (Siti) should be taught in school to develop pupils cognitive, social, emotional, physical, moral and aesthetic sensitivity. To promote and preserve the culture of our communities, pupils should be encouraged to learn their traditional music and dance (Siti) by learning how to play the musical instruments, sing some of the indigenous songs and dance. Ghana Education Service should organize in-service training or workshops on methods of teaching traditional music and dance in primary school. Also, all student-teachers pursuing Early grade and Upper-primary programmes in Colleges of Education should learn methods of teaching of all the contents in Performing Arts to enable them handle the Creative Arts lessons well after their programme.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Every people have a unique culture which include their arts (music, dance, drama, painting etc.). This gives the people a singular identity which is passed on from generation to generation. In Ghana this process has been interrupted by our colonial experience and the rapid social and economic changes taking place in Africa today (Mereku and Ohene-Okanta, 2007).

Culture (from the Latin *cultura* stemming from colere, meaning "to cultivate") generally refers to patterns of human activity and the symbolic structures that give such activities significance and importance (LaMonte, 2016).

According to Offorma, (2014) culture refers to people's pattern of behaviour. It is the totality of the way of life of a people which involves everything that can be transmitted from one generation to another. Culture is the fabric of ideas, ideals, beliefs, norms, customs and traditions, systems of knowledge, institutions, aesthetic objects, and material things of arts. It involves food habits, languages, festivals, marriage ceremonies, methods of thinking and etiquette.

Culture is maintained and modified through education. It is believed that wherever educational institutions discharge their responsibilities well, they influence the life of the society, which implies their culture (Offorma 2014).

Culture is an important factor in curriculum planning and drives the content of every curriculum. This is because the essence of education is to transmit the cultural heritage of a society to the younger generation of the society. O'Connor sees

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education as the process by which society through schools, colleges, universities and institutions deliberately transmits its cultural heritage (Cited in Ezewu,1983).

Curriculum can be defined as the document, plan or blue print for instructional guidance which is used for teaching and learning to bring about positive and desirable learner behaviour change (Offorma, 2016). Curriculum can further be regarded as the instrument by means of which schools strive to translate the demands and aspirations of the society in which they function into concrete realities. It is well planned and sequenced. Education is a vehicle through which curriculum objectives are attained. The essence of education is to transfer the knowledge, facts, skills, values and attitudes learnt from one situation to solve problems in another situation, and this is done through curriculum that reflects the culture of the people.

It is believed that wherever educational institutions discharge their responsibilities well, they influence the life of the society, which implies their culture. Curriculum must be a reflection of what people do, feel, and believe. Any society whose education is not founded on its culture is in danger of alienating the products of that system from their culture. The curriculum planners must be familiar with the culture of the society for which the curriculum is being planned (Offorma, 2016).

According to Aboagye (2003), the nature of the society or the culture of a particular society is of prime importance when we come to consider the components of the curriculum. Language which serves as the means by which people communicate with one another naturally plays a pivotal role in curriculum development. In Ghana, for example, prominence is given to the teaching of Ghanaian Language in the basic education programme. Other aspects of the culture like drumming and dancing and production of crafts are in the school curriculum.

Music and Dance is one of the creative aspects of culture and its study can therefore lead to an understanding of the basic human problems of creative life as well as the values, goals and meaning of the culture in which it functions.

Nketia (1974) talked about the importance of providing learning experiences that enable African children to acquire knowledge and understanding of the traditional music and dance of their own environment and those of their neighbours:

> *for without this preparation, they may not be able to participate fully in the life of the communities to which they belong. When they attend a marriage ceremony, a funeral or a festival or go to the dance arena, they may look like strangers among their own people.*

According to Amuah and Adum-Atta (2018), the school provides the environment for the perpetuation, study and performance of indigenous music and dance. Before the arrival of Western formal educational system, our ancestors provided a well-organized system for training of young ones in singing, drumming and dancing. This was done directly in the community by going to events, observing and listening to performance of music, imitating dance movements, gestures and facial expressions and taking part where possible, in the singing and dancing. Children were often encouraged to do this and were helped now and then by interested adults.

Similarly, Nketia (1999) commented on how the continuity of musical tradition was ensured in the community:

> *Where special knowledge of a particular musical tradition or instrumental skill was required because of a role that a child might perform in the future as a member of a household whose duty was to maintain that tradition, additional instruction was also given privately. It was through these processes that continuity of traditional musical cultures was assured.*

That system has as a result of colonial or western formal education system and the activities of Christian churches in the colonial period as well as rapid social and

economic changes taking place in Africa today, some children, especially those in large towns and cities, now grow up in their communities without experiencing and learning to perform music of their own traditions (Nketia, 1999). To ensure that we have musicians to support the celebration of festivals, and other social events that require the performance of indigenous music, there is the need to introduce the study of indigenous Ghanaian music in Ghanaian schools (Amuah & Adum-Atta 2018).

The arrival of Europeans and the establishment of formal Western education was the beginning of the study of music in schools. Music education was focused on singing of hymns and anthems during the early part of the 19th well into the 20th Centuries. Religious denominations that owned the schools taught the hymns used by that religious denomination. The advent of British rule and the need to celebrate the empire days caused the introduction of the study of British patriotic songs (Amuah & Adum Atta, 2018).

The trend of singing continued in schools after the departure of the colonial masters, and it was left for enthusiastic teachers. That varied from school to school and from locality to locality. The trend of singing dominated and that phenomenon was seen as a great weakness (Flolu & Amuah, 2003). A panel was, therefore, formed by Ministry of Education (MoE) in 1959 to develop the first legislative document which was the music syllabus for primary schools. The aims of this documents were to:

1. Develop the children's appreciation for melodies and rhythmic patterns;

2. Widen the field of musical enjoyment;

3. Teach some of the elements of musical grammar;

This 1959 music syllabus was classified under four headings; Singing, Theory, Rhythmic Movement, and Appreciation (Flolu & Amuah, 2003). However, there

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came a subsequent review of this document in 1974 and 1976 which followed the same structure and objectives of 1959, but there, there was recognition for the need to teach indigenous Ghanaian music at that stage. It deprived the Ghanaian children of school going age of experiencing their traditional musical cultures (Flolu & Amuah, 2003).

The first significant move towards Africanisation of the music curriculum was made when the Ghana Education Service decided in 1985 to enrich school life with the study and practice of Ghanaian culture in a programme dubbed the Curriculum Enrichment Programme (CEP). Its specific aims were to:

- Make the children proud of their country

- Help them appreciate and value their culture

- Let them feel the need to serve others and contribute to the improvement of their environment

- Be healthy and strong

In implementing the Curriculum Enrichment Programme (C E P), Ghanaian traditional musical drums such as Atumpan drum was introduced to replace the use of bells in schools and colleges, to summon the school community to assembly, class, dining hall and also to change lessons (Mereku & Okanta, 2007). The intention for this programme actually reflected the indigenous Ghanaian community practice where drums are used to transmit important messages to gather people for communal labour, play appellations for great personalities and for important announcements. The objectives of the Curriculum Enrichment Programme were reiterated in the 1986 Report of the Education Review on Basic Education. The report stressed that the content and method of basic education should be adapted to suit local conditions and

environments; in particular the culture of Ghana should be emphasized (Flolu & Amuah, 2003).

In 1987, the government implemented an educational reform policy for the country. Under this policy, music was put together with religious studies, and social life as one subject. This subject which was called Cultural Studies stressed the teaching of three components from the cultural perspective. Under the music component, pupils at the basic level had to learn rudiments of Western theory of music and western literature. The Cultural Studies programme was opposed by professional music teachers. They argued that music was going to be lost completely from the children's education since the new discipline needed experts with three specialties (Music, Ghanaian Language and Culture, and Religion) to be able to teach the contents (GMTA 1991 cited by Mereku and Ohene-Okanta, 2007)

According to Flolu & Amuah (2003) Cultural studies programme had some practical problems and difficulties which need to be solved before programme can be educationally meaningful. The first problem is a misconception of Ghanaian music. The syllabus lists elements of the rudiments and theory of Western classical music but suggests the use of Ghanaian songs in teaching these concepts. Where aspects from Ghanaian music are stated as suggested activities are based on the same approach with which Western Music theory is taught. The result is that Ghanaian music is presented to Ghanaian children in class as an imported material.

The second problem lies with the difficulties, teachers face in translating the contents of the syllabus into classroom practicalities in an integrated form. A closer look at the contents of the syllabus reveals that none of the contents is linked to another. On the

contrary each of the content is considered as an independent entity and treated separately.

From 1987 to 1991, the Ghana Music Teachers Association (GMTA) addressed the issue at its annual meetings but was unable to solve the problem. However, in 1994 the Government appointed a committee to review educational reform process recommended the replacement of the Cultural Studies Syllabus with a new subject called Music and Dance

In 1999 Ghana Education Service in collaboration of the Ministry of Education developed the Music and Dance Syllabus for Ghanaian basic schools. The development and publication of the Music and Dance Syllabus for basic schools is the result of the review. The syllabus focuses on the teaching of indigenous Ghanaian music. Teachers are directed in this syllabus to assist children to develop their creative skills and also enhance children's ability to respond to aesthetic objects such as music and dance.

Music making is one of the activities people love to do. Music forms one of the basic elements in the fabric of Ghanaian society and is performed all the time.

In Sefwi area where this research was conducted, it has been observed that most of the youths do not know their indigenous music and dance which is part of the Sefwi culture. It is the old men and women who perform some of the indigenous music and dance like Siti, Asepira, Embe, Sraboa, Duma, Angaamu etc.

The Sefwi people are Akans live predominantly in Western North Region of Ghana. This sub-group of the Akans speak the Akan dialect known as Sefwi (Sehwi) language.

Sefwi area is organized into four kingdoms of Anhwiaso, Wiawso, Bekwai and Chiraano. Wiawso emerged the highest of four with five (5) district-administrative capitals. The other three kingdoms or traditional areas are in Bibiani-Anhwiaso-Bekwai Municipal.

The term "Sefwi (Sehwi)" which refers to the language spoken and originated from the withering of 'Twi' phrase, "Asa-wie" which translates "War is over" by immigrants from Bono-Techiman, Wenchi, Adanse, Denkyira, Assin and Asante who settled on the territories of Aowin (modern day Sefwi) escaping the 17th Century wars.

Sefwi lies in what is today the Western North Region of Ghana. It is about 200km from the coast and covers an area of 4, 312 square kilometers and is crossed by Tano and Bia Rivers.

Apart from Aowin and Suaman Districts in the Western North region, Sefwi has seven municipal/districts administrative capitals. These are Sefwi Wiawso, Bibiani-Anwhaso-Bekwai, Juaboso, Bia-East, Bia-West and Bodi

Sefwi is endowed with natural resources such as gold, bauxite and timber. The fertile nature of the land has served as bait for farmers from other regions mostly Northern, Eastern (Krobo), Bono and Ashanti. With cocoa farming as the main occupation of the people, Sefwi produces about two-thirds of Ghana's cocoa for exports.

Agriculture remains the predominant economic sector. Over 85% of the population are peasant farmers making a living out of the fields. Cocoa has been the dominant cash crop. However, other cash crops like citrus, palm nuts are also grown. These crops are grown in rain forest where they thrive very well. Traditional food farming is still practised and popular crops are cassava, plantain, yam, and cocoyam.

The Elluo Yam festival is an annual social event that is the concern of the whole Sefwi community. The Elluo festival is celebrated in all the three traditional areas of the Sefwi community, that is Sefwi Anhwiaso, Bekwai and Wiawso traditional areas.

According to Ofori 2008, the Sefwi people have their recreational, incidental and occupational folk songs. They have songs of love and marriage, dirges and lullaby. They also have their spiritual and traditional songs of worship. Songs of insult also exist meant to correct the ills of the society. In addition, the people have their war songs. Yet, Sefwi folk songs and dances are rarely sung and performed these days. Nowadays the songs and dances are only known and performed with understanding by the older members of the traditional community (Ofori, 2008).

1.2 Statement of the Problem

In every culture therefore, there often exist some form of musical traditions which often evolve spontaneously with the cultural developments of the society. Such musical traditions constitute the folk music of the society.

It is very hard to see the youth performing these traditional folk songs (the ensembles named above). Some of the youths do not know the types of traditional folk music performed in their communities. The popularity of the folk songs has been undertaking by contemporary modern music. The Sefwi community is faced with the danger of losing that invaluable aspect of its time honoured culure. Something needs to be done to save this situation.

In Sefwi area, the only time you see the schools learning and performing traditional dances is during Cultural festival rehearsals. During this period, the schools perform traditional dances, choral competition, sight singing etc. Researcher's observation revealed that most of the schools do not perform the dances of their own tribe but

rather perform dances like Adowa, Damba, Bɔbɔɔbɔ that are for other tribes in Ghana. The reason is that the indigenous types of music of the Sefwi people are not among the types of traditional music and dance genres found in the curriculum so teachers do not teach.

Secondly, teachers lack skills that should be used to teach the dance genres in the classrooms. The type of curriculum they studied at the Teacher Training College did not help them to acquire knowledge that would enable them to teach the dance genre that are in the syllabus. Amuah and Adum-Atta (2018) emphasized that one of the problems confronting the teaching of music and dance is the lack of skills required for the teaching of materials in the music and dance syllabus for the basic school teachers.

Thirdly, the basic schools do not have enough materials that should be used to teach music and dance in schools. Every musical genre has its musical instruments for performance and most of the schools do not have enough funds that should be used to buy these instruments.

Lastly, the stakeholders have not conducted in-service training in teaching of materials in music and dance syllabus but rather conduct in-service training for other subjects like English, Mathematics Science.

1.3 The Purpose of the Study

The purpose of this study was to examine the role played by the Siti dance in the Sefwi Wiawso traditional area and embed it in the Creative Arts curriculum.

1.4 Objectives of the Study

The specific objectives of the study are to:

1. examine the role of Siti dance among the people of Sefwi Wiawso Traditional area.

2. examine the importance of teaching and learning of 'Siti' dance in schools.

3. find out how 'Siti' dance can be embedded in the Creative Arts lessons.

4. come out with the pedagogical approaches that can be used for the teaching of Siti music and dance in Creative Arts class.

1.5 Research Questions

The study was designed to find answers to the following questions

1. What role does the 'Siti' dance play among the people of Sefwi Wiawso Traditional area?

2. What is the importance of teaching and learning of 'Siti' dance in schools in the Sefwi Wiawso Traditional Area?

3. How can 'Siti' dance be embedded in the Creative Arts lessons?

4. What pedagogical approaches can be used for the teaching of 'Siti' dance in Creative Arts class?

1.6 Significance of the Study

Findings of this study would provide room for basic school teachers and educational authorities to improve upon teaching skills and policies. Upon recommendations, some policies will be reformed to suit the children of the fast-changing world. Ghana education and for that matter the Government would see the need to include the teaching and learning of indigenous or traditional music and dance in schools.

The outcome of this research would help the teachers in the Sefwi area to teach the indigenous music and dance in schools. The study would develop the creativity in both teachers and pupils in teaching and learning of indigenous music and dance.

The recommendation and the suggestions will be very useful to curriculum planners, policy makers and stakeholders in their planning of creative arts curriculum and serve as a reference tool for schools in Ghana.

1.7 Delimitation

There are about eight (8) types of dances of that are performed of Sefwi people that are not among the indigenous dance genres found in the curriculum. These are Asepira, Embe, Sraboa, Duma, Angaamu, Kunungu, Denzoun and Siti. However, it will not be possible for the researcher to collect and analyse data on study all of them. The study is thus limited to the teaching and learning of 'Siti' dance in the basic education curriculum.

The study could not cover all the basic schools in the five administrative districts of Western North Region due to time limit and other limited resources. The study is, therefore, confined to the basic schools in the Sefwi Wiawso traditional area.

1.8 Limitations of the Study

Due to the fact that some of the teachers interviewed were not natives, they could not provide all the necessary information required to the researcher's satisfaction. This, therefore, affected the quality of their responses to some of the questions posed during the interview sessions.

Another limitation for the study had to do with the number of the Siti performers. Getting the required number of Siti performers was a problem. The researcher would

have wished to interview as many as twenty (20) of them but due to the fact that the data collection coincided with the farming season, some of the performers had gone to their villages where their farms were located. Some of those that were available did not show enthusiasm for the study.

1.9 Organization of the Study

The study comprises five chapters. The first chapter which is the introduction deals with background to the study, statement of the problem, purpose of the study, research questions, significance of the study, delimitation, limitation, and organization of the study.

Chapter two deals with review of related literature, which concerns opinion of experts in the field of study as well as other research studies that are of interest to the researcher in conducting this study

The third chapter is concerned with the methodology of the research which describes the research design, population, sample and sampling procedure used, development of research instruments, data collection procedures and method of data analysis.

The fourth chapter entails results, findings and discussions of the study and the last or fifth chapter deals with summary, conclusions and recommendations of the study.

CHAPTER TWO

REVIEW OF RELATIVE LITERATURE

The following sub-heading indicate how the review was done:

1. The theoretical framework for the study

2. The definitions of dance

3. The components of dance

4. Kinds of Dance

5. Dance and human body

6. Dance as Expression of Social Organization

7. Inter-relationship of Music and Dance in Africa

8. Musical arts preservation and appreciation

9. Traditional music and dance in Ghana

10. The role of indigenous music and dance in African society

11. Creative Arts Curriculum for Ghanaian Schools

12. The importance of teaching and learning of indigenous music and dance in school

13. The embedding of indigenous music and dance in the Creative Arts lessons

14. The pedagogical strategies that could be used to teach traditional dances in basic schools.

15. The Siti dance of Sefwi people in Ghana

2.1 Theoretical Framework for the Study

This study is based on teaching within the context of social constructivist theory which was developed by Soviet psychologist Lev Vygotsky (1896-1934). According to Vygotsky, language and culture play essential roles both in human intellectual development and in how humans perceive the world. This is to say that learning concepts are transmitted by means of language, interpreted and understood by experience and interactions within a cultural setting. Since it takes a group of people to have language and culture to construct cognitive structures, knowledge therefore is not only socially constructed but co-constructed (Akpan et al, 2020). The link here is that while the constructivist sees knowledge as what students construct by themselves based on the experiences they gather from their environment, the social constructivist sees knowledge as what students do in collaboration with other students, teachers and peers. Social constructivism is a variety of cognitive constructivism that emphasizes the collaborative nature of learning under the guidance of a facilitator or in collaboration with other students (Akpan et al 2020).

