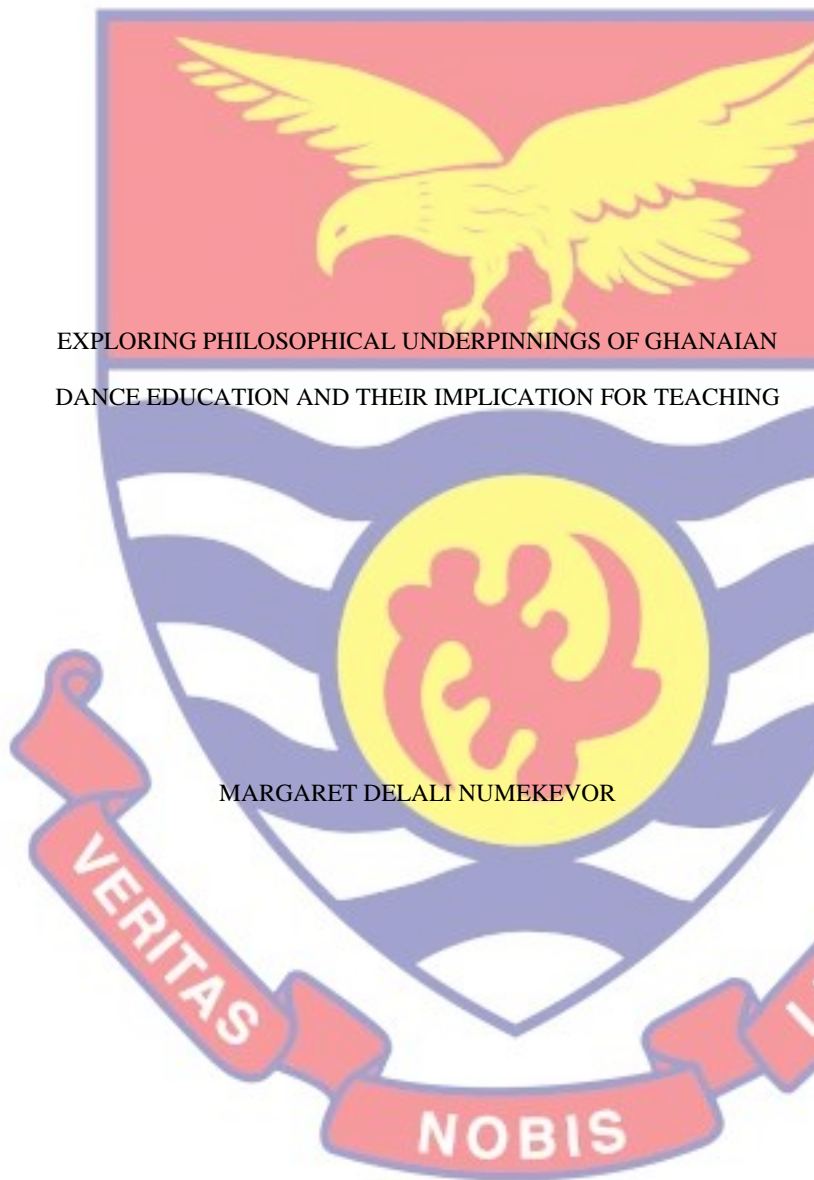UNIVERSITY OF CAPE COAST

EXPLORING PHILOSOPHICAL UNDERPINNINGS OF GHANAIAN

DANCE EDUCATION AND THEIR IMPLICATION FOR TEACHING

MARGARET DELALI NUMEKEVOR

2021

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EXPLORING PHILOSOPHICAL UNDERPINNINGS OF GHANAIAN

DANCE EDUCATION AND THEIR IMPLICATION FOR TEACHING

BY

MARGARET DELALI NUMEKEVOR

Thesis submitted to the Department of Music and Dance of the Faculty of

Arts, College of Humanities and Legal Studies, University of Cape Coast, in

partial fulfilment of the requirement for the award of Doctor of Philosophy

degree in Music Education.