In social constructivism children's understanding is shaped not only through adaptive encounters with the physical world but through interactions between people in relation to the world that is not merely physical and apprehended by the senses, but cultural, meaningful and significant, and made so primarily by language (Akpan et al.). Hein (1991) puts it in his own way that the level of potential development (academic achievement) is the level of development that the learner is capable of reaching under the guidance of teachers or in collaboration with peers. He sees learning as a social activity associated with other human beings like the peers, family members as well as casual acquaintances, including the people that existed before. Social Constructivism recognizes the social aspect of learning and the use of

conversation, interaction with others, and the application of knowledge as an essential aspect of learning and a means to achieve learning objectives. Vygotsky believed that life long process of development is dependent on social interaction and that social learning actually leads to cognitive development. In other words, all learning tasks (irrespective of the level of difficulty), can be performed by learners under adult guidance or with peer collaboration. This theory helps to give a backup to the establishment of opportunities for students to collaborate with the teacher and peers in constructing knowledge and understanding. Kapur (2018), observed that social construction of knowledge takes place in various ways and at different locations. It could be achieved through group discussion, teamwork or any instructional interaction in an educational or training institution, social media forum, religious and market places. As students interact with people, the material and immaterial environment, they gain understanding and gather experience which is needed to live successful and functional lives.

Social constructivism is also called collaborative learning because it is based on interaction, discussion and sharing among students. This teaching strategy allows for a range of groupings and interactive methods. These may include total class discussions, small group discussions or students working in pairs on given projects or assignments. The underlying factor to the theory is that learners work in groups sharing ideas, brainstorming trying to discover cause and effect, answers to problems or just creating something new to add to existing knowledge.

Social constructivism focuses on the collaborative nature of learning. Knowledge develops from how people interact with each other, their culture, and society at large. Students rely on others to help create their building blocks, and learning from others

helps them construct their own knowledge and reality. There are many examples of classroom activities that can incorporate Social Constructivism.

For instance, collaborative, or co-operative learning involves students sharing background knowledge and participating in a reciprocal nature in order to negotiate and settle on a shared constructed meaning. The social constructivism learning theory puts a lot of emphasis on learner-centered teaching. The teacher's role is to build an environment that accommodates collaboration in problem-solving. This makes the learners active in the learning process, while the teacher in social constructivism learning theory is not an instructor but a facilitator of the learning. Here, the teacher must understand each of the students' existing conceptions. The teacher can then guide their activities to address these existing conceptions (Fernando & Marikar, 2017). Once this is done, the teacher can then build upon them. A commonly used method of teaching in social constructivism learning theory is scaffolding. Turk (2008) analyses the term 'scaffolding' in the classroom situation as "an instructional structure whereby the teacher models the desired learning strategy or task then gradually shifts responsibility to the student." This is where someone who is more capable helps the learner to perform tasks that he or she is incapable to perform on his or her own through continually adjusting the level of the assistance in response to the learner's level of performance (Kalpana, 2014). In this method, the teachers regularly adjust their help to match the learner's performance or struggles (Sarita, 2017). Using this method ensures that each learner's approach to problem-solving is accommodated. Examples of scaffolding include hints and cues, an adaptation of activities, and skill modeling. A teacher's characteristics using the social constructivism learning theory include using interactive and manipulative materials and encouraging students' autonomy, innovation, and initiative. Use of cognitive

terms when framing tasks. Examples of such terms include "predict," "analyze," "classify." Allowing the responses from the students to determine the direction of the lesson (Sharkey & Gash 2020). Finding out how much the students understand the concepts before introducing your own. The teaching method when using the social constructivism learning theory approach is to facilitate the learner's constructions. The teacher must also foster co-operation and discussions among the learners since this helps create a social atmosphere. The teacher must strive to ensure that the learners can express themselves freely and offer solutions to problems as they see them.

Teaching and learning of traditional music and dance in primary school classroom can be relied on learners' interaction due to the practical nature of the lessons. Primary school teachers can ask pupils or learners to form groups for composition and performance of drumming and dancing.

Pitts (2005) underlined that personal development and social interaction are closely connected in musical experience; individual satisfaction is balanced with group experience communicated through social goals, musical achievements and acceptance of collective responsibility, group coherence, development, friendship and support.

In teaching and learning of drumming and dancing for instance, the learners will interact each other and plan about the movements and the gestures that can be used in the performance. According to Luce (2001) learning music in a group contributes to development of teamwork, communication and collaboration skills as well as those of pursuing a common goal. Learning to play an instrument in a group, a school child acquires a wide range of abilities and competences, which are not always developed during individual lessons: in a group a child learns to critically evaluate a peer playing

music together, encounters a higher probability of experiencing joy of performing music. Merriam (1964) and Dillon (2001) argued that when people engage with others in the music-making process they tend to identify as part of a group and value their role as an individual within the group. In this light, the construction of roles and social meaning within the context of 'music making' is an integral part of the teaching and learning process.

2.2 The Definitions of Dance

A foremost music scholar, Nzewi (1968) once described African Music as the "Music of the dance". This is because each musical item is a synthesis of many fabrics, one or two of which dictates the dance steps and movements. By general definition, dance is a type of art that generally involves movement of the body, often rhythmic and to music. It is performed in many cultures as a form of emotional expression, social interaction, or exercise, in a spiritual or performance setting, and is sometimes used to express ideas or tell a story. Dance has been described as a language which communicates as a medium to persuade and control, reflecting what is, and suggesting what could be (Bakare and Mans, 2003).

Mackrell (2019) defined dance as the movement of the body in a rhythmic way, usually to music and within a given space, for the purpose of expressing an idea or emotion, releasing energy, or simply taking delight in the movement itself. He stated further that dance is a powerful impulse channeled by skillful performers into something that becomes intensely expressive and that may delight spectators who feel no wish to dance themselves.

Fraleigh (1987) described dance as a performance art form in which the basic tool is the body and the body's purposefully selected movement in an intentionally

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rhythmical and cultural pattern with an aesthetic value and symbolic potential. Midelfort (2004) perceived dance as one of the essential forms of human's expression and communication.

A dance performance may be considered as a dramatic phenomenon induced by a psychological state. Unlike music and dance in Europe that is mainly engrafted in "arts for Art sake". A change in perceptual alignment is needed to understand the role of creative music in African ritual music because the composite hierarchic aesthetic that 'allows for meaning' in African culture does not recognize the principal divisions that underlie western assumptions of 'aesthetic integration' and/or perceptual involvement or fulfillment (Braxton, 2019). African music and dance transcends 'music for pleasure'. Far more than entertainment, dance and its music have traditionally served a most important purpose in the socializing and educating process of African people (Badejo & Banerji, 2002).

African dance has been described by Badejo & Banerji (2002) as "indigenous dance forms practiced by the peoples of the countries of the (sub-Saharan) African continent in social or religious contexts, for entertainment or as a choreographed art form (Bakare and Mans, 2003). It is a vital part of the social, ritual and educational life of the people. Through Music and dance, Africans celebrate religious festivals and give thanks to the gods for good harvests. One unique feature of African dance is the meaning it conveys to the people. African dance is cultural behavior, determined by the values, attitudes and beliefs of a people (Hannah, 1973). The dances convey different meanings following the cultures in which they are practiced.

2.3 Components of Dance

Dance, like any form of art, has basic components. It requires knowledge, skills and creativity before it can be performed since it is observed and appreciated by people. According to Agu (2003), there are five basic components of dance.

1. A cultural context, purpose and meaning of the dance

   This refers to what the dancers do and for what purpose. It also defines the context and content of the dance. Is it for entertainment or for ritual purposes? Is it meant for all people or are there social restrictions meant for the dance? The context of the dance is also enshrined in the culture of the society within which the dance emanates. The historical backgrounds of the people will go a long way in further interpretation and understanding of the dance.

2. Dancers and their relationship to society

   This is defined by the type of people meant to participate in the dance. It is equally dictated by what the dance is meant for. A puberty dance can only be enacted by people of their age group

3. The dance itself, with its culturally informed movements actions, order and sequence of movements. Dance in the African society is audience participatory. However, there are individual dance sequences that can only be enjoyed by the audience. The dance itself can be in choreographed movements with sequences or can be in "freestyle".

4. Music and musical instruments

   Dance can only function effectively with music and musical instruments. Dances are accompanied by songs or musical instruments as this further re enforces the movements made by the dancers.

5. Adornments and other material properties

Dancers are normally adorned with paraphernalia, make-up and dress.

2.4 Kinds of Dance

Writing on kinds of dance, Meisner, (2006) explained that two main kinds of dance exist:

1. Dances for participation, which do not need spectators include work dance, some forms of religious dance and recreational dances such as folk dances and popular, or social dances. Because these dances are for everyone in a community, they often consist of repetitive step patterns that are easy to learn.

2. Dances for presentation are designed for an audience. Presentational dances are performed in any space where an audience can watch. Dancers entertain royalty such as Obas, Emirs, Obongs and many other traditional rulers in their palaces. In African context, presentational dance is usually shown in outdoor arenas and open-air public spaces.

2.5 Dance and the Human Body

During dancing, the body can move in many ways, for example, it can rotate, bend, stretch, jump, and turn. By varying these actions and using different dynamics, human beings can devise an infinite number of movements. Within this limitless reserve, each culture emphasises certain aspects in its dance styles. Writing on dance and the human body Meisner (2006) opines:

> *The ordinary potential of the body can be expanded in dance usually through long periods of specialized training. In ballet for example, the dancer practices in order to rotate, or turn out, the legs at the hips producing greater stability and making it possible to lift the legs higher. In India some dancers learn to undulate their necks and move their eyebrows and eyes as part of the set routine.*

He also explains that in dancing, the body makes use of four basic elements:

1. Space – floor patterns and the shapes of the moving body.

2. Time – tempo, the length of a dance, and rhythmic variations, from taking one's time to making quick stops and starts.

3. Gravity – defying gravity with light, graceful movements that give the illusion of weightlessness, surrendering to gravity with heavy or limp movements, or overcoming gravity with explosive, confrontation effort.

4. Dynamics – a quality of energy that is tense, restrained or freely flowing.

2.6 Dance as Expression of Social Organization

Music and dance contribute to the integration of society by expressing social organization, validating instruction, perpetuating values and promoting group solidarity. The funeral rituals provide the medium for people to negotiate their social space. It is through funeral ceremonies that chiefs and prominent figures demonstrate their social status, men and women establish gendered space in music (Woma, 2012). Music and Dance thus become the medium of expressing and channeling such sentiments. Dances teach social patterns and values and help people work, mature, praise or criticize members of the community while celebrating festivals and funerals, competing, reciting history, proverbs and poetry; and to encounter gods. Dance serves a vital function in human society to achieve social cohesion or togetherness, causing them to feel a deep sense of communion with each other. As a result, people are liberated from the bonds of individuality… societies whose traditional values are still intact tend to value the cohesive or unifying effects of the dance (Nicholls, 1984). Once a group of dancers are performing, naturally people gather to watch.

2.7 Inter-relationship of Music and Dance in Africa

There is no denying the fact that Music and dance in Africa has a lot of relationships. They are in fact, inseparable as there can be no dancing in the African context without some form of music to accompany it. It is connected to Africa's rich musical traditions. There are many structures shared by both music and dance that makes them interrelated: (Theme, phrases, dynamics rhythm, meter, form etc.) Dance has been defined as the movement of the body in space. Sound of music is what the body language of the dancer experiences. There is the general melodic sound with a well-established rhythmic pattern which all the dancers in a group relate to in a general way. The music maker and the dancer need one another; one plays and the other dances. This is crucial because a musician playing a song that is not danced to is assumed to be playing to himself. A dancer on the other hand who dances without any musical accompaniment has nothing to show for it, so the musician and the dancer complement each other. It is not without reason that the array of musical instruments which identify African as one of the most musical people in the world is equally matched by a lot of dance movements. All African dances are closely knit to percussive instruments; which give the rhythm. The other side of the coin is that dance not accompanied with music is an anomaly. That is why a dancer in Africa who is dancing without music is referred to as a mad man.

2.8 Musical Arts Preservation and Appreciation

According to Lie (1995), the presence of non-western musical cultures in contemporary indigenous communities across the globe has solidified an awareness of the need to preserve indigenous musical arts practices for possible inclusion in school curricula in several post-independence African states. Nurse (1999), accentuating the fact that minority groups which occupy the periphery of cultural importance in the

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global music market influence the operational behaviour of dominant groups in different ways. In as much as dominant ethnic groups may want to control and maintain socio-political and cultural supremacy in the world, negotiation of cultural space is, according to Klinger (1996) indispensable, given the fact that the world has 'dwindled' to a mere global village due to scientific technological travel and the availability of a range of modern communication devices. Notable in this regard is the point made by Emberly and Davidson (2011:266) that shifting performance practices from indigenous African villages to modern educational contexts helps to preserve traditional African musical varieties much better than shunning away from musical cultural arts inclusivity with western musical arts and pedagogical perspectives does. Although some African musicologists, such as Meki Nzewi, believe that African music should be propounded by Africans and to keep it as close to its relatively ancient African design as possible, this essentialist approach to musical arts preservation is self-defeating.

The existence of various music genres in Africa suggests that there is a variety of resource materials available that could be used to promote multicultural learning and musical arts appreciation in contemporary African societies (Eze, 2014). Regular cultural arts performances could contribute to the building of communal social networks, the development of identity and the upholding of positive community norms (respect, tolerance, freedom of expression), thus preserving musical arts identities in local communities (Agawu, 2003, Amegago, 2007). As happened at the Trinidad Carnival festival of the Caribbean people living in the Diaspora, the musical performances of indigenous people. In western countries such as Britain and America, have elicited considerable appreciation from these cultures, primarily because they regard the music as 'exotic'. Ironically, although performances like these are foreign

to their own traditions and practices they are, through their appreciation, helping to preserve them as cultural heritages for future generations (Nurse, 1999). Similarly, the popularisation of mbira music of Zimbabwe in the USA has promoted the preservation and marketing of Shona cultural arts in the global musical arts arena. Consequently, American perceptions of Shona music is changing gradually: no longer do they regard it as inferior music of a lower quality but as music which, although different, is equal in terms of culturally artistic arts expression (Turino, 1998). According to Nota (2017) his personal experience with the Aardklop National Arts Festival (ANAF) during his studies towards a Master of Music degree in Musicology at the Potchefstroom campus of the North-West University (NWU), made him realize how valuable the preservation of cultural arts identities is to contemporary African communities. This Afrikaans-language arts festival is observed annually in Potchefstroom as a way to preserve, "empower and maintain the cultural heritage of Afrikaans-speaking South Africans in the face of its diminished official status…" (Hauptfleisch, 2001:172). From being one, of two 'equal' national languages (Afrikaans and English) it has now been relegated to one of eleven, with English being the most prominent and dominant one. Similarly, the British and American people are vying with one another to promote their indigenous languages and cultures, trying to find means and ways of protecting their cultural arts heritage from extinction. It is surprising that such preservation efforts of relatively 'alien' arts heritages are carried out in full view of indigenous black Africans who in most cases, feel ashamed when asked to identify with their local musical arts practices. For the benefit of indigenous African music educators, it is very clear to note that it is within their cultural, educational and professional mandate to ensure that traditional musical arts practices are introduced into school curricula so as to draw learners closer to their

indigenous cultures. Failure to do so would inevitably result in the untraceable disappearance of local musical arts traditions, thus severely compromising transmission of the values and methods intrinsic to indigenous African knowledge systems (Nota, 2017).

2.9 Traditional music and dance in Ghana

Traditional music, simply put, is music made by the common people to meet a variety of individual and social institutions that require the use of music. Specific musical types have been created for the different occasions and events in traditional society in which most people of the community participate. Some of these are organized communal labour, ceremonies of life cycle as puberty, marriage, and death, chieftaincy affairs, recreation and festivals (Essandoh, 2002).

Examples of traditional musical types common to the Ghanaian people for such purposes include Asafo music, the dirge, Adowa, Akom music, court music and NEO -TRADITIONAL POPULAR BAND MUSIC such as Apatampa, Bɔbɔɔbɔ, and Kpanlogo. The examples are from Akan, Ewe and Ga communities of Ghana. It must be noted that similar musical types and for the purposes stated above exist among most of all other ethnic groups in Ghana and also in many parts of Africa.

 Characteristics of Traditional, African music

1. It is not notated. It is passed on through oral tradition

2. It is created and used by all.

3. Stress is placed upon musical activity as on integral and functioning part of the society.

4. There is an enormous variety of instruments grouped under chordophones, membranophones, idiophones and aerophones

5. Use complex rhythms – poly rhythms.

6. The traditional African melodies are mostly short and do not in normal cases modulate.

7. Melodies are usually in fragment

8. Some melodies are built on pentatonic scales

9. Normally use African instruments

10. African traditional music is associated with dance (Essandoh, 2000 p 8).

Essandoh (2000) stated the following factors in an enhanced appreciation of traditional music.

1. The people

Some knowledge about people or the ethnic group to whom a musical type belongs goes a long way in appreciating the music. This knowledge basically consists of geographical, historical dimensions of their life, aspect of their culture including the language, social life, major traditional occupations, festivals, religion, or aspect of their belief system, and social organization. This background information contributes to a better understanding of the music in its own right and in its social context.

2. Ensemble

Knowledge of the instruments employed by a performing group in respect of a musical type is of great importance. One must be able to identify instruments by their proper names, the roles assigned by each instrument must also be known, the instrument in charge of the time line up to the master drummer who may direct the musicians and dancers. Voice parts (solo/ cantor and chorus) must be recognized.

3. Personnel

What is the composition of the people making the music? Is it a predominantly male, female, young, old, or a mix of people of different ages and gender? Do the people belong to a particular occupational group (i.e. farmers, fishermen, hunters, craftsmen / artisans)? Are they of particular social background, family, or belong to a political or religious grouping? Answers to these questions lead us to an appreciation of the social context or the occasion the music is being made.

4. Social Context

Some specific musical types have been created for different occasions and events in traditional society in which most members of the community participate. Some of these occasions are organized communal labour, ceremonies of the life cycle such as puberty rite, marriage, and death, chieftaincy affairs, recreation and festivals.

5. Performance conventions

There are certain rules and regulations that go with the performance of a large number of African musical types. Some of these rules relate to personnel qualifications and social contexts. There are yet a number of other conventions that govern the behaviour of musicians, dancers and the audience. These may be in respect of attire/costume, language, body movements, etc. For instance, libation is poured before the start of certain musical performances. Males who want to join in Agbadza, Adowa, or Fontomfrom dance need to organize their dressing in certain acceptable fashion or seek permission from certain important personalities in the group or on the occasion.

6. Subject matter

Depending on the occasion or the use to which a given musical type is put, the song texts dwell on particular subject. There are songs that recount the history of the people. These songs are relevant in non-literate cultures where oral tradition is the major vehicle for transmitting knowledge from one generation to the other. Other songs have their subject matter of personal or social criticism, praise and adoration of God, gods, kings, chiefs, royals and important personalities. Some songs are meant to cast insinuation while others dwell on love in all its facets. The language may be plain or straight forward, proverbial, philosophical, etc. (Essandoh, 2000).

2.10 The Roles of Indigenous Music and Dance in African/ Ghanaian Society

In traditional and contemporary Ghanaian society, no occasion is complete without the use of music. Music and Dance permeates the cultural life of the individual and community. Dancing is used as a means of expression on all occasions. In Ghana, most of the indigenous folk music that is performed is associated with dance. For example, Nagla, Damba, Takai. Asafo, Adowa, Agbadza, Bɔbɔɔbɔ, Kpaǹlogo and Atsiagbekor. These musical types play significant roles in traditional societies as well as in contemporary Ghana. Ghanaian indigenous dance forms feature in festivals, marriage ceremonies, funeral celebrations and worship (Amuah & Adum-Atta, 2014).

In the first place, music and dance is used as a medium for voicing out personal and community sentiment. People sing and dance as a form of self-expression, and through this they portray how they feel about what is going on in society. Through dance movements and gestures, dancers communicate with the audience. As dancers perform, they express through non-verbal communication, their individual feelings as

well as the sentiments of the society. In the performance of Kundum dance of Ahantas and Nzemas in Ghana, the dancers dance to express their spirits and sentiments. In Kundum dance, the men display bravery, prowess endurance and determination, like Asafo dance, whilst the women sing and hail them as conquerors. Music and Dance, therefore, helps people to express themselves emotionally (Amuah & Adum-Atta, 2014).

Music and Dance may also be used as a device for moral training and social control. According to Amuah and Adum- Atta (2014), the text of the music contains materials that are of topical interest. Such text may criticize those in authority, the rich, or other members of the community. For example, in Benin Republic, there are "songs of allusion" which are topical songs of current events of interest and gossip, used to perpetuate knowledge (Agordoh, 1994). The vices committed by people in the community provide textual material for popular music. Some evil deeds of people in the community are dramatised in the dance The songs used in the performance of Kundum dance of Ahantas and Nzemas and "Siti" dance of Sefwi people serve as a form of social control in that, through insinuations, people confront others directly and openly by telling them of their crimes, misdeeds and other social vices they commited in the course of the year. This serves as a tool for controlling the social behaviour of people in the community. The text of the music is also used in the moral education of the youth. Cradle songs and other songs that are performed to entertain children, songs sung during story-telling and songs sung during the performance of puberty rites contain texts that are used to educate the youth morally (Amuah et al, 2005).

Music and Dance is used during initiation ceremonies. There is special music and dance for puberty rites like 'Dipo' of the Krobos. Young girls who are to go through the rites are camped for a period of time. During this period, they are taught songs and dances that are performed as part of the initiation rites. During the passing out ceremonies of newly trained traditional priests, the graduants participate in music and dance which is an integral part of the ceremonies. Dancing is a very important activity of the Yeve cult of Ewes and every priest of the Yeve cult, therefore, endeavours to train his members to dance better than those of any other Yeve branch. Every initiate into the cult, therefore, has to learn the music and dance of the cult (Amuah & Adum-Atta, 2014; Agordoh, 1994).

Music and Dance is used to praise chiefs, wealthy people and other important personalities in the community. Among the Akans the music and dance types found in the chief's court connotes the rank of the chief. For example, only paramount chiefs among the Twi -speaking Akans are allowed to own Kete and Fɔntɔnfrɔm ensembles. The appellations and noble deeds of brave people are recounted in music and dance. Because of this, music and dance serve as a source of historical data. For example, during the Hogbetsotso festival of the Anlos, the text of music sung speaks of the history of the migration of the Anlos from Nortsie while the dance performed dramatize the migration (Amuah and Adum-Atta, 2014).

Traditional music and dance serve as a source of entertainment to the people. People join to sing, drum and dance during traditional music and dance performances to relieve themselves of fatigue, tension, and loneliness. While people dance and enjoy themselves, others watch from the sidelines, they sing and take dance steps and relax to enjoy themselves (Morton, 2016). Music helps people come to terms with their

own inner selves. After a long day at work, good music makes people feel refreshed and energetic, releasing stress and facilitating relaxation. Some words of songs sang serve as a tool for restoring joy, peace and happiness. These songs bring unity to the community, by encouraging them to know and love one another, coupled with their family traditions and entertainment (Mkhombo, 2019).

Music and Dance is used in religious rituals, sacrifices and worship in general. In both traditional African religion and Christianity music forms an integral part of religious worship. Music and Dance aids in the invocation of the deities in African traditional religion and the descendant of Holy Ghost and angels in Christian religious groups. A greater portion of the time used by indigenous Ghanaian religious worshippers in worshipping goes into dancing (Amuah & Adum-Atta, 2014). It is believed that during the ritual and public worship, both the gods and the worshippers participate. Africans believe dance connects people to their ancestors and nature. As part of a spiritual ritual, dance may be a symbolic form of communication with natural powers, or a trance-inducing movement enabling the dancer to communicate directly with the spirits. In some masked dances, the dancer assumes the temporary identity of a god or a powerful ancestral spirit. In many traditional rural societies, group dances mark rites of passage such as coming of age in which young men or women compete against each other in dance as part of their initiation into adulthood (Nketia, 1974). Nketia further described the dance in some communities in Yoruba land where Priests and their initiates may be the most brilliant dancers within their community. It is not uncommon to find the Sango priests of the Oyo Yoruba who express the character of the god of thunder in the dramatic Bata rhythms and elegant precision of their dance.

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Possession in rituals is a common phenomenon, which in many cases brought about through the time of music and dance. A spirit may possess an individual and the movement in dance-like form may become agitated, erratic, and jerky, sometimes approaching the convulsive. Nketia (1974) described seven general stages in such rituals:

1. Preliminary drumming and preparation; entry of priest and media.

2. Opening of the dance ring by the Senior Priest accompanied by attendants.

3. Vigorous phases of dancing by media, but still calm and pleasant.

4. Evident possession as media gets more esthetic; shouts and chants from worshippers; impersonation of gods.

5. Medium's possessions by the chief god. Drummers redouble efforts.

6. Worshippers sing loudly and cheers; chant continues till possessed; medium enters the ring, dance s, then withdraws; musicians become silent.

7. Final return of media dressed in colourful roles amidst shouts of Joy (Nketia, 1974).

Music and Dance play an important role in traditional African festivals. During festival celebrations, Agordoh (2002), has stated that music is provided with such instruments like drums, native flutes, bells, balafon, kora, and native guitars, "Mmenson" ensemble and drums feature in the "Adae" celebration of the Akans of Ghana, and the beating of 'Agba' drum forms an important feature in the celebration of Emomorhe festival in Enwan Clan in Akoko-Edo in the former Bendel state of Nigeria. Dance in Festival can be said to be an event, usually staged by a local community that centers on some unique aspects of that community. According to Adegbite (2010), a festival can also be seen as a series of performance involving music, plays, dances, etc., usually organized annually or as agreed upon, where people

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of a particular community come together to dine and wine; in order to celebrate and share common tradition. Ultimately, it is enshrined in the African concept of theatre, in which experiences of the participants could also be shared "through acrobatics, puppetry, myths, rituals, legends, initiation ceremonies, festive dances and celebration, masquerading, circus drama of carnival, ancestral worship, and so on" (Adegbite, 2009). In Ghana some festivals such as Oguaa Fetu Afahye, there are more than one indigenous music and dance groups that perform at the festival. Some of the performing groups that perform at the Oguaa Fetu Afahye include, Asafo, Apatampa, Adzewa and others (Amuah & Adum-Atta, 2010). During the celebration of Allolue Festival of the people of Sefwi Wiawso for instance, the Fondomfrom, bosoe, and Asafo music are performed to accompany the chiefs during procession. The heavy music performed during procession drives the crowd mad and wild (Ofori, 2008).

2.11 Creative Arts Curriculum

The Creative Arts Curriculum which is currently use in Ghanaian basic schools was developed in 2019 by National Council for Curriculum and Assessment (NaCCA) to replace the old curriculum which was developed in 2007. The rationale, aims and the structure of the curriculum for teaching Creative Arts lessons in Ghanaian basic schools has been stated in the curriculum.

Rationale

Creative Arts provides opportunities for a learner to: self-explore, self-express, build mental focus, skillfully use hands to create (physical dexterity), manage and reduce stress, achieve personal satisfaction and enjoyment. The skills acquired through the study of Creative Arts enable learners to improve their performance in other learning areas. The study of Creative Arts prepares learners to undertake the study of the

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technical and vocational programmes in later years. It also prepares them for the modern world of work.

Creative Arts study at the primary school level is aimed at developing a functional and all-round learner. Learners are exposed to the 3Hs of Head (cognitive/ mind/ thinking), Hand (psychomotor/body) and Heart (affective/feelings). Creative Arts inculcate in the learner the basic knowledge and understanding of diverse cultures, strong logical competencies, and a range of comprehensive communication and interpersonal skills. Learners are to become critical thinkers and problem solvers as a result. Their self-esteem and sense of emotional intelligence is also improved as they engage in tasks that require intuitive, emotional, holistic, nonverbal and visual-spatial methods for processing ideas and issues. Creative Arts study will enable learners to be artistic, intuitive, imaginative, and visually oriented (NaCCA, 2019).

Therefore, the study of Creative Arts will:

1. develop learners to have creative and innovative skills, critical thinking and problem-solving skills, collaborative and communicative skills.

2. engage learners to acquire, develop and express their feelings and emotions in different ways during the learning process for effective transfer of knowledge: vertically and horizontally.

3. shape the individual's personal sense of social and cultural identity.

4. facilitate the recognition of the importance and value of the culture of the people; locally, nationally and globally.

5. prepare and predisposes the learner for advance learning in the Junior and Senior High schools thus contributing to informed choices of career courses and vocations in the creative arts industry.

6. transmit, promote and preserve the culture of a nation.

7. help learners think critically and imaginatively to develop ideas for designing, making and responding to artistic processes and products.

8. embrace all domains of knowledge and life: intellectual, social, psychological, spiritual, artistic, aesthetic and physical.

9. provide avenues for self-expression, visual knowledge and the sense of discrimination between what is beautiful and unpleasant, so that people can make the right choices.

10. develop the skills, ability and aptitudes to adapt positively to:

   i. the changing local and global environment and

   ii. the need to sustain it (NaCCA, 2019 p. viii).

The general aims are the following:

1. Educates the learner in Art and through Art (head, heart and hands or 3-H Therapy).

2. Develops the learners' thinking capacity, reasoning power and an understanding of the world and its cultures.

3. Provides learners with the opportunity to respond and act creatively according to intuition.

4. Instils in the learner a lifelong critical mind: analytical and problem-solving skills, creative and innovative skills.

5. Develops the emotional, material, spiritual, cultural and intellectual life of an individual.

6. Strengthens the power of imagination, creative thinking and self- expression.

7. Predisposes the learner to technical, vocational and entrepreneurial skills needed for industrialization.

8. Develops in the learner the skill of appreciation and appraisal of the creative arts and the artists / artists (NaCCA, 2019 p ix).

In order to achieve the above aims, the curriculum has been structured into two phases:

- Phase One (Lower Primary) B1 – B3

- Phase Two (Upper Primary): B4 – B6.

Each curriculum phase has two strands – Visual Arts and Performing Arts.

Visual Arts Strand: Visual Arts consist of the following learning areas

- Two-dimensional arts: drawing, painting, colour work, printmaking, patternmaking, lettering and camera/electronic arts, etc.

- Three-dimensional art: modelling, casting, carving, weaving (fibre arts), paper craft (origami/quilting art), sewing/stitching, crocheting, construction and assemblage

Performing Arts Strand: Performing Arts consist of the following learning areas:

- Music

- Dance

- Drama

This strand encourages self-expression, brainstorming, imagination, perception, reflective thinking, critical observation, listening analytical and practical skills and attitude for composing and performing music, dance and drama. Through this strand, learners further develop their visual literacy by looking at, examining, thinking about and expressing own and others compositions, and performances produced or found in different cultures and environments in Ghana and other parts of the world based on the following

- Types of Compositions

- People who compose or perform the artworks

- Theme or topics

- Materials and elements they use

- Instruments they use

- Methods of production

- Uses of the artworks

The Sub-Strands

There are four interrelated Sub-Strands:

1. Thinking and exploring ideas: conceptualisation, ideating or development of ideas
2. Planning, making and composing: designing, creating and choreographing
3. Displaying and sharing: exhibition and performance
4. Appreciating and appraising: observation, responding or criticism/judgment (NaCCA, 2019 p 23).

The sub-strands are linked to each other as stages in the creative process as shown in the diagram. This process starts with generating ideas from memory, imagination or past experiences and turning those ideas into artworks. The stages are cyclical in a manner that emphasises the idea of thinking that goes on in the mind as the artist creates the works that can be seen, touched, listened to and enjoyed to express own views and feelings. Below is an explanation of how the creative process/cycle evolves.

- The first stage of the cycle is 'thinking and exploring ideas'. During this stage, learners are guided to generate ideas based on the following sources:

i. The history and culture of the people (local community, other communities in Ghana and around the globe).

ii. The history and culture of the people include the origin or migration story of the people, their belief systems, festivals, food, clothing, songs, dirges and games ii. Artworks of the people at local, national and international levels.

iii. The artworks of the people include their body arts, carvings, music and dance.

iii. Artists/Artists at local, national and international stage. These include painters, musicians, carvers, weavers, dancers, poets, drummers, etc.

iv. Natural and man-made environments. These are the physical and social environments which include plants, animals, rivers, mountains, lakes, markets, schools, buildings, bridges, etc.

v. Topical local/national/global issues: These are issues that influence or affect human life and the environment. They are mainly results of human activities and natural occurrences. Examples include education, health, waste management, climate change, road safety and energy efficiency (NaCCA, 2019 p 24).

Through individual and group activities, learners imagine, brainstorm and generate ideas based on past experiences. The process involves identification of a problem or gap and making an effort to find solutions to it. For example, learners (individually or in groups) realise that some members of the local community who dedicated their lives to the development of their people have not yet been honoured. They can therefore decide to make an artefact or compose a poem/song to honour them.

• The second stage is 'planning, making and composing'. At this stage, learners (individually or in groups) are guided to plan (design) and make or compose artworks

through exploration with available tools, materials, elements and instruments. For visual arts, learners may choose to design and make a decorative item: woven item, carved plaque or framed citation etc. to honour the identified heroes/heroines. For the performing arts, learners may compose and perform music/poem, dance or drama in honour of the identified heroes/heroines.

• The third stage is 'displaying and sharing through exhibition and performance'. At this stage, learners (individually or in groups), plan and exhibit or put up a performance to an audience to share their ideas and experiences.

• The fourth stage of the cycle is 'appreciating and appraising'. Learners look at, listen to, examine, think about and express own views and feelings about own and others artworks. At this stage, learners reflect, evaluate and judge. They use the experiences gathered through feedback from peers and other people to generate new ideas for the next cycle of the creative process (NaCCA, 2019 p x)

The goal of Creative Arts as a subject at the primary level is to offer the learner the opportunity to explore and understand the world around him/her. Creative Arts activities expand the learner's way of looking at objects, examining, expressing and adapting to conditions within the environment. Learners first learn to respond aesthetically to their environment through their senses – seeing, touching, tasting, hearing, smelling and movement or lifting. By their nature children are very curious about happenings around them which suggests the need to provide them with sensory experiences (NaCCA, 2019 p x).

The curriculum is expected to predispose the learner to ideals and concepts of vocational education as the engine of economic growth with broad-based opportunities in addressing unemployment. Each learner possesses a range of talents

and skills, and they need a variety of learning experiences in order to develop them fully. Lessons in Creative Arts should enable learners to make sense of what they learn and to express themselves freely and creatively (NaCCA, 2019 p x).

Teachers of Creative Arts should present the learner with options that make skills, concepts and experiences in creative arts applicable in other learning areas and in real world situations. Opportunities should be provided for visits to historical sites, galleries, museums, parks, centres of arts and culture, chief's palaces, theatres, drama studios, craft centres and production units to observe interact with practitioners to form the core of learning activities. These will enable learners to appreciate the nature of things and to focus their natural curiosity for self-learning, academic progression and career choices. Well-planned lessons which involve learners making decisions and responsibility of their own learning will help to achieve the goals of the learning, and become grounded in the acquisition of the – 4Rs (Reading, wRiting, aRithmetric and cReativity) – for life (NaCCA, 2019 p x).