APRIL, 2021

DECLARATION

Candidate's Declaration

I hereby declare that this thesis is the result of my own original research and that no part of it has been presented for another degree in this University or elsewhere.

Candidate's Signature:...................................... Date:...............................

Name: **Margaret Delali Numekevor**

Supervisors' Declaration

We hereby declare that the preparation and presentation of the thesis were supervised in accordance with the guidelines on supervision of thesis laid down by the University of Cape Coast.

Principal Supervisor's Signature:.................................... Date:..................

Name: **Prof. Isaac Richard Amuah**

Co-Supervisor's Signature:... Date:..................

Name: **Dr. Eric Debrah Otchere**

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ABSTRACT

There is global importance of dance education. Dance contributes to the overall development of a person (Gilbert, 2018; Pickard & Risner, 2016). Amans (2017) maintains that dance helps to communicate a person's values, thoughts and worldview. Nonetheless, since the introduction of dance education into the curriculum during the 20th century, the focus has been on pedagogy. In Ghana, the predominant body of literature is silent on the philosophy of dance education. Yet there is evidence to the effect that the philosophy of education informs how to formulate educational ideals and policies and provide guidance for interpreting the curriculum and instructional materials (Combs, 2010). Thus, using the interpretive paradigm mainly through interviews, focus group discussion and other relevant documents such as course outlines and handbooks, this study sought to explore the philosophical basis of dance education programmes in Ghanaian public universities and their implications for teaching and learning method. A total of 12 and 17 teachers and students respectively were sampled using the purposive sampling techniques. In the main, the study found a synergistic philosophy employed in the dance programmes at the three public universities studied. The teaching method was predominantly teacher-centred. Consequently, in order to help students have a strong foundational basis for the dance programme, teachers should be knowledgeable about the philosophies and make them explicit in their delivery and encourage co-creative input to improve creative autonomy of dance students.