Creative Arts teachers are encouraged to use the following strategies in facilitating teaching and learning:

- Project-based learning
- Exploration
- Inquiry-based learning
- Procedural learning
- Experiential learning

Learners are to be guided to:

- explore their environment, critically observe, examine, investigate, reflect on happenings around them, design, compose, make, perform and display

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using available materials, tools, equipment, instruments, props, costumes, ICT devices and examine, assess and make value judgments and recommendations for improvement or correction (NaCCA, 2019 p xi).

2.12 The Importance of Teaching and Learning of Indigenous Music and Dance in Basic Schools

African indigenous music and dance becomes an integral part of any music and plays an important role in entertainment and leisure, expressing the emotions of the people. These songs provide basic music skills that would influence the child and the community where such indigenous music to be included in the curriculum. "Public schools must prepare individuals to appreciate the value and function of indigenous music effectively in a diverse society" (Tesconi, 1985: 21).

1. Transmission and Preservation of Cultural Values

 Traditional Ghanaian Performing Arts are intensively embedded with lots of cultural values that control social lives. Behavioural norms which are normally dictated by the culture are intensively displayed in the practice of the Performing Arts. Nketia (1999) acknowledged the importance of providing opportunities for children to experience the music and dance of their own environment to ensure continuity of participation in social life of the communities they belong. In analysing children's repertoire from four themes: Names and Identity in the Ghanaian Context, The Love for Natural Forms, Chewing Sticks, and Cultural Significance of Food, Dzansi (2002) identified some Ghanaian indigenous cultures which were manifested in their singing games on the playground.

> *"I have learned through observational experiences that dramatic acts, movement in respond to music, texts of folk stories and songs are employed to recount history, as devices for moral training and*

education, and as tools for controlling the social behaviour of members of societies and communities."

According to Gbadegbe and Mensah (2013), drumming, songs, dancing, belief systems, norms and practices are vital components of Ghana's culture which are perpetuated and preserved through celebration of festivals. The annual inter-schools cultural festivals which are organised by the Ghana Education Service serves as a miniature of these festivals purposely to educate, provide experiences and to pass on the acceptable Ghanaian way of life to the younger generation. It, therefore, holds that positive experiences in traditional Ghanaian Performing Arts ensure the transmission and preservation of Ghanaian cultural values.

2. Intellectual Development

Generally, Performing Arts education in the primary school helps children to understand the usage and application of music, dance and drama materials in their communities (Amuah & Adum-Attah, 2014). Nketia (1999, p. 120) stated that:

> *"It is evident, therefore, that in addition to the artistic techniques and skills that music and dance demand, the pursuit of both tangible and intangible forms of knowledge, including symbolic and conventional forms, can contribute to the intellectual development of the child when they are systematically presented at appropriate levels as part of the learning process."*

Primary school pupils acquire knowledge of the role of performing arts in their societies and how it affects their lives through observational experiences and formal studies in their environment and in school (Flolu & Amuah, 2003; Nzewi, 2003). Research has also shown that the application of the Performing Arts (music and dance) as a teaching tool across the school curriculum promotes learning among children. It is used to develop language acquisition and listening skills (Heyning, 2011; Watson, 2004) which are very critical in training children. Through singing, playing of musical instruments and dancing, children develop their cognitive,

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affective and psychomotor domains (Manford, 1996) which aid the development of their whole being. The Performing Arts (music and dance) enable children to develop a sense of belonging and social bonding and cohesion (Amuah & Adum-Attah, 2014; Amuah et al., 2011) which are very necessary for collaborative learning thereby creating opportunity for children to learn from each other. It supports the development of creativity, aesthetic sensitivity and self-esteem among children (Essa, 2003; Mayesky, 2002) and teaches them how to think divergently (Manford, 2007). Manford (1996) explained that, music correlate with many subjects and, therefore, it is very advisable to use it as a medium to teach subjects such as mathematic, languages, social studies, physical education and science. This has the tendency of helping primary school pupils to make meaningful connections between concepts and helps to achieve understanding during teaching and learning in the classroom.

3. Career Development

A number of Ghanaians have developed careers out of positive engagements in the Performing Arts. Students who offer courses in music, dance and drama education in the various universities come out as teachers to teach these arts in various schools across the country. Other graduates practice as sound engineers in recording studios, organists, percussionists, trumpeters and guitarists in various churches. Some of these graduates are composers and conductors who employ their knowledge and skills to form and manage choirs which perform for various religious and social functions for financial reward. Quite a number of practitioners informally trained as singers, drummers and dancers form traditional music and dance ensembles which are mostly engaged to perform during festivals, funerals, marriage and naming ceremonies, and other social events mainly to provide entertainment. Other careers that are associated with the Performing Arts are carvers of drums and manufacturers of other traditional

Ghanaian musical instruments. People are trained to manufacture instruments such donno, atumpan, sogo and atsimevu (Ghanaian membranophones), frikyiwa, trowa, gyile and axatse (Ghanaian idiophones), goge, sɛprɛwa and bɛnta (Ghanaian chordophones), and wia, odurogya, atɛntɛbɛn and mmɛnson (Ghanaian Aerophones) (Amuah et al., 2011). It is very significant to note that these people get income from engaging in careers associated with the Performing Arts and mostly depends on this income for their livelihood signifying the importance of the economic role of the Performing Arts in the life of some Ghanaians.

4. Creativity

Music and dance contribute to creativity and imagination. Ghanaian indigenous music has a wealth of musical ideas that could be tapped and used in music creative expressive endeavours Children provided with systematic learning experiences in traditional music will be able to put this knowledge to creative use. They will be able to create both music in the traditional old style and music in the new style (Nketia 1999). According to Amuah and Adum-Atta (2014) some musicians (both popular and art musicians) have utilized ideas and elements from indigenous Ghanaian music and dance so that they become aware of wealth of materials available. This will provide opportunities for those who have the creative urge and would want to become composers and dance choreographers to become aware of the existing materials they can use.

5. Aesthetic Sensitivity

The relevance of the study of indigenous Ghanaian music in schools is that it is the responsiblity of teachers to enhance the aesthetic sensitivity of Ghanaian children. The arts have been identified as an avenue for the enhancement of children's aesthetic sensitivity. Indigenous Ghanaian music and dance offer a lot of opportunities for the

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enhancement of children's aesthetic sensitivity. In Ghanaian societies, quite a number of gestures have meanings. Gestures with meanings are used a lot in a dance to communicate to the audience by the dancers. In situations where, gestures with meanings are used, dancers structure the gestures in such a way that as they send out non-verbal messages, they also present aesthetic qualities. Like a poem, meaningful gestures may be structured and presented in a manner that they become expressive. On the other hand, there are hand gestures and leg movements that do not have meaning. These movements are explored to create movement patterns that are expressive. Observers or the audience perceive the expressive qualities of the gestures and bodily movements and react to them in "feelingful" manner (Amuah and Adum-Atta, 2014). Well-crafted dance has tremendous influence on the observers. The dance which is well designed has the capacity for enhancing an individual's aesthetic sensitivity. Teachers are, therefore, encouraged to use traditional music and dance as a tool to educate children's feelings (Amuah and Adum-Atta, 2014). Learning music and dance inculcate skills in composition and performance (that is creation and presentation) in schools and it enhances their creative abilities and aesthetic sensitivities (Kari, 2018).

6. Communication

Also dance helps to train children to be able to communicate using the body. Bringing together kids using songs, rhymes, and actions let them discover how to interact and connect with others.

They develop listening and social skills that will give them self-confidence (Kari, 2018).

Cone and Cone (2005) maintained that:

> *"Dance provides children with the means to express and communicate what they really feel and know about themselves and*

the world…. Socially, children enjoy interacting with others through movement. They laugh and talk with each other while sharing an experience that is fun and personally rewarding".

To the young child, verbal language and movement expression does not cease when a child develops language. The road to literacy involves the translation of movement expression and communication into words. Learning language and learning dance are not separate threads, but are woven together and incorporated into a fabric of communication and understanding (Billard Academy of Music and Dance, 2020).

Gestures with meanings are used a lot to communicate to the audience by dancers. In situations where, gestures with meanings are used, dancers structure the gestures in a way that as they send out non-verbal messages, they also present aesthetic qualities (Amuah & Adum-Atta, 2014).

7. Emotions

Music again, provides a healthy avenue for expressing emotions. Children can benefit from song writing exercises in which they express and process personal thoughts and emotions. Listening to and creating music can be an avenue for children to have fun and relieve stress. It can soothe, calm, excite, and inspire children (Johnson, 2010). According to Mayesky (2002), music gives children endless opportunities to express feelings and emotions. The way in which children express themselves through music reveals much about their feelings and thoughts.

Children express thoughts and emotions through music in a fun and enjoyable way. Manford (2007) emphasized that music especially can reach the spirit of man because, it can relate to those feelings for which there can be no verbal description. He continued to explain that the ability to play musical instrument, sing and dance give an emotional release with pleasure and enjoyment. Music helps children to manage

their feelings. Music and Dance allows children to express themselves. Engaging in creative activities let kids release their emotions and express their feelings. It is a fantastic opportunity for children who are not yet able to put their thoughts into words (Kari, 2018). Dance promotes psychological health and maturity. Children enjoy the opportunity to express their emotions and become aware of themselves and others through creative movement. Music is a communicative tool which conveys feelings and emotions that are understood by people within a particular culture. Children can be led to musical expression of ideas and feelings that are meaningful to them within their family or societal cultures. Music assists learners in releasing their emotions and expressing their feelings which include releasing sadness in their singing or joy in dancing (Campbell and Scott-Kassner, 2014).

8. Physical

Dance helps the physical development of the children through movement training. Young musicians and dancers learn skills like balance, control and coordination. Singing and movement is also good aerobic exercise-linked stress reduction, physical fitness and overall good health (Kari 2018). Dance involves a greater range of motion, coordination, strength and endurance than most other physical activities. This is accomplished through movement patterns that teach coordination and kinesthetic memory. Dance utilizes the entire body and is an excellent form of exercise for total body fitness. Young children are naturally active, but dance offers an avenue to expand movement possibilities and skills (Ballard Academy of Music and Dance, 2020). Body movement in response to music being a physical activity is one of the many ways in which young children express themselves (Manford, 1996). Drumming, dancing, jumping and swaying are all physical activities that are associated with Ghanaian indigenous music. Dzansi (2002) has spoken on how Ghanaian children

employ most of these activities on the playground. Such experiences for children help to develop their body, balance and motor coordination. Children exercise their body and improve their coordination while singing and playing musical instrument, moving to different kinds of music helps children understand what they can do with their bodies (Maxin, 1989). An important part of music is movement. Children who involve themselves in dance develop stronger muscles and bones, and aerobic benefit as well. Howe (2022) also said dance burns calories, strengthens muscles, improves balance, increases flexibility, and gives the heart a good workout. Music can actually reduce pain, which can benefit children with various health problems (Johnson, 2010).

9. Social

According to Johnson (2010), participating in music ensembles can help a child to know how to work as a team. Teachers can use music activities to encourage positive social interactions between children. Early childhood is the time when children learn a lot about their world primarily through the process of musical play. Music is a social activity that promotes togetherness between individuals and cultures, and also contributes significantly to the building of interpersonal relationship. Jackman (2005) stated that music and movement activities have the abilities to energize, soothe and enhance children's expression of feelings and sharpen their awareness for others. She stated further that as children develop their social competencies, they become very concerned about rules and fairness which enables them to enjoy singing games, playing musical instruments and work well in both small and large groups. Through music making, children learn to interact, cooperate with others, share, accept rules of both leader and follower and enjoy sense of community. Dance fosters social encounter, interaction, and cooperation. Children learn to communicate ideas to others through the real and immediate mode of body movement. Children learn to work

within a group dynamic. As the ongoing and sometimes challenging process of cooperation evolves, children learn to understand themselves in relation to others (Jackman, 2005).

2.13 The Embedding of Indigenous/ Traditional Music and Dance in Creative Arts Lessons

The designers of the primary school Creative Arts Curriculum have made provision for learners to think, explore, compose the artworks of their community, other ethnic groups in Ghana, Africa and the world. 'Siti' music and dance which is performed by Sefwi people of Ghana should be explored and performed in basic schools of the communities in the traditional area where it is performed. To help the children to explore, compose and perform the indigenous or traditional music and dance of their own, teachers in basic schools should encourage learners to feel and appreciate the expressive qualities of indigenous music. It is the responsibility of the teacher to make music live under classroom conditions. It is also the duty of the music teacher to organize systematic instruction in all fields of music to enhance, not, hinder the cultivation of love for music characteristic of the African way of life, learners to feel and appreciate the expressive qualities of indigenous music (Nketia, 1966).

The classroom teacher must now provide children with this growing-up experience for, teaching traditional music in the classroom can be one of the ways of ensuring continuity of cultural transmission. What the teacher provides will not make up for any manifest deficiency in the upbringing of children but also strengthen their consciousness of identity. They will learn to accommodate or appreciate other kinds of music such as Western and Arabic music and other derivatives they encounter on radio and television, or Indian music they watch on films, without being overwhelmed or tempted to abandon their own or hybridize it beyond recognition (Nketia, 1999).

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The teacher must develop the right kind of orientation, that will enable him or her to approach traditional materials in their own terms. He must change his attitude to traditional music by giving up the prejudices he/she may have acquired because of his /her Western training, and clear any misconceptions to which he/she has not already done so. He/She must be prepared to get better acquainted with traditional music, to learn to sing traditional songs, play instruments, and learn to dance so that he/she can serve as role model as he/she helps his/her pupils to acquire similar learning experiences. Since he/she may not be competent in every aspect of the music, he/she must be prepared to bring experts from the community to help him or her and also ensure that his /her class is given the opportunity to observe musical events in community life (Nketia, 1999).

To embed indigenous or traditional music and dance lessons may also require the use of an expert or a resource person from the community. A resource person is any knowledgeable person from whom you can learn anything you do not know at all or do not know very well. A resource person is any person who provides information, direction, training that will enable you to perform certain task. Such a person may be an elderly person in the society, a fellow teacher or a religious personality. He /she may be a pupil from your school or even from your class. No matter the age, sex or social status of the person, once he /she can provide you with the necessary information or material, he/she becomes your resource person (Arthur,2001 p 58).

A class teacher may consult such a person for information or learn from him or her a song, an instrumental skill or a dancing skill which will be used in Music and Dance lessons. Sometimes, the class teacher may even leave to ask the person to give such information or teach the skills directly to your pupils.

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A class teacher may need a resource person in teaching of some of the contents in Creative Arts lessons because he/she either lack information on a given topic, doesn't know how to do a particular dance or play a certain instrument or ensemble. When he/she face with such problems, he/she should find somebody who possesses the information or skill he/she is looking for. He or she may either give him/her the information, train him/her to acquire the skill or replace him/her as a teacher during that lesson. He/she may invite the resource person to his/her school but if that is not possible, he/she may move the class to an appropriate place for the resource person to meet the them.

Availability of traditional musical instruments like membranophones (atumpan, apentema, pati, abrukuwa) idiophones (dawuro-bell dawurnta-double bell, firikyiwa-castanet, ntrowa-rattles, wood clappers etc.) and aerophones (atɛntɛbɛn-bamboo flute) in schools is also one of the factors of the incorporation of traditional music in performing arts lessons. These instruments serve as teaching and learning materials that should be used in the teaching and learning of traditional music and dance like Siti of Sefwi people in Ghana. The use of teaching and learning materials in teaching according to Nacino Brown (1990):

1. stimulate and motivate students to learn.

2. encourage active participation, especially if students are allowed to manipulate materials used.

3. promote first-hand experience upon with the realities of the social and local environment.

4. ensure better retention, thus make learning more permanent (p. 194).

In the teaching of traditional ensemble, pupils should learn how to play the drums to accompany the singing and also direct the dancers in performances. According to Mensah and Acquah (2021), most students do not understand traditional music when it is being played, as well as the instrumental background of the music: the function of the various idiophones such as bells, castanets, rattles, etc., the supporting drums and the role of the master drummer. Most students do not also understand the various dance steps and signs or gestures of the dancer(s) and it is the duty of the music teachers to help the students in these areas (Mensah & Acquah, 2021). What should children do to have interest in traditional music, to perform music, listen and create in building an awareness of aspects of the music leading to the understanding of musical fundamentals? What should children also need to know about the background of songs, instruments and dances involved in performance, listening and creative experiences as well? (Koutsoupidou & Hargreaves, 2009). As Gillborn (2003) suggested, children will need to know the local background of the instruments they learn about. Instruments need to be introduced using their indigenous names.
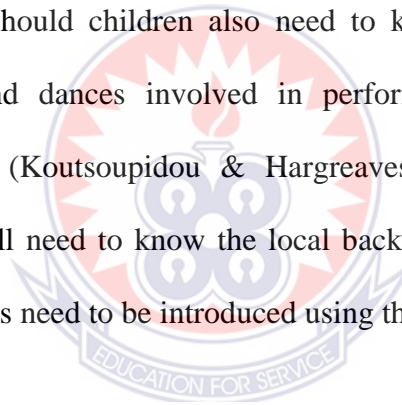
Some African Instruments

Membranophone   **Idiophone**

Plate 1: Kwadum   *Plate 2: Dawuro*

Chordophone

Plate 3: Seprewa

Aerophone

Plate 4: Atɛntɛbɛn

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2.14 Pedagogical Strategies that could be Used to Teach Music and Dance in Basic Schools

There exist many teaching methods. To deliver effective lesson in the classroom, the teacher chooses one method at a time or a combination of these methods as the situation demands. The following are some of the methods that can be selected for teaching music and dance.

(a) The Discovery Method of Teaching

Discovery learning can be defined as the learning that takes place when students are not presented with the subject matter in its final form but rather are required to organize it themselves (Omane-Akuamoah et al., 2012). It is a method of instruction in which the teacher allows the pupils the freedom to ask their own questions and to collect data needed to answer those questions. To state it differently, discovery learning refers to those teaching situations which allow the pupils achieve the instructional objectives with or no guidance from the teacher (Nacino-Brown et al., 1990).

According to Sound and Trowbridge cited in Nacino-Brown et al. (1990), discovery occurs when an individual is involved mainly in using his mental process to mediate (discover) some concepts or principles. Discovery is the mental assimilation by which the individual grasps a concept or principle resulting from physical and mental activity. Omane-Akuamoah et al, 2012 stated the following as the three main forms of discovery learning programmes:

1. Pure discovery: Students/pupils are given a topic or problem to work on and are then free to explore the topic with a maximum of guidelines or suggestion by the teacher.

2. Guided discovery: In guided discovery students are given a topic or problem and are provided with materials to work and suggestions on procedures to follow. However, students arrive at any conclusion themselves.

3. Guided learning: In this approach, the teacher leads the students through a carefully planned sequence of activities to arrive at the learning objectives, using either statements or questions (p. 55).

Due to active participation of the learner in a discovery instruction, perfection is achieved and retention of learning is also greatly improved. According to Tamakloe et al. (2005), three cardinal educational principles that are achieved in a discovery teaching-learning environment are:

1. Students/Learners are given the opportunity to enter into areas where hitherto, been unknown to them.

2. Students/Learners are given the opportunity to make intelligent guesses which may lead to arriving at clues for unravelling the "mysteries" of the unknown.

3. The method provides students the opportunity to develop and refine documentary evidence, schemes, and measuring tools for use in the discovery process.

In the primary school music classroom, for example, the teacher may provide 'scaffolding' for the pupil to discover and understand the concept of pitch by creating sounds from various shapes and sizes of various musical instruments (Adjepong, 2021).

In traditional music and dance lesson, the pupils are given opportunities to explore the music and dance from their communities to find out the historical background, the type of instruments used, the performance practice and others.

(b) The Demonstration and Modelling Methods

According to Omane-Akuamoah et al. (2004), demonstration is the process whereby one person does something in the presence of others in order to show them how to do it or to illustrate a principle. Demonstration utilizes both auditory and visual means of communication. Demonstration and modelling are visual teaching styles which allow pupils to see, imitate and practice repeatedly for skills acquisition in performing music and dance. Learning takes place by observing expert's behaviour for repetition or practice. Citing Syah (2003), Ramadhan and Surya (2017) stated that "demonstration method is a method of teaching by demonstrating things, events, rules, and sequence of activities, either directly or through using instructional media which is relevant to the subject matter or material that will be presented (p. 55). Salisu and Ransom (2014) described modelling as the process of acquiring new skills, behaviour, or information by observation. Employing demonstration and modelling as methods of teaching musical concepts creates the necessary environment for effective collaboration between the teacher and the learner to construct knowledge and understanding to the benefit of the learner.

Demonstration training includes notes, posters, paintings, conducting expressions, dance moves, children's musical instruments, music live and accurate execution techniques should be used in the lesson delivery. Cohen et al. (2010) are of the view that many skills can be learned easily through modelling rather than instruction through verbal explanation. In adopting these methods, how to sing loud and soft, for example, can be demonstrated by the teacher when discussing the concept of volume with pupils. Demonstration and modelling are highly motivational strategies for pupils to learn well as theory and practice are linked through these activities of instruction. According to McCarthy (2003), "modelling enables students to

discriminate between desired and undesired musical effects" (p. 4) and also motivates pupils to engage in independent learning. Demonstration and modelling are the most extensively used methods of teaching musical concepts and performances, as they provide pupils with practical experiences in singing, playing musical instruments and movements in response to music. In effect, these methods seem to work well for developing pupils' performance skills in music and dance. It must, however, be noted that demonstrations are effective when the processes involved are explained step-by-step by the teacher. This means that whatever action the teacher demonstrates or models in the classroom should be accompanied by verbal explanation to enhance pupils' understanding of what they learn.

(c) The Discussion Method

Generally. When two or more people interact to each other, we say that they are involved in a discussion. This method covers classroom learning activities involving active and co-operative consideration of a problem or topic under study. Green (2023) described discussion method of teaching as an exchange of ideas by two or more people related to a central topic or problem. In the classroom setting, discussions mainly refer to whole class activities facilitated or led by the teacher.

According to Tamakloe et al. (2005), discussions occur at brief intervals within demonstration and during the use of other methods of teaching in the classroom. As a consequence, the discussion method of teaching can be used effectively after showing pupils, for example, a video of a musical performance or listening to music to reinforce musical learning. It allows pupils to be more articulate about musical issues, enhances their oral communication skills, enhances their listening abilities, and gives them practice in democratic processes. It may, however, utilise a relatively longer period of time as majority of pupils in the class may want to contribute to the on-

going discussion. The discussion method may also be difficult to use well as it presupposes adequate advance preparation. Using discussion as a method of teaching creates the opportunity for both self-learning and cooperative learning. Here the learner is able to self-construct further knowledge based on existing ideas or facts. Through collaboration with the teacher, they also acquire learning experiences through active participation in the various activities of singing, drumming and movement and these practices should play a major role in the music classroom (Adjepong, 2021).

(d) The Role-Play Method

This method of teaching is a form of simulation approach of teaching. It is a teaching strategy that encourages pupils to express themselves freely by playing the roles of others as they perceive them (Nacino-Brown et al. 1990). Samar (2022) says role playing can be defined as an attempt to make a situation clear or to solve a problem by uncharged dramatization.

In a role-play activity, learners take on actions and activities in a given scenario. As an approach to teaching music, role-play provides pupils with opportunity to act parts in an event. Pupils play various roles during a musical-play. It is important for teachers to take advantage of this inherent behaviour of pupils when planning music lessons to assign them (pupils) various roles to develop their skills in singing, dancing and playing of musical instruments in an ensemble (Adjepong, 2021). It can help to promote learner-learner interaction (interpersonal, encourage empathy for others and develop social skills and values.

(e) The Field Trip Method

This is a method to which a teacher organizes his class to visit a place of interest outside the classroom such as factories, universities, museums, chiefs palace etc. to study real things and real processes and to meet real people in their actual environment, thus enabling people to reinforce their previous knowledge, gain on-the spot experiences and bring back additional information for further discussion (Nacino-Brown et. al, 1990).

In other words, field trips are undertaken in order to see practically what has been taught in theory, or to let the pupils discover things by seeing, touching, feeling, smelling etc. Through the trip teachers reinforce or strengthen what has been taught and also enable them to bring about first contact (Nacino-Brown et al.1990).

Field trip creates space for the construction of knowledge through both self-discovery and contributions from the teacher and the learner. It is a practice of taking pupils from the normal classroom to a real-life situation site for first-hand observations about what they have studied in the classroom. It "allows students to put the concepts and ideas discussed in class in a real-world context". A primary school teacher in the Ashanti Region of Ghana, for example, may take his students to observe music performances during the Adae Festival of the people of Ashanti. Such an educational exercise will provide pupils with the opportunity to learn about the traditional music associated with the festival. In no doubt, such experiences will contribute significantly to the students' acquisition of skills and understanding of their musical culture (Adjepong, 2021).

(f) The Project Method

Ulrich (2016) describes the project method of teaching as "student-centered pedagogy, a comprehensive instructional endeavour which consists in individually, small or larger groups in-depth extended investigation of a topic or problem, worthy of the student's interest, energy and time" (p. 57).

The nature of the project method of teaching according to Omane-Akuamoah et al. (2012), this method has grown from the educational work of famous American educationist and philosopher John Dewey. He and his followers were of the view that classroom learning had become too bookish and for that matter had little or no bearing on real life problems. John Dewey felt that this was responsible for the lack of interest, the passive nature of students and the root of most indiscipline. Students need to see the value of whatever they learn. Thus, the need to work on a task that they themselves have chosen, are prepared to work on and find challenging. Hence the project method of teaching.

The project method is not really a specific method. Rather it is a general name for the form of the teaching and learning process that consists of students' or learners' working on some tasks with relatively little direct interaction with the teacher. The project method differs from other problem-solving method in that it usually results in creating something concrete and tangible like a map, a model etc. (Omane-Akuamoah et al. 2012).

The project method gives pupils the choice to decide on what and how to learn, either individually or in groups. The major characteristic of the project method of teaching is the acceptance of an assignment by the pupil who is then free to work independently to reach the requirements with the teacher coming in to offer help as and when

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necessary. In the project method of teaching, and learning, pupils have the opportunity to determine the nature of the problem, adopt a plan, employ the appropriate resources and put the plan into action to achieve the goal of the project. The primary school music teacher may employ a project to assign pupils a task to complete either individually or in a group. The teacher's model of creating a rhythmic pattern in the music class can be extended by pupils in the form of a project which can further be presented to the whole class for peer critique (Adjepong, 2021).

(g) Video Showing Method

This is a method of teaching that brings realism into the classroom. Through the use of videos, musical concepts are demonstrated and illustrated to "pupils in the classroom in a neat and exiting package". Citing Gardner (2000), Ljubojevic, Vaskovic, Stankovic and Vaskovic (2014) state that "videos are a tool for engaging … musical (rhythmic) intelligence of the student in the learning process." Videos "provide visual context and thus bring another sense into the learning experience" to pupils. Using a real-life event such as the performance of Kete (a traditional Ghanaian music and dance type of the Akan-speaking people) during the enthronement of a royal personage may not be possible due to the processes associated with the event. An alternative approach is to create an opportunity for learners to observe such a performance by showing a video recording of such events in the classroom. This brings a sense of realism into the music class and gives pupils the opportunity to observe aspects of socio-cultural practices which are not otherwise easily accessible. It also enables the teacher to teach certain musical concepts that cannot be easily demonstrated or explained to learners. The teacher may not demonstrate body gestures associated with the Kete music and dance performances and, therefore, using video in the classroom becomes a viable alternative. In a sense, this arrangement

provides the necessary experience to the learner for further self- exploration and self-learning. It also fits well in an environment where knowledge construction is socially mediated. Showing video as a teaching method is relatively cheap and convenient. It may, however, be perceived as mere entertainment and induce boredom if not managed properly (Adjepong, 2021).

2.15 Siti Music and Dance of Sefwis in Ghana

Historical Background:

'Siti'is a recreational dance performed in Sefwi Asafo in the Sefwi Wiawso Traditional area. According to Opanyin Cudjoe, and Madam Ama Somoε the dance was performed in the olden days by the ancestors of the town. They said there were no recreational musical game or traditional band which was used in the evening after the hard day's work so they decided to create an indigenous dance to entertain people in the community. The Siti dance became a recreational dance for the young men and women in the community, especially when the moon was up. The dance was accepted by the chief and his elders as an indigenous dance for the community and asked to perform the dance during festivals and other state gatherings including the funerals.

Siti dance became popular in the traditional area due to its uniqueness in the performance, Other towns and villages also copied and spread in 18th and 19th Centuries in the traditional area. Due to rural-urban migration, and the use of contemporary popular music like highlife, gospel, hip-life, reggae, and the brass band music, 'Siti' music and dance in some of the villages are no more existing and now left with the one in Asafo and Sui.

Instrumental set up:
  i.   Wooden Clappers,
  ii.   Mbaa (Bamboo Clappers),

iii.   Firikyiwa (Castanet),

iv.   Akasaa (Shaken Idiophone)

v.   Tamalen (Framed drum as supporting drum),

vi.   Apentema (Supporting drum),

vii.   Siti kyen or Nyɔforɛ-Mpokua (Master drum).

The master drum (Siti Kyen) is also called Nyɔforɛ-Mpokua (meaning Small Breast) because it is decorated with breast. Below are the pictures of the instruments used to perform the ensemble.

Plate 5: Master Drum (Nyɔforɛ-Mpokua)   *Plate 6: Tamalen*

Plate 7: Wood Clappers/ Akasaa   *Plate 8: Apentema*

Plate 9: Afrikyiwa (Castanet)

Membership is open to both males and females. Males play the supporting drums and Imaster drum whilst the females help in singing the songs and also accompany their singing by playing the castanet and clappers for the time line. The age range of the performers is between 55 to 75 years.

Occasions for Performance

Siti as a recreational music and dance, is performed during festivals and other state functions as part of the programme to entertain the audience and to showcase the rich musical culture of the Sefwis. It is also performed at the funeral to console the bereaved and sympathizers, outdooring and traditional marriage ceremonies on commercial basis.

Performance Practice

Drummers sit in front and singers stand behind the drummers with their bamboo and wooden clappers. The master drummer begins the performance with the idiophones (Firikyiwa, Mbaa, Akasaa) by playing some appellations to ask permission from the chief of the community and also invite the spirits of their ancestors who started the ensemble to come and perform with them according to their belief. Singers come in after the appellations with the lead singer or cantor leading in slow tempo. The master drummer comes in again by inviting the supporting drums to change the tempo for the

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dancers to start the movements. Both male and females dance in chorus. Dancing can also be done in pairs.

Costume: Siti does not have any special costume for its performance because of its recreational purposes. Men can wear trousers and shirt at the top. Women can put any cloth with kaba or 'T' Shirt at the top. Dancers hold handkerchiefs in both hands to make the dance beautiful as they wave when dancing.

Song Repertoire

Song themes relate to the historical facts about the community (their ancestors, chiefs and elders). Song texts reflecting on death are used to console the bereaved and sympathisers at the funeral ground. Songs may be based on topical issues (to tell bad deeds of the people through insinuations). Cultural and social beliefs and practices may also be highlighted in Siti songs. (Some of the songs collected and transcribed by the researcher can be found in Lesson 4 "4.1.1-4.1.5" to support the data collected from the Siti performers during the observation and interview).

Musical Characteristics of "Siti" songs

Siti songs are usually performed in cantor and chorus or call and response form with two or more soloist introducing a song before the chorus comes in. In the case of a melody structured on the 'cantor and chorus' pattern, the lead singer sings an entire song, and the same song is repeated by the chorus. The 'call and response' part style of singing is different from "cantor and chorus' style. The difference is seen in the structure of the presentation. In the case of the 'call and response' structure, the entire melody is broken into two. The lead singer who performs the "call" part sings different materials from the chorus part.

Other major musical features include repetitions, interjections, shouts, scooping and extemporization devices. The pitch combination and chord progressions used in most of the songs are parallel thirds and sixths in most parts. There is the presence of a cantor who most often improvises.

2.15 Summary of Chapter

The theoretical framework and review of the related literature provided examination of some research and background information about this study. Presentation of information about teaching within the context of social constructivist theory and the definition of dance and its components, kinds and its relationship with music in Africa followed by examination of traditional music in Ghana and its role, the Creative Arts curriculum for the Ghanaian basic schools, the importance of teaching and learning of traditional / indigenous music and dance in schools. The incorporation of traditional music and dance in the Performing Arts lessons and the pedagogical strategies that could be used to teach traditional dances were also reviewed. Finally, the general information about Siti dance of Sefwi people in Ghana is also considered in this chapter. In the next chapter are the methods the researcher adopted to find answers to the research questions.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

The procedure used in any field of study counts a lot if any meaningful outcome is to be achieved. The chapter presents the methodology used in the research, and describe the research design, population, sample and sampling procedure, settings, research instrument, data collection procedure and data analysis strategies.

3.1 Research Design

The research design which the researcher adopted was an ethnographic type. Ethnography is a type of qualitative research that involves the researcher to immerse him/herself in a particular community or organization to observe the behaviour and interactions of the community up close (Caulfield, 2023).

Ethnographic research is based on complete or partial integration of the researcher into the subjects of study in order to share experience, which will help the researcher to better understand the system as an insider. It helps to get a deeper understanding of people; their understanding, environment and cultures.

Ethnography is a study through direct observation of users in their natural environment rather than in a laboratory. The objective of this type of research is to gain insights into how users interact with things in their natural environment.

Even though ethnographic research is employed by ethnomusicologists to study music in a culture, it can well be applied to explore traditional music education in a particular society.

Ethnography was used in this research because it is an open and flexible research method that allows the researcher to gain a deep understanding of a group's shared culture, conventions, and social dynamics. It is also a useful approach for learning first-hand about the behavior and interactions of people within a particular context (Caulifield, 2023).

Comparing to other research, ethnographic research takes a lot of time to collect the data. In order for the researcher to embed and gather enough observations and interviews to build up a representative picture, he did not spend few weeks but rather some months. This long-term immersion was challenging, and requires careful planning.

3.2 Research Method

The research method which the researcher adopted was the qualitative model. It is a research method that investigates the quality of relationships, activities, situations or materials. Qualitative research is a systematic and scholarly application of the scientific method to the solution of social problems. It involves scientific study of variables under study even if the variables can be measured quantitatively. This means that in qualitative research the researcher's interest is in the qualitative values of the variable under study (Fraenkel and Wallen, 2003).

In qualitative research, the researcher looks for themes and describes the information in themes and patterns exclusive to that set of participants. This means that the qualitative researcher is not interested in generalising the findings and conclusions to the population from which the sample is drawn.

The nature of the research questions brought the adoption of qualitative research the best method for understanding teachers' perceptions and beliefs in the importance of teaching and learning of traditional music. The study focused on the description of the natural setting of participants, participant's musical background, observation of how teachers incorporate traditional music in performing arts lessons, and develop the pedagogical strategies that could be used to teach traditional music (Siti) in the community.

3.3 Population

The population for the study consisted of all primary school teachers and the performers of 'Siti' traditional music and dance in the community.