KEY WORDS

Aesthetic Education

Artistic education
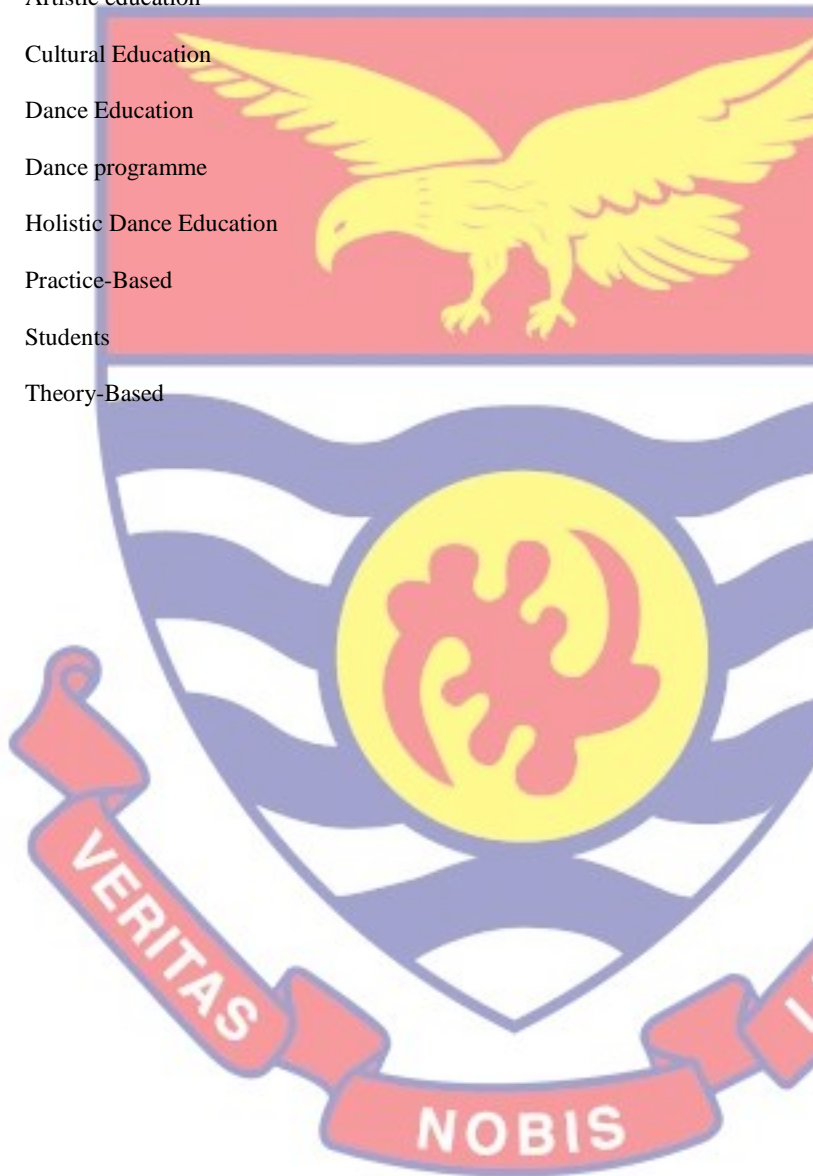
Cultural Education

Dance Education

Dance programme

Holistic Dance Education

Practice-Based

Students

Theory-Based

ACKNOWLEDGEMENTS

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Alexander Hackman, thank you for your time and support. Dr. Hannah Amissah-Arthur and Catherine Elenawo Adziman, thank you for proof reading my thesis for me at no fee.

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With a grateful heart, I thank you all.

DEDICATION

This thesis is dedicated to my late dad, Wilfred Yao Numekevor (Applied).
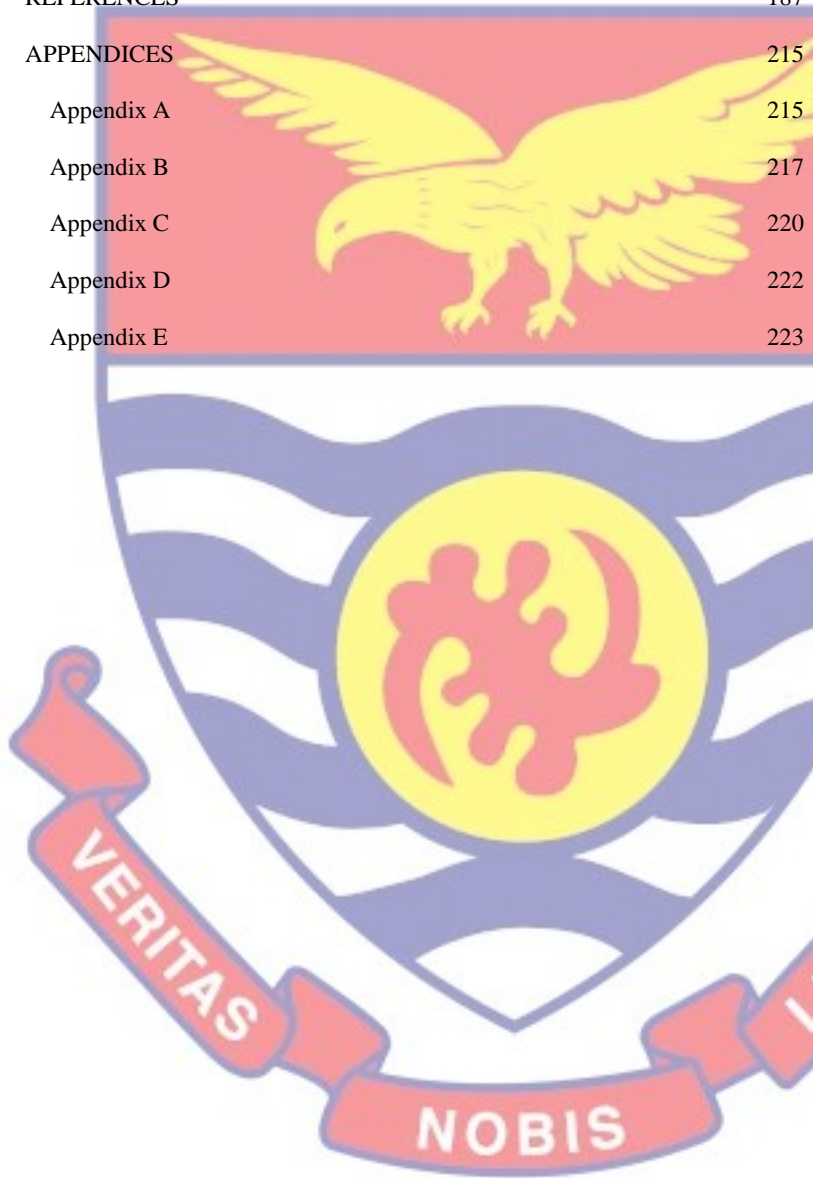
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CHAPTER ONE