3.4 The Sample

This study is limited to three classes (classes one, three and four) in each selected primary school. Nine teachers with Diploma in Basic Education Certificate who have been teaching in these classes for at least one year were selected from three primary schools (School A, School B and School C for the purpose of confidentiality) as informants and participants for this study. The teachers were coded as Teacher A, Teacher B and Teacher C in each selected school. Three schools in which the selected participants teach are located in the Sefwi Wiawso Municipality in the Western-North Region of Ghana. These schools were selected from among partner primary schools of Wiawso College of Education, Sefwi Wiawso in Ghana where the researcher works as a teacher educator. These partner primary schools are in mutual agreement with the above-mentioned College for practical training in teaching for professional development of pre-service teachers. Again, primary school teachers were selected as participants as they were more likely to include teaching of traditional music and

dance in their Performing Arts lessons. The researcher again chose four leaders of Siti dance performers for an interview. The Four leaders who were interviewed were also coded as Leader A, B, C and D.

3.5 Sampling Procedure

The purposive sampling technique was adopted for the selection of the research participants. All the participants (the teachers) were selected from the schools that are located in a town where Siti music and dance is mainly performed in the Sefwi Wiawso traditional area. The primary schools were purposively chosen because teaching and learning of traditional music in the local community (Siti) is one of the contents in the new Creative Arts curriculum. The four leaders of the Siti group were chosen for the study according to their position or office.

3.6 Research Instruments

In such a study, data must be collected for proper and effective diagnosis of the problem. It is also very essential that analysis is done on the data so as to establish the outcome of the project. This calls for some instruments to collect the needed data. Instruments that will be used to obtain the needed data were observation and interview.

Observation

Literary, observation means a method of data collection that use vision as its main means of data collection. It is also the selection and recording of behaviours of people in their environment.

Observation is useful for generating in-depth description or organizations or events for obtaining information that is inaccessible, and for conducting research when other methods are inadequate.

To elicit more information on the study, naturalistic observation was used to observe the performance of "Siti" dance and teachers' method of teaching of indigenous music and dance for analysis. Naturalistic observation according to Fraenkel and Wallen, (2003) involves observing individuals in their natural settings. The researcher makes no effort whatsoever to manipulate variables or to control the activities of individuals, but simply observes and records what happens as things naturally occur. The observational guide covered the performance of "Siti" dance and also method of teaching and learning of an indigenous music and dance (See appendix).

Interview

An interview is a conversation for gathering information. A research interview involves an interviewer, who coordinates the process of the conversation and asks questions, and an interviewee, who responds to those questions. It involves posing questions to respondents for answers in a face-to-face situation or by phone (Easwaramoorthy & Zarinpoush 2006).

It "enables participants… to discuss their interpretations of the world they live in and to express their own point of view" (Cohen et al., 2007, 349). According to Fraenkel and Wallen (2003), interview is a very significant strategy for checking the accuracy of impressions gained through observations.

From these assertions, interviews are seen to have different purposes. According to Cohen et al. (2007, 351), the purposes of interviews are many and varied, some of which include:

- To evaluate or assess a person in some respect

- To gather data as in survey or experimental situations

- To sample respondents' opinions as in doorstep interview

The purpose for which interview was adopted for this research was to obtain descriptive data about generalist teachers' perception, beliefs about the importance teaching and learning of traditional music (Siti) in schools and strategies of teaching music in the lower and upper primary classroom. Furthermore, it aims at assessing teachers and Siti music and performers' knowledge about the roles of traditional music in the community, challenges of teaching music and opportunities available for teaching music to primary school pupils.

The leaders and members of the 'Siti' music and dance were also interviewed to find out the following:

(i)   The historical background of the Siti music and dance

(ii)   The instrumental set up

(iii)   Occasions for the performance

(iv)   The performance practice

(v)   The formation and dance movements

(vi)   The costume used for the performance

(vii)   The performers (both male or female/ youth/ old men and women)

(viii)   The song texts/lyrics, form and structure, and the pitch combinations

(ix)   The dance types/styles that can be taught in schools

(x)   The role of the dance in the community.

Based on the aims of the present study, a semi-structured interview guide was constructed and used as one of the data collection instruments.

A semi-structured interview is a flexible data collection tool which makes it possible for a researcher to engage the informant "in a dialogue whereby initial questions are modified in the light of the participants' responses and the investigator is able to probe interesting and important areas which arise" (Smith and Osborn 2008, 57). According to Easwaramoorthy & Zarinpoush (2006) semi-structured interviews are useful when there is a need to collect in-depth information in a systematic manner from a number of respondents or interviewees (e.g., teachers, community leaders). With this approach which uses an interview guide, flexibility which allows much more space for the interviewee to answer questions based on his or her understanding is applied in asking questions that cover series of topics (Edwards and Holland, 2013). The interviews for this study consisted of open-ended questions in order to allow the respondents enough space and time to talk freely and at length. By this method, a wide range of ideas and opinions from participants in their own words about the phenomena being studied were obtained. The semi-structured interviews which were guided by predetermined open-ended questions designed by this researcher reflected the aims, objectives, and the research questions, and covered the following areas:

- The role of traditional music and dance (Siti) in the society

- Teacher's perceptions and beliefs about teaching music in the primary school

- Incorporation of traditional music and dance (Siti) in performing arts lesson

- Pedagogical strategies of teaching traditional music and dance (Siti) in the primary school

3.7 Validity

Validity is concern with the quality of data collected which is underpinned by the accuracy of the method used (Cohen et al., 2007). As a concept in research, validity assists investigators to determine how truly and accurately an item measures what it is supposed to measure (Fraenkel and Wallen, 2003). It considers whether the description of events captures the event accurately and to what extent this description provides a true and accurate account of what is claimed to be described (Hitchcock and Hughes, 1995). Validity checks were employed to enhance the validity of this study. Audio recordings of the interviews were carried out to ensure the accuracy of transcribed interview scripts. These were transcribed verbatim and compared to recorded interviews once completed, printed out and delivered to respondents within one week for member checks. This exercise was done to give informants the opportunity to review the interview scripts for accuracy and personal representation. Comments given by the informants after the review were considered as additional notes and corrections. This also served as an opportunity for collecting additional data from the participants.

3.8 Data Collection Procedure

In order to ensure careful and systematic collection of data, the following steps were observed. The main tools for the study were interviews and observation. The researcher visited the selected schools, and made personal observation on the teaching and learning of traditional music.

The researcher also engaged himself in semi-structured interviews in a relaxed face to face encounter by conversation. A lot of flexibility and freedom were allowed to clear doubts and made them aware that it was for academic purposes and that resulted about fruitful discussion of the music and other related issues. Both local language

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(Sehwi or Sahie and Asante Twi) and English language were used throughout the period for the respondents to express themselves freely. The performance of Siti Traditional Music and Dance were observed and recorded. The recording of the music and the dance performance were done on a mobile phone with a recording chamber.

The collection of the data started on 16th January, 2023 at school A. The first day was used to explain the purpose of the study to the head teacher and the three primary school teachers. The researcher used the first two weeks to visit all the three school for observation of teachers' methods of teaching Creative Arts (traditional music and dance) in class. The researcher used the rest of the weeks to conduct interview in each school. Each interview with a teacher took 30 minutes. Table 1 below presents the period on which each school was visited for the collection of the data.

Table 1: Period of Visitation

School/Organization	Purpose	Date of Visitation
A, B, C	Introduction/ Observation	16th -27th January, 2023
A	Interview Sessions	21st -23rd February, 2023
B	Interview sessions	14th-16th March, 2023
C	Interview sessions	18th-20th April, 2023
Siti Performers	Observation/Interview	21st -23rd April, 2023

3.9 Data Analysis Strategies

De Vos (1998) explained that data analysis requires the analyst to break down data into their constituent parts to obtain answers to the research questions and to test the hypothesis. The purpose of analysing the data is to "reduce them to an intelligible form so that the relations of research problems can be studied and tested and conclusions drawn" (p, 203).

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In this study, the answers of the research questions were analysed and discussed in descriptive form through interviews conducted by the researcher. Here, informants' perspectives were treated as cases. Accounts of their experiences were considered case by case for the purpose of comparison and contrast to gain an overall meaning and understanding. Each teacher who participated in this study was treated independently. Observation notes on each participant's actions and behaviours in the classroom, audio recording and interview transcripts, together with documents of their Performing Arts lesson plans and scheme of work for teaching, the primary school Creative Arts syllabus, assessment record books and other related documents were analysed as cases to capture each teaches' perception and actions in relation to the teaching of traditional music and dance. The researcher read and re-read the interview transcripts alongside listening to the audio recordings of the interview for clarity and also narrow down the sentences in the transcripts. After this, all the cases were compared to identify common underlying features, patterns, connections, similarities, contrastive points, characteristics and themes that emerged from the overall data for making categorisation and classification to obtain meaning.

CHAPTER FOUR

RESULTS/FINDINGS AND DISCUSSION

4.0 Introduction

This chapter describes the presentation and analysis of the data, as well as its discussion. The information gathered from the interview and observation of teaching and learning of performing arts and the performance of 'Siti' music and dance.

4.1. The role of Traditional Music and Dance (Siti) in the Society

One of the aims of this study was to find out the roles of the traditional music and dance (Siti) in the society. To data collected on the role of Siti dance were as follows:

4.1.1. Medium of voicing out personal and community sentiments

Through the interview conducted majority of the interviewees said that "Siti" traditional music and dance is performed to express personal and community sentiments. Leader A and Leader C of the 'Siti' dance group said:
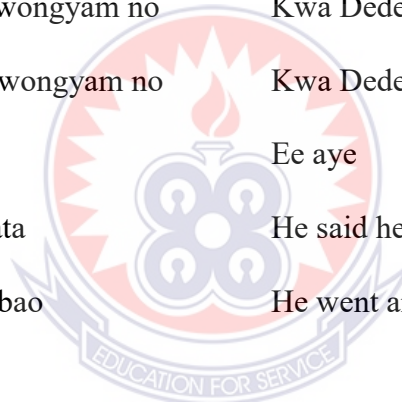
> *We dance to express our feelings of what goes on in our society. We dance to express the spirit and sentiments of the people during the Elluo festival and other cultural events. Through dance movements and gestures, we communicate with the audience. As our dancers perform, they express through non-verbal communication, their individual feelings as well as the sentiments of the society.*

Their explanation supports what Amuah and Adum-Atta (2014) had described that music and dance is a medium for voicing out personal and community sentiment. According to Amuah and Adum-Atta people sing and dance as a form of self-expression, and through this they portray how they feel about what is going on in society. Leader D of the Siti group also added that:

Some of the songs we sing contain texts with some expressions that are emotional and used to express personal and community sentiments. These songs are performed during festivals and funeral celebrations.

The music and words of Siti songs that are used to express personal and community

sentiments are as follows:

	Twi	English translation
Cantor:	Kwa Dede	Kwa Dede
Chorus:	Ee ayee	Ee ayee
Cantor:	Kwa Dede won gyam no	Kwaa Dede mourn him
Chorus:	Ee ayee	Ee aye
Chorus	Kwaa Dede wongyam no	Kwa Dede mourn him
	Kwaa Dede wongyam no	Kwa Dede mourn him
	Ee ayee	Ee aye
Cantor:	Ɔse ɔrokɔ Alata	He said he was going to Nigeria
Chorus:	Ɔkɔree woambao	He went and could not return.

KWAA DEEDE

Collected and transcribed by
Benjamin Conduah

Figure 1: A Transcribed Siti Songs

The texts of the music in Figure 1 are used to express their feelings about one of their members called Kwa Dede who travelled outside the country to look for green pastures and could not return.

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ƆDƆ AMANEƐ AKUA

Collected and Transcribed
By Benjamin Conduah

Figure 2: A Transcribed Siti Songs

The music above in Figure 2 was composed to express feelings of a lady called Akua Fokuo who experienced child mortality since her marriage with a certain man in the community.

Twi	English Translation
Cantor: Ɔdɔ amaneɛ Akua, Akua Fokuo ɔdɔ amaneɛ Akua eee	The danger in love Akua, Akua Fokuo The danger in love Akua eee
Chorus: Awo mba wu yɛ yaw o. Ɔdɔ de ne yare abɛsan me	Chorus: Child mortality is painful o. the love has brought his sickness to me.

4.1.2 Siti as device for social control

An interview with teachers and Siti dance performers revealed that song texts of traditional music are used as a device for social control. When the researcher interviewed the leaders of Siti ensemble, they said some of the text of the music contains materials that are of topical interest. They use songs to criticize those in authority, the rich, or other members of the community. The Siti lead singers gather vices committed by people in the community to compose songs for performance during the Elluo Festival. The songs used in the performance of Siti serve as a form of social control through insinuations.

According to Ofori (2008), the insinuation songs do not in themselves form the main song collection of whole performance sessions in Sefwi folklore (which Siti music is also one of them). During the stage of the dance, the performance gains momentum as all the participants are equally drawn into merry-making. Songs of insult may even serve as an interlude or device of variation in the music as they also provide very effective medium through which the monotony of the traditional old songs repeatedly sung over the ages is removed. The significant nature of songs of insult cannot be overemphasized. These songs serve as a good medium by which social misfits are ridiculed and the undesirable deeds of evildoers pointed out. Through this musical style, peoples' weaknesses and immoral acts are exposed.

The individual targeted or culprit accused in the music is rendered powerless to take any counter measures but only forced to concede and admit within himself, his guilt and further driven to resolve never to commit the wrong again. One of the songs used for social change is transcribed in Figure 3.

Figure 3: A Transcribed Siti Song

The music in Figure 3 was composed to cast insinuation about a member of the community, who went to Nigeria for several years and could not find his family house when they were asked to go to their own country in 1983. The words of the music are as follows:

Twi	English Translation
Chorus: Eei Kɔ Alata bɛba	Go to Nigeria and return
Cantor: Meyɛ ayera o	I am trying to be lost
Chorus: Eii Kɔ Alata bɛba	Go to Nigeria and return
Cantor: Munnhu me fie o	I could not find my home.
Chorus: Kɔ Alata bɛba	Go to Nigeria and return

4.1.3 Praising chiefs, wealthy people and other important personalities of the community

During the interview sessions, the interviewees agreed that some 'Siti' music and dance are used to praise chiefs, wealthy people and other important personalities of the Sefwi communities.

Further discussions with the Siti dance performers revealed that some of the songs sung during festival celebrations contain texts that are used to praise the chiefs and the important personalities in the community. They also said the songs are also for the procession of chiefs which is very important for cultural display in Elluo festival celebration of the Sefwi Wiawso traditional area.

During the researcher's observation of the performance of 'Siti' dance at Asafo, the master drummer started by playing some appellations before the lead singer introduced the song in free rhythmic style. The appellation which was played during the observation was to invite the chief to come and witness the performance. They also used the language to greet him and say good things he is doing in the community. The words of the drum appellations played by the master drummer are as follows:

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Twi Version	English Translation
Nsuo twaa kwan	The stream crossed the path
Ekwan twaa nsuo	The path crossed the stream
Ɔpanin ne hwaen?	Who is an elder/ the senior
Ɔpanin kotwaa nsuo	The elder went to cross the stream
Osuo firi tete	The stream started from long time
Kaakaabotobi a abofra suro no	The masquarader, the child feared
Ofiri tete, ofiri tete	From long time, from long time
Kofi Fiakye, Kofi Fiakye	Kofi Fuakye, Kofi Fuakye
Bra, Bra, Bra Bra	Come, come, come, come.

The Siti performers have special songs to praise chief when the chief is riding in his palanquin during festival celebrations and other important occasions. The words of the music transcribed in Figure 4 are as follows:

Twi	English Translation
Cantor: Ɔda n'apakan muo.,	He is riding in his palanquin,
Ɔhen prɛko hɛn hen Fiakye	the only chief our chief Fiakye
Chorus: Ɔda n'apakan muo Ɔhen prɛko	He is riding in his palanquin, the only chief
Cantor: Nana Fiakye	Nana Fiakye
Chorus: Ɔda n'apakan muo Ɔhen prɛko	He is riding in his palanquin, the only chief

.

ƆHEN' PREKO

Collected and transcribed by
Benjamin Conduah

Figure 4: A Transcribed Siti song

4.1.4 The role of Siti music in festival celebration

About the role Siti music plays in the festival celebrations, the respondents said all the activities or programs that are organized during festival involved traditional music and dance. Siti music is used in Elluo festivals of the people of Sefwi Wiawso Traditional Area to hail the chiefs during procession, entertain people at the durbar ground, and use the words of the songs to tell their history. Leader B of the Siti music and dance group said:

> When we are invited to perform at the durbar grounds during the Elluo festival celebration, we use our music and dance to entertain people and also portray the rich culture of the people of Sefwi Wiawso Traditional Area. During the performance, the texts of the songs sung reveal some of the important events that happened in the past (to tell their history). The history of important events in the life of a society and the personality involved in the event are recorded for posterity in songs.

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The responses of the leaders confirmed what Omojola had said. According to Omojola (1894) traditional music is rich in historical and philosophical issues, validating communally binding, social values, warning erring members of society, praising people to whom honour is due, reminiscing about the achievement of past leaders and reinforcing the legitimacy of present ones.

4.1.5 Entertainment/recreation

For the entertainment and recreation, all the leaders agreed that Siti is used as a source of entertainment for the people in the Sefwi community. Leader A of Siti group said:

> *The main reason why Siti music and dance was formed was to entertain people in the community. In the olden days Siti dance was performed on every Wednesday evening to entertain people in the community after a day's hard work. We performed on Wednesdays because the next day which is Thursday was a holiday for farmers. People in the community come around and watch the performance for enjoyment. Everybody is allowed to join and dance to the rhythm of the music because it is a recreational dance for the community.*

Leader B of Siti also added:

> *We perform Siti during festivals, naming ceremonies, funerals and other state functions to entertain people at the gathering. At the funeral ground, Siti is used to entertain the sympathizers and console the bereaved.*

One of the songs sung for entertainment on Wednesday evenings is found below

Words of the music

Twi	English Translation
Cantor: Ee ee abanie saa, yɛ di agorɔ	Ee ee abanie saa, we are playing
Chorus: Ee ee abanie saa	Eee abanie saa
Cantor Yɛbɔ mbaa o	We play with sticks
Chorus: Ee ee abanie saa	Ee ee abanie saa

ABENIE SAA

Collected and Transcribed by
Benjamin Conduah

Figure 5: A Transcribed Siti Song

4.2.0 The importance of teaching and learning of traditional music in primary schools

In this section, teachers' beliefs and perceptions about the importance of traditional music education in the primary school were explored. This was done through the analysis of interview data gathered. The second objective for this study was to identify and describe peoples' belief about the traditional music education in schools.