INTRODUCTION

Most countries across the world, if not all, are poised to providing their citizens with an education that gives form to character, increases the power of the mind, expands the intellect and enables one to stand on their own feet (Nithiya, 2012). Interestingly, evidence in the education literature (for example, Cruz Banks, 2010; Gilbert, 2018; Risner, 2007; 2010; Koff, 2000; Stinson, 2004) appear to suggest that dance education is a powerful ally in the development of the cognitive (thinking), affective (emotion/feeling), and psychomotor (physical/kinesthetic) of the individual. For this reason, dance education has enjoyed some level of recognition worldwide, including Ghana. In this study, I attempt to identify the philosophical underpinnings of dance programmes in Ghanaian public universities and how they inform teaching and learning of dance.

Background of the Study

The importance of dance in the holistic development of the human body cannot be underestimated. Globally, dance is seen as a powerful tool for developing many of the desired attributes in a person (Gilbert, 2018; Pickard & Risner, 2016). Amans (2017) has described the art of dance as a strong way to communicate one's values, thoughts and dreams about one's life and the world we live in. Evidence in the dance literature appears to suggest that, the benefits of dance to society are varied and numerous (Gibbs, Quennerstedt & Larsson, 2017; Schupp, 2019). Some scholars (for example, Chan, Ginosar, Zhou & Efros, 2019; Kalyani, Sullivan, Moyle, Brauer, Jeffrey & Kerr, 2018; Karkou & Meekums, 2017; Risner, 2017) have argued that dance is more than

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just learning a set of steps to music or experimenting with different shapes. For them, dance is an expressive and communicative form of movement that makes use of the body. According to Bannon (2010), dance is a mental, physical, and sensory reaction to experiences in the outside world. Bannon contends that understanding the all-encompassing advantages of education in and through dance depends on how our physical, intellectual, and emotional selves can come together while learning in dance.

Karkou and Meekums (2017) have suggested that individuals learn teamwork, focus, and improvisational skills as they learn to dance. It is believed that dance awakens new perceptions in people which help them learn and think in new ways (Chan et. al. 2019). According to Pickard and Risner (2016), dance has the potency to develop the physical, cognitive, artistic and social domains of individuals. Chan (2019) have also suggested that dance is a wonderful physical and artistic activity that leads the body to greater levels of energy, coordination, flexibility and muscle strength. For these and other similar reasons, most educational systems across the world began incorporating dance education into their educational framework.