4.2.1 Cultural preservation

When the teachers were asked about the importance of music and dance in cultural preservation, out of the 9 teachers interviewed, 7 agreed that learning traditional music and dance in schools preserve the culture of the society in which the school is confined. They said the culture of a place could be seen in how they dress, eat, speak (language type) sing, dance etc. In music, the culture of people could be preserved through the use of language in composing songs, the type of instruments used in their music performance, drumming techniques and drum language, the various dance styles and gestures and the costume. So, if the traditional music and dance in the community is taught in schools, it provides the opportunity for pupils to learn and perform their own music and the dance and this would be transferred from one generation to the other generation.

In support of what the majority of the interviewees said, Boamajeh and Ohene-Okantah (2000, p. 3) had stated:

> *Through music education…cultural values and behavioural patterns of society can be passed on. Culture is also noted to include modes of thinking and since art is always in the context of culture, education in the arts, including music, promotes cultural expression and ways of thinking about life.*

Further discussions with Teacher B of school C revealed that when children are introduced to traditional music and dance in schools, they preserve and transmit the culture of the community. He said when their pupils performed Siti music and dance during their Speech and Prize Giving Day Celebration, the Chief Linguist of the community urged them to teach traditional music and dance that is performed in the community in schools. Learning Siti dance in schools is a way of preserving the rich culture of Sefwi people in Ghana.

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4.2.2 Intellectual development

On the issue of the role of music and dance education with regards to intellectual development, only 8 out of the 9 teachers agreed to the statement that Performing Arts education plays crucial role in a child's intellectual development. Majority of the interviewees agreed to what Manford said. According to Manford (1996), through singing, playing of musical instruments and dancing, children develop their cognitive, affective and psychomotor domains which aid the development of their whole being. Nketia (1999, p. 120) also stated that:

> It is evident therefore, that in addition to the artistic techniques and skills that music and dance demand, the pursuit of both tangible and intangible forms of knowledge, including symbolic and conventional forms, can contribute to the intellectual development of the child when they are systematically presented at appropriate levels as part of the learning process.

4.2.3 Physical development

When the teachers were asked to express their views about physical role music and dance play in child's development all the interviewees agreed that music and dance improve the physical being of the child. They mentioned specifically that, most of the time, traditional music types like Siti, Adowa, Kete etc. are associated with physical activities like drumming, dancing, swaying and jumping. When children are engaged in these artistic arts, they gain control over their body through the various movements they perform. All the interviewees agreed to what Kari (2018) discussed on physical benefit of music and dance in child development:

> Dance helps the physical development of the children through movement training. Young musicians and dancers learn skills like balance, control and coordination, singing and movement is also good aerobic exercise-linked stress reduction, physical fitness and overall good health.

4.2.4 Emotional development

Child's emotional development was considered in this research as one of the important roles in music. 6 out of the 9 interviewees believed that, learning traditional music and dance like Siti of Sefwi people is a communicative tool which conveys feelings and emotions (during performance) that are understood by people within a particular culture. Children can be led to musical expression of ideas and feelings that are meaningful to them within their family or societal cultures

 Teacher A of School B said:

> *When I engage my pupils in Dance Drama lessons, children express themselves emotionally through non-verbal communications. In dance drama lesson, I ask pupils to perform a dance with a given theme, and they perform various gestures to express emotions which seemed to have meanings to their colleagues in the classroom.*

The response of the teachers about the emotional development of a child support what (Manford 2007; Kari 2007) had said. Manford emphasized that music especially can reach the spirit of man because, it can relate to those feelings for which there can be no verbal description. Manford (2007) continued to explain that the ability to play musical instrument, sing and dance give an emotional release with pleasure and enjoyment. Engaging in creative activities let kids release their emotions and express their feelings. It is a fantastic opportunity for children who are not yet able to put their thoughts into words (Kari, 2018).

4.2.5 Socialization

When the teachers were asked about the role of traditional music and dance like Siti in child's social development, 7 out of the 9 teachers said that traditional music and dance performance fosters a child's self-esteem, which in turn can have a positive impact on his social skills. Further discussions with the majority revealed that

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children feel happy and interact with their friends when they sing and dance. Teacher B of School A said:

> *When children are engaged in music and movements, the children who are introverts come out of their shells and perform with their peers through singing, drumming and dancing. The introverts who feel shy to sing or dance alone perform creditably when they are assigned some roles to perform with a group in music and dance lessons.*

Participating in music ensembles can help a child to know how to work as a team. Teachers can use music activities to encourage positive social interactions between children. Music is a social activity that promotes togetherness between individuals and cultures, and also contributes significantly to the building of interpersonal relationship (Johnson, 2010).

4.2.6 Career opportunities

With regards to career opportunity, all the teacher participants agreed that Performing Arts education provides avenues for career opportunities. They said there are some people in the community, who use traditional music and dance to earn their living when they are invited to perform at the funeral, festivals, durbar of chiefs and other social gatherings. Teacher C of School C said:

> *The 'Siti' music and dance performers (drummers and dancers) collect some fees from the headteacher when we invite them to prepare our pupils for Inter-Schools Biennial Festival of Arts and Culture. Apart from the fess they collect, they are also fed with special meals at every rehearsal period.*

An interview with leaders C and D of the Siti music and dance group confirmed what the teachers had said. They revealed that:

> *When we are hired or invited to perform for occasions like funeral celebrations, marriages and other state functions, we collect a fee of an amount of One Thousand Five Hundred Ghana Cedis (Ghc 1,500), with two crates of minerals, with meals. After the performance we*

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keep at least One-Third (1/3) of the fee for maintenance of the instruments and our welfare, and share the two-thirds (2/3) amongst ourselves to support our livelihood.

4.2.7 Aesthetic Sensitivity

Six (6) out of the 9 teachers who were interviewed agreed that the teaching and learning of traditional music and dance in the community enhances the aesthetic sensitivity of Ghanaian children. The majority of the interviewees agreed with Amuah and Adum-Atta (2014) who had said that the arts have been identified as an avenue for the enhancement of children's aesthetic sensitivity. Indigenous Ghanaian music and dance offer a lot of opportunities for the enhancement of children's aesthetic sensitivity. Teachers are, therefore, encouraged to use traditional music and dance as a tool to educate children's feelings (Amuah and Adum-Atta, 2024).

4.3 The embedding of traditional music and dance (Siti) in the Creative Arts lessons

In trying to find out how teachers incorporate Siti dance in their music and dance lessons, the researcher tried to find out whether teachers teach traditional music and dance (Siti) in the local community, the use of resource persons, and the use of African instruments in teaching.

4.3.1 Teaching and learning of Siti music and dance of the community

In teaching of traditional music in the local community (Siti), and other communities, 4 out of 9 teachers said they often teach Siti music and dance in class. The rest of the teachers who do not teach Siti music and dance said they face some challenges in the teaching of Siti and other traditional music and dance. The methodology used by teachers to teach students about traditional music and dance is also one of the challenges that are confronting the teaching of traditional music in Ghanaian schools.

Nketia (1974) indicated that there are, of course, a number of problems concerning the organization and practice of music and dance in traditional society that the teacher will encounter as he/she compiles his/her materials or plans lessons and music learning activities. For example, in traditional societies, knowledge is acquired in slow degrees over a long period of time, while emphasis is laid on learning through oral tradition and practice, aided by texts and mnemonics rather than explicit theory or written notation. In the classroom context, some aspects of this learning process can be shortened, for the materials of music can be presented and acquired in a more systematic manner than it is done in traditional communities. Further discussions with some teachers revealed that, they lack skills of teaching the traditional music and dance because most of the teachers in the primary schools were teachers who studied one (1) semester course in music and dance as a core in only one semester during their 3-year Diploma programme. They did not study the methodology course in music and dance when they were in second year.

On the issue of measures that should be adopted to address the identified challenge, they were of the view that opportunities should be made available for them to access in-service training and education in music to equip them with the basic knowledge and skills for effective implementation of the curriculum in their classrooms. The participants expressed their disappointment about the lack of opportunities to experience in-service training to update their knowledge, understanding and skills to teach performing arts lessons. They said that series of workshops and seminars are organised during every academic term by the Ghana Education Service for them purposely to improve upon their instructional method in the various subjects. However, creative arts (music and dance), for quite a long time, not been part of such workshops as they mostly focus on the teaching of Literacy, Numeracy, ICT and

Science. They expressed their concern about this phenomenon in the light of the perceived lack of adequate training for teaching music and dance in the primary school. Some of the participants explain further that, since there is no opportunity for them to engage in further learning for professional improvement in teaching music and dance, they always tempted to ignore teaching some of the materials (especially traditional music and dance) in the curriculum as part of classroom activities.

4.3.4 The use of resource person

On issue of the use of resource person, majority of the respondents said they do not invite resource persons to teach Siti traditional dance in their schools. Those who engage resource persons in the teaching of Siti dance in schools said they invite them when they find it difficult to teach the instrumental skills (drumming) and the dance. They agreed to what Nketia (1999) had said that, teachers must be prepared to get better acquainted with traditional music, to learn to sing traditional songs, play instruments, and learn to dance so that they can serve as role model as they help their pupils to acquire similar learning experiences. Since teachers may not be competent in every aspect of the music, they must be prepared to bring experts from the community that their class is given the opportunity to observe musical events in community life. The teachers who invite resource persons in their schools said:

> *When we engage the resource persons in our performing arts lessons, we use that opportunity to learn how to play some of the instruments used in that particular ensemble, and also join the pupils to learn the dance movement.*

4.3.5 Acquisition of musical instruments in schools

Teaching of traditional music and dance like Siti of the Sefwi people requires the use of membranophones like Atumpan, Nyɔforɛ-Mpokua, Petia, Apentema, Tamalin, and idiophones like firikyiwa, wooden clappers, Akasaa. All teachers in the participated

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schools reported that they do not have musical instruments that should be used to teach the traditional music and dance. Teacher C of School A said:

> *I have recorded the music (song and drum patterns) on my C. D. and Pen-Drive for teaching and learning of the traditional dances like Siti, Adowa, Kpaŋlogo, Bɔsoɛ etc. instead of using real instruments. The reason is that the school has not acquired the traditional musical instruments that should be used to teach traditional music and dance*

Teacher C of School C also said:

> *When I borrow traditional African instrument from the community to teach an ensemble in the local or other communities, my pupils enjoy the lesson by acquiring some skills in playing the instruments. Learning traditional music and dance with the African drums, bells and rattles enables them to know the functions or the roles of the bells, supporting drums and master drums in a named African music and dance ensemble.*

The above statements of the respondents confirmed what Mensah & Acquah (2021), had said about the teaching of traditional music and dance. According to Mensah and Acquah, most students do not understand traditional music when it is being played, as well as the instrumental background of the music: the function of the various idiophones such as bells, castanets, rattles, etc., the supporting drums and the role of the master drummer. Most students do not also understand the various dance steps and signs or gestures of the dancer(s) and it is the duty of the music teachers to help the students in these areas (Mensah & Acquah, 2021).

4.4. The Pedagogical Approaches that can be used for the Teaching of 'Siti' Dance in Performing Arts Class

To look at the possible approaches that can be used to teach traditional music and dance (Siti) in schools, seven (7) pedagogical approaches were used to tackle this research questions. The pedagogical approaches were discovery method,

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demonstration, discussion, role-playing, field trip, project method and video and tape recorders.

4.4.1 Discovery method of teaching

All the respondents stated that they use discovery method of teaching in music and dance lessons. The response of the majority indicates that the teachers lack methods of using discovery learning in the teaching of traditional music and dance in performing arts lessons. Some of the teachers said, it is the nature of the curriculum that encouraged them to use discovery method in their lessons. In the curriculum, the first sub-strand is:

1. Teaching Thinking and Exploring Ideas. During this stage, learners are guided to generate ideas based on the following sources:

   a. The history and culture of the people (local community, other communities in Ghana and around the globe).

   b. The history and culture of the people include the origin or migration story of the people, their belief systems, festivals, food, clothing, songs, dances and games (NaCCA, 2019).

To use discovery method in the teaching of traditional music and dance in the community (Siti) as a topic, the teacher should guide pupils to explore the historical background (the ethnic group that perform the ensemble), instrumental set up for the ensemble, the performance practice (how it is performed), the songs, and the occasion in which the ensemble is performed.

2. Teaching Planning, Making and Composing lesson.

   At this stage, learners (individually or in groups) are guided to plan (design) and make or compose artworks through exploration with available tools, material, elements and instruments. For performing arts (music, dance and

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drama), learners may compose and perform music, dance or drama in honour of identified heroes/heroines.

This confirms what Mereku and Ohene-Okantah had stated. According to Mereku and Ohene-Okantah (2007), any experience in music and movement that challenges children to think while listening, performing or composing is an example of Discovery lesson.

4.4.2 Demonstration method of teaching

In the use of demonstration and modelling as methods of teaching in traditional music and dance lesson, teachers said, that is the most extensive use in both traditional and formal education. Demonstration and modelling are the most extensively used methods of teaching musical concepts and performances, as they provide pupils with practical experiences in singing, playing musical instruments and movements in response to music. Teacher B of School C said:

> When I use demonstration method to teach drumming, children imitate and play the pattern easily. They imitate the pattern through mnemonics I use during the demonstration of the supporting and master drum patterns.

In teaching of movement or dance pattern, Teacher B of School B said:

> I saw that demonstration method was an effective method of teaching dance when we invited resource persons to teach Siti dance during the preparation for Speech and Prize Giving Day celebration. These resource persons used demonstration and step by step method in the teaching of some rhythmic patterns in drumming and the movement patterns (dance).

The views of the participants agreed to what Nacino-Brown (1990); Cohen (2010); and McCarthy (2003) had said about the use of demonstration and modelling in teaching. According to Nacino-Brown et al. (1990), when teachers are using the

demonstration method of teaching, they should observe and note the following while performing:

1. Establish the proper attitude

The teacher should carefully plan or device a mechanism of arousing and sustaining the interest and for that matter the attention of the students.in most cases a well-planned introduction which is catchy is sufficient to get the student or learners in the correct mood.

2. Keep the demonstration simple

Do not delve into fine details, which are not basic to the understanding of the demonstration. Do not plan too many points at a time otherwise students will have the difficulty remembering all of them. The presentation should be so simple that even less clever students/learners in the class will be able to follow.

3. Avoid deviation from the main points.

Always try to stick to the main points you have planned. Not all the questions which learners ask are so relevant to the understanding of the demonstration. Some of the questions will rather lead you to other points other than those relevant to the demonstration. The teacher should postpone answering such questions.

4. Pace the demonstration for effect

The demonstration should be planned such that it is neither fast or slow. If the pace is too fast, learners will be confused. On the other hand, if it is too slow or dragged out, learners are going to be bored and loose interest. The teacher should be able to determine the pace to achieve the effect he/she wants by planning and rehearsing the demonstration.

5. Constantly check on students' or learners' understanding

It is very important for the teacher to be sensitive to learners' reactions during the course of the demonstration. The teacher should thus be watching learners' facial expression which will give indications as to whether they understand the demonstration. Learners can also be questioned to ascertain if they understand what was just demonstrated.

6. Summarise and conclude the demonstration

It is useful to end the demonstration by a brief summary of all processes involved in the demonstration. The teacher can involve the students in drawing up the summary.

The history and culture of the people include the origin or migration story of the people, their belief systems, festivals, food, clothing, songs, dirges and games.

4.4.3 Discussion method of teaching

When teachers were asked when they use discussion method in their lesson, all the respondents said they always use discussion method of teaching in music and dance lessons.

They said they use discussion method of teaching when they want pupils to note the following:

a. The knowledge about the people or the ethnic group that perform the ensemble, geographical position, languages, social life etc.

b. Knowledge of the instruments employed by a performing group in respect of a musical type.

c. The composition of the people making the music. Is it a predominantly male, female, young, old, or a mix of people of different ages and gender?

d. The occasions in which the ensemble is performed.

During the interview session with Teacher C of School C, he said:

> *I use brief discussions in my performing arts lessons after showing the video of the musical performance. I also use discussions at brief intervals within demonstration of dance patterns. This enhances their communication skills, as well as their listening skills and allows the pupils to be more articulate about musical issues.*

Teacher C of School B added that:

> *Discussion method is used in dance drama lessons when pupils are assigned a role to performed. After telling them the story of a given theme, I discuss the role of each character in the drama with pupils before they are assigned to perform the drama.*

What the teachers said confirm what Nacino-Brown et al. (1990) had already discussed. According to Nacino-Brown et al. discussion method is referred to as technique within a method. It may occur at brief intervals during an informal lecture, demonstration, or even during a laboratory lesson. In this section, discussion is treated as an overall, step by step procedure of a specific aspect of a subject or a course in order to achieve definite instructional goals.

4.4.4 Role playing

Role playing was also considered as one of the most important methods used in performing art lessons. Seven (7) out of the 9 teacher participants said they use role playing when they are they are teaching music and dance. Further discussions with the teachers revealed that they use role playing during drama and dance-drama lessons. In Performing Arts class, role playing is used when teachers are teaching dance drama lesson. Teacher C of School A said:

> *I use role playing method in my dance drama lessons. In dance drama lessons, I discuss with pupils their chosen roles they would like to play in a given theme like HIV/AIDS. I lead pupils to discuss the costumes that will depict the roles of each character in the story.*

Role playing can be used in Siti dance when the dance is used to perform a drama (Dance-Drama or Narrative form). Arthur, K. (2001) suggested the following steps when teachers are teaching dance-drama lesson with role playing method.