Generally, dance as an academic programme began developing since 1917 (Dale, Hyatt & Hollerman, 2007). Early in the 20th century, universities in the United States of America, Europe, and some regions of Africa started teaching dance. (Ross, 2012). According to Ross, most dance programmes started as part of a physical education programme before later developing into a full dance programme. The birth of dance education in Ghana appeared to have begun with the establishment of the National Dance Company in 1962 which later became the Ghana Dance Ensemble (GDE) since June 1965

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(Adinku, 2004). In 1963, the Government of Ghana encouraged dance activities to function as a vital experience in the lives of Ghanaians - hence the introduction of dance studies in the general education programme at the university level (Opoku, 1970). In September 1962, dance education as an academic discipline was first introduced in the University of Ghana, Legon (Nketia 1974; Opoku 1970). According to Adinku (2004), the dance programme at the University of Ghana started as a certificate programme and was later upgraded to a diploma status. The diploma certificate was a pre-requisite to teaching dance and cultural studies in middle schools. The certificate also gave employment opportunities to those who worked in a cultural related organisation. Subsequently, Bachelor of Arts (BA) and Bachelor of Fine Arts (BFA) dance degree programmes were also introduced. The University of Ghana currently offers postgraduate programs in dance education.

Interestingly, other public universities such as the University of Cape Coast (UCC) and University of Education, Winneba (UEW) also joined the University of Ghana in offering programmes in dance. This growth over the years in the number of universities offering opportunities to individuals to study dance as an academic discipline appears to underscore the importance of dance education in Ghana. Nevertheless, the evidence available in the education literature (for example, Dewey, 2010; Hirst, 2010; Koenig, 2019) appears to suggest that, the success of every education programme is highly dependent on the philosophy underscoring it.

According to Ugwuozor (2019), like a flight plan that provides a clear vision for successful take-off and landing, philosophies provide a clear vision

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for a successful educational practice. Ugwuozor defines one's philosophy as that great idea that informs the mind, fires the imagination, moves the heart, and shapes thinking. Thus, a philosophy of education, informs how to formulate educational ideals and policies and, more practically guide how to interpret the curriculum and present instructional materials (Koetting & Combs, 2005). Interestingly, Ugwuozor (2019) claims that, the philosophies driving academic programmes help instructors to formulate principles that guide them in the face of educational headwinds and other sources of turbulence. In like manner, Koetting & Combs (2005) reason that, it is important for educators to be conscious of the philosophies driving the kind of education they provide. This, in Combs' view, will help educators to define, delineate, and justify their teaching agenda, their curriculum preferences, and their pedagogical styles. Therefore, it stands to reason that, an educationalist who presumes to teach "dance" but is philosophically uninformed about what it is, is open to creating and thus suffering all sorts of difficulties. In line with this thinking, there appears to be a need to understand the philosophies behind dance programmes particularly in Ghanaian Universities and by extension, how the philosophy drives teaching and learning methods. It is in this context that this study was conducted.

Statement of the Problem

Remarkably, dance has been incorporated into formal education at pre-tertiary and tertiary levels in Ghana. Whereas strides have been made to embrace this artistic and cultural diversity, the philosophy behind dance programmes in Ghanaian public universities appears to be elusive. This is because, the research domain of dance education is more thoroughly

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interdisciplinary, and sometimes trans-disciplinary, therefore, it is not always easy to identify the philosophy and philosophy-relevant discourses within it. Nevertheless, what "counts" as philosophy continues to be a perennial issue (Ross, 2000). In general, a philosophy of something can draw from discussions and practices in all the fields pertinent to what it is (in this example, dance), as long as doing so advances our understanding of the significance of that field.

The potential for dance to have philosophical foundations is vast, in part because dance has enough facets to interact with a wide variety of philosophical schools. Dance has, in fact, been practiced for artistic, educational, therapeutic, social, political, religious, and other objectives throughout history. Of fact, philosophical methods are only a few of the numerous ways to approach dance and gain a deeper understanding of both its nature and our relationship to it. Unfortunately, available research on dance education in Ghana (Adinku, 2004, 1994; Adjepong and Obeng, 2018; Amegago, 2015, 2011, 2006; Ashley, 2006; Awuah, 2015; Cudjoe, 2015; Kuwor, 2015; Kwakwa, 2015; Darko, 2015; Kwakye-Opong and Jebuni, 2015; Opoku, 1970; Ocansey, 2017; Osei and Adzei, 2019; Ross, 2000) appeared to have focused on dance education within the scope of cultural, artistic and aesthetic education without necessarily touching on the philosophical foundations of dance programmes (Smith-Autard, 2002).