1. Teacher tells a known story with a theme that pupils can easily dramatise and integrate it with singing, drumming and dancing.

2. Pupils retell the story and choose the roles they would like to play.

3. Teacher discusses with pupils their chosen roles and the costumes that go with the chosen roles.

4. Drummers are selected and taught the drum patterns.

5. Some of the pupils are selected to play roles as master drummers and taught patterns that signify changes in activity (e. g. dramatic movements patterns)

6. Teacher leads pupils to discuss movements patterns that will depict the actions in the story.

7. Teacher takes the characters one by one and demonstrate the movements patterns that go with the actions of the characters as given by the story narrative (p. 164).

Siti dance patterns can be used as movement pattern in a dance-drama performance where pupils are assigned special roles to act. In Siti music and dance performance lesson, drummers are assigned roles as master/supporting drummers. Some of the pupils are also assigned roles as lead singers and lead dancers.

4.4.5 Field trip

In organizing field trip, only 4 of the respondents often organised field trip to watch the real performance of music and dance in their community. Further interview with those who often organise the field trip revealed that they visited chief's palace to

observe the musical instruments used to play fɔntɔmfrɔm and kete, and other things in the palace. When the teachers were asked about visiting a place where Siti ensemble is performed, some of them said most of the Siti performers are farmers and to get them during the instructional hours is not possible. Unless they arrange with them to get a specific time for the visit.

As has been stated above, Nacino-Brown et al. (1990) have made the following suggestions that should be considered when teachers are organizing field trip:

1. Discuss the proposals for the trip with the headteacher and secure his approval.
2. With the co-operation of the class, propose a field trip.
3. State instructional objectives to be accomplished in the proposed trip.
4. Plan with the pupils' activities to be performed in order to ensure achievements of the instructional objectives.

Pre-visit all the prospective field trip location to:

1. Explain the purpose of the visit to the person in charge of the location
2. Secure approval of date and time of visit.
3. Collect any available descriptive materials.
4. Make plan for feeding and lodging as the case may be

Prepare pupils for the trip:

1. Discuss each location to be visited.
2. Brief pupils on the specific objectives to be achieved.
3. Assign pupils responsibilities individually or in group for documenting the trip
4. Inform parents about proposed trip as regards the objectives, travel details and finances (if it is outside the community).

5. Help pupils prepare questions to be sent to the host in advance.

6. Arrange for transportation and fix the times schedule

7. Define safety and behaviour standards.

8. Hold yourself accountable for the trip.

On arrival of the trip site:

1. Report to the authority that would provide the guide.

2. Keep to the time schedule.

3. Help pupils obtain answers to their questions.

4. Ensure courteous participation by pupils

5. Hold fairly closely to the itinerary agreed upon.

6. Appoint a pupil to propose a vote of thanks to the guide.

After the trip:

1. If possible, return by a different route to widen the pupils' opportunities for socio-cultural and geographical observation.

2. Send a letter of appreciation to the authority of each of the places

3. Develop an evaluation instrument that will furnish information on the pupils' feelings about the trip (pp. 64-66).

4.4.6 Video/ tape recorders (Audi/Audio-Visual)

With the use of videos and tape recorders in teaching of Siti dance, 3 out of the 9 interviewees said they often use video and tape recorders in their lessons. The rest of the respondents who do not often use the video/tape recorders said, they do not have a source of electricity power and gadgets in schools that could be used to teach music and dance. According to those who often use the video/ tape recorders, they have recorded and downloaded some of the traditional dances on their machines.

Teacher A of School A said:

I have recorded and downloaded the videos of Siti traditional music and dance which is performed in this community on my laptop for my Performing Arts lessons. Instead of using the real instruments to teach traditional music and dance, I play the video tape for the class to listen, watch and imitate the dance patterns.

Teacher B of School C also added this:

My children just imitate the dance movements when I use the projector to show the videos of the Siti dance movements and patterns during the performing arts lessons with little assistance. Children enjoy the Performing Arts lessons when they are engaged in a lesson with videos and tape recorders.

The teacher participants who often or always use videos and tape recorders in their music and dance lessons support what Gardner had said in Ljubojevic et al. (2014) that videos are a tool for engaging musical (rhythmic) intelligence of the student in the learning process (pp 275-291)". Videos provide visual context and thus bring another sense into the learning experience to pupils.

Nacino-Brown et al. (1990) had suggested the following guidelines when teachers are using videos or films in their classroom lesson delivery:

1. For students or pupils to gain maximum benefits, films or videos should be appropriate to their level of understanding. The best way to judge the suitability of a film is to preview it as you are the judge of the capabilities and background of own ideas.

2. Before showing a chosen film, it is always necessary to make students or pupils aware of your purpose for showing it. Problems or questions which the film hopes to solve or answer should be clear to them.

3. Whenever possible, specific questions to be answered after viewing the film should be written on the board and explained thoroughly.

4. It is generally accepted that note-taking while viewing a film should be discouraged. If students or pupils try to take notes in a dark room, their attention is divided between watching the film and writing; they miss more than they gain (p.191).

It is important after viewing to discuss the film with the class. Questions raised before the film showing should be answered and comments or other relevant and related questions from students/pupils encouraged. These follow-up activities will help ensure that students understand and learn from experience.

4.4.7 Project method of teaching

The project method was also considered as one of the teaching methods to teach Creative Arts lessons. Five (5) out of the 9 teachers always give assignment and project work when they are teaching traditional music and dance. Further discussions with the teachers revealed that, the second and third sub-strands has given a chance to organize project work for the pupils. Here pupils are asked to compose their own art work in groups and display for appraisal and assessment.

In teaching of traditional music and dance like Siti, the teacher may ask pupils to form a group and compose their own dance form and perform for appraisal and assessment as a project. Here the teacher can ask pupils to look for a story and use it to perform the dance drama with costumes that will depict the roles of each character in the story.

Nacino-Brown et al. (1990) had suggested the following steps to follow when teachers are using project method of teaching:

1. Selecting the project:

Before the topic itself is chosen, project goals and objectives should be selected. In practice, the goals and objectives of the project are considered together. The role of

the teacher is to help the pupils or students to select goals that are attainable and projects that are practicable with the time and facilities at their disposal.

2. Planning the project

The educational value of this method depends upon the manner in which students are guided in assuming intelligent responsibility for their own learning activities as far as possible the students/pupils themselves should make plans to attain the project goals they have identified. To help them (students) in their decisions:

(i)   What desirable skills, understandings ideals and attitudes will the student/pupils acquire through the project which will contribute to their development?

(ii) Will the chosen project activities be suitable to the level of development of the students?

(iii) Will the outcomes of the project be in helping with those on the course?

(iv) Is the project the most effective method to use in order to achieve the identified objectives.

(v)   Are there adequate facilities and materials for the successful completion of the project (p.61)?

3. Conducting the project:

The teacher should give constant directives and attention to the students while working on the project work. Basic school pupils may definitely need special supervision and attention from the teacher (especially when pupils are asked to compose their own dance and perform).

4. Evaluating the project

The evaluation of the effectiveness and the value of a project should be ascertained by the learner while he/she is engaged in project activities and this should be an ongoing process conducted informally. An attempt is then made to revise the plans or drawing up better ones if the student discovers that some of them are not working out in order to achieve his goals.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

5.0 Introduction

This is the concluding chapter of the study. It presents the summary and conclusion on the findings of the study. It also gives the recommendations based on the findings of the study

5.1 Summary

The study was to describe and explore pedagogies that can be used to teach "Siti" dance in the classroom among the basic education children in the Sefwi Wiawso traditional area.

The target population for the study consisted of all primary school teachers in the Sefwi Wiawso municipality. The performers of the 'Siti' traditional music and dance were also used for the study. The researcher therefore used the purposive sampling technique to choose the participants for the study. Three schools from the municipality were selected for the study.

Participants included all Basic 1, 3 and 5 teachers in three selected schools in a town where Siti traditional ensemble is performed. In all, nine (9) teachers and four (4) leaders of Siti dance group in the community were interviewed for data collection.

The main research questions posed for the study were as follows:

1. What role does the Siti dance play among the people of Sefwi Wiawso traditional area

2. What is the importance of teaching and learning of 'Siti' dance in schools in the Sefwi Wiawso Traditional Area?

3. How can 'Siti' dance be incorporated in the Creative Arts lessons?

4. What pedagogical approaches can be used for the teaching of Siti' dance in Creative Arts class?

Data for the study was collected through observation and interview. During the observation, the teaching and learning of music and dance lessons were carefully observed from the beginning of the study to the end of it. The performance of Siti music and dance were also observed. Data collected during the study were analyzed and recorded in descriptive form.

5.2 Key Findings

In this section, answers to the various research questions and conclusions drawn from research are presented.

1. Research question one (1) dealt with the role Siti dance plays in the Sefwi Wiawso traditional area. The answers from the interviewees revealed the following roles of Siti music and dance:

   i. It is also used as a medium for voicing out personal and community sentiments

   ii. It is also used as a device for moral training and social control.

   iii. To praise chiefs, wealthy people and other important personality in the community

   iv. It is performed during festival celebrations to show the rich culture of the people of Sefwi Wiawso traditional area and also use the texts of the songs to tell their history.

2. Research question two (2) also dealt with the importance of teaching and learning of Siti dance in schools in the Sefwi Wiawso Traditional Area. The answers from the teachers who were interviewed revealed the following:

(i) Learning traditional music and dance like "Siti" of the local community helps in the transmission of culture from one generation to another.

(ii) Learning traditional music (Siti) in schools develops the learner's intellectual skills.

(iii) Traditional music and dance (Siti) developes the learners physically through learning of drumming and dance.

(iv) Traditional music and dance provide healthy avenue for expressing emotion.

(v) Music and Dance fosters a child's self -esteem which in turn can have a positive impact on his/her social skills.

(vi) Indigenous Ghanaian music and dance offer a lot of opportunities for the enhancement of children's aesthetic sensitivity.

(vii) It provides avenue for career opportunities in future.

3. Research question three (3) was about how teachers could embed 'Siti' dance in the Creative Arts lessons. The answers to the research question revealed that teachers find some challenges and difficulties in incorporation of Siti music and dance in Creative Arts lessons. According to teachers these challenges are as a result of lack of adequate knowledge and skills for teaching the music and the dance. The study also revealed that the authorities do not organize frequent in-service training or workshop for teachers on the teaching of Performing Arts (music, dance and drama) which is a sub-strand of Creative Arts curriculum. The teachers complained that the only Creative Arts workshop they attended was when the new curriculum was introduced to the basic school teachers.

On the use of resource person, teachers who lack skills of teaching dancing, playing of instruments and singing some of the songs in traditional music and dance (Siti) invite some experts from the community to help them in teaching.

The study revealed that teaching of traditional music and dance (Siti) demands the use of membranophones like Apentema, Tamalin, Nyɔforɛ-Mpokua and other idiophones like castanets, wooden clappers and rattles. They always borrow instruments from the community dance performers when it is period for the teaching of traditional music. Teachers who do not have the real instruments use I C T tools replace the real instruments when they are teaching traditional music.

4. Research question four (4) dealt with the pedagogical strategies that could be used to teach traditional music and dance like "Siti" in the local community. The answers from the teachers revealed that teaching of traditional music and dance like Siti cannot be taught with only one pedagogical skill. In the teaching of traditional music and dance in primary school classroom, teachers can combine two or more methods like discovery, demonstration, imitation, role-playing and project. Discussion method is used at the initial stage when they want to find out the historical background, instrumental set up, performance context etc. Discussion method is also occurred at brief interval within demonstration and during the use of other methods of teaching in the classroom.

5.3 Conclusion

1. Findings from the study clearly shows that traditional music and dance like Siti plays vital roles in the society as a medium for voicing out personal and community sentiments, device for moral training and social control, praising chiefs, wealthy people and other important personality in the community. It is performed during festival celebrations to show the rich culture of Sefwi people in Ghana and also use the texts of the songs to tell their history.

2. The study has also revealed that pupils' cognitive, physical, social, moral and emotional development can be enhanced through learning of traditional music and dance (like Siti) in schools. Learning music and dance helps in transmission of culture from one generation to another, provides avenue for career opportunities in future and offer a lot of opportunities for the enhancement of children's aesthetic sensitivity.

3. Some teachers find it difficult to embed Siti music and dance in primary schools due to lack of knowledge and skills for teaching, inadequate teaching and learning materials (musical instruments) and the lack of opportunity to attend in-service training to update their knowledge and skills in teaching of traditional music and dance.

4. It was found in this study that the traditional music and dance like Siti cannot be taught with only one pedagogical skill. It can be taught with two or more instructional strategies.

5.2 Recommendations

From the research results and discussions so far, the researcher in his view would like to make the following recommendations which when implemented will enhance teaching and learning of 'Siti' music and dance of Sefwi people in schools.

To preserve our rich culture as Ghanaians, the chiefs, and elders in our Ghanaian communities should encourage the performance of traditional music and dance in our own communities during festival celebrations, and other state functions.

The stakeholders must ensure that the teachers are trained to handle all the materials in Performing Arts strand of Creative Arts Curriculum including teaching of traditional music and dance in primary schools.

Ghana Education Service should encourage all heads of schools to use part of their capitation grants to acquire African/Ghanaian musical instruments for their schools to enable pupils know how to play some of the African instruments (like Nyɔforɛ-Mpokua, Apentema, Tamalin, Firikyiwa, Akasaa, etc). This will encourage the teachers to embed traditional music and dance (Siti) in the community in their Creative Arts lessons.

The Ministry of Education Ghana and Education Service should encourage Metropolitan/Municipal/Districts educational directorates to organize workshop for teachers on pedagogical skills that can be used to teach traditional / indigenous music and dance in schools

5.4 Suggestions for Further Research

Time constrains and limited resources compelled the researcher to conduct the study among three Primary schools in the Sefwi Wiawso Municipality. Further research should therefore be conducted at the Junior High School level to ascertain how traditional music and dance is incorporated in Performing Arts lessons.

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APPENDICES

APPENDIX A

INTERVIEW GUIDE FOR TEACHERS

A. INTRODUCTION (for the researcher)

1. Establish rapport by thanking interviewee for willing to take part in the study and making time available for the interview.

2. Explain the purpose of the interview to respondent.

3. Address the issue of confidentiality and recording of interview.

5. Allow interviewee to ask questions concerning the nature of the interview.

B. PARTICIPANT'S BACKGROUND INFORMATION

Please tell me about yourself (Researcher asks guiding questions to verify information about respondent's age, educational background and qualification, class size, musical training and number of years taught in the primary school.

### SECTION A: TEACHERS' PERCEPTIONS AND BELIEFS ABOUT TEACHING MUSIC AND DANCE

1. What are your views about the importance of traditional music education to children's growth and development?

2. How do these views affect your teaching of music and dance in the classroom.

SECTION B: THE INCORPORATION OF INDIGENOUS/ TRADITIONAL MUSIC AND DANCE IN PERFORMING ARTS LESSONS

1. How often do you include music and dance activities in your teaching? (Prompt: Number of periods/hours per week or term)

2. What challenges do you encounter in teaching music?

3. Why do you think you encounter such challenges?

4. How do you manage these challenges?

5. What measures do you suggest should be adopted to address these challenges?

SECTION D. THE PEDAGOGICAL STRATEGIES IN TEACHING AND LEARNING OF TRADITIONAL MUSIC AND DANCE (SITI)

1. Are there specific teaching strategies to use when teaching indigenous African music and dance at primary school level?

2. How are the methods you choose for teaching traditional music and dance different or similar to those you use to teach other subjects?
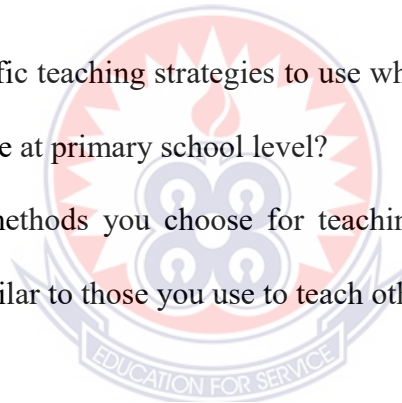
APPENDIX B

INTERVIEW GUIDE FOR "SITI" MUSIC AND DANCE PERFORMERS

A. INTRODUCTION (for the researcher)

1. Establish rapport by thanking interviewee for willing to take part in the study and making time available for the interview.

2. Explain the purpose of the interview to respondent.

3. Address the issue of confidentiality and recording of interview.

5. Allow interviewee to ask questions concerning the nature of the interview

B. PARTICIPANT'S BACKGROUND INFORMATION

Please tell me about yourself (Researcher asks guiding questions to verify information about respondent's age, educational background, occupation, musical training and number of years taught in the primary school.

C. THE HISTORICAL BACKGROUND AND THE ROLE OF SITI MUSIC AND DANCE IN THE SOCIETY

1. Give the historical background of 'Siti' dance

2. Mention the type of instruments used to perform the ensemble

3. On which occasions do the "Siti" dance is performed?

4. Can you give brief description on how the dance is performed?

5. What type of costume is used to perform Siti music and dance?

6. What are some of the roles of "Siti" dance in the community?

7. What is the age range of people who perform the ensemble?

APPENDIX C

OBSERVATION GUIDE FOR TEACHERS

THE TEACHING AND LEARNING OF PERFORMING ARTS

1. The preparation of the lesson.

2. The teaching delivery of the lesson (The pedagogical strategies)

3. Pupils' participation in class.

4. The use of teaching and learning resources/ musical instruments.

5. The use of resource person (if necessary).

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APPENDIX D

PICTURES OF SITI DANCE PERFORMERS

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