Indeed, as a dance teacher and academic counsellor, one major question dance students mostly ask me, is why should they study dance at the university? It appears the same unanswered question I faced as a student over the years, confronts me today as a dance teacher. Clearly, the answer to this

question borders on the philosophical footings of dance education. However, there appears to be a lack of clarity on what the philosophies of dance programmes in Ghanaian public universities are and how the philosophies influence the delivery of the dance programmes. In light of the foregoing, a study was required to examine the philosophical foundations of dance education in Ghana's public universities and their implications for instructional strategies. This has motivated this current study to attempt to delve deeper into the philosophies that underpin dance education.

Purpose of the Study

The study sought to broadly explore the philosophical basis of dance education programmes in Ghanaian public universities and their implications for teaching and learning methods adopted in its delivery to students.

Objectives

In line with the broad purpose of the study, the following specific objectives were formulated.

1. To explore the philosophical underpinnings of the dance programmes in Ghanaian public universities;

2. To examine contemporary approaches to teaching dance in Ghanaian public universities;

3. To determine how the philosophical underpinnings identified in objective one informs the teaching methods of dance in Ghanaian public universities.

4. To discover the nature of the philosophical structure and its implications for attainment of holistic dance education in Ghanaian public universities.

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Research Questions

To address the research objectives, the following research questions were developed:

1. What philosophies underpin dance education programmes in Ghanaian public universities?

2. What contemporary approaches are used in the teaching of dance in Ghanaian public universities?

3. How do the philosophical underpinnings identified in research question one inform the teaching of dance in Ghanaian public universities?

4. What philosophical structure informs holistic dance education in Ghanaian public universities?

Significance of the Study

Educational philosophy is the backbone of any efficient instructor. It encapsulates essentially the principles, the ways of thinking and the beliefs that provide the foundation and the framework for teaching and learning. This study is relevant in filling the lacuna in the dance education literature as it clearly unravels the philosophies guiding dance programmes in Ghanaian public universities. Specifically, the findings and recommendations of this study would become a guide for dance curriculum developers on the subsequent review of dance programmes in Ghanaian universities. Thus, the findings would produce an empirical document on the philosophical substructure of dance education in Ghanaian public universities. Additionally, this study would help dance teachers to develop students' holistically as they are exposed to the diverse philosophical foundations of dance.

Delimitations

Basically, the study focused on the philosophies of dance education. The study area was delimited to three public universities in Ghana offering dance as an academic discipline. These institutions were University of Ghana, University of Cape Coast, and University of Education, Winneba. The study was also delimited to dance teachers and students within the selected Ghanaian universities.

Limitation

Despite being given the assurances of confidentiality and anonymity, one interviewee refused to allow the conversation to be recorded on audio. Because I was manually documenting every response in addition to asking questions, this made the conversation less fluid. As a result, the interview took longer than expected, and at one point in the conversation, the participant resorted to giving brief answers in order to save time. This might have limited how much information the subject shared, which would have limited the amount of insight the individual contributed to the study.

In light of this development, an attempt was made to allow the participant check the accuracy of the responses generated from the interview before the analysis (i.e. member checking). The attempt was however, unsuccessful because the participant had travelled out of the country.

Definition of Terms

Operational definition for some key terms has been given to guide users of this study.

Aesthetic Education: Education of the human feeling (Smith-Autard, 2002; Reimer, 1989).

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Affective-Aesthetics: It refers to education of dance students feeling through the art of dance. This is synonymous to affective learning in dance.

Artistic education: Education with focus on impartation of knowledge, skills and understanding of an art form of dance (Smith-Autard, 2002).

Cultural Education: Education that centres on reflecting the cultural richness of a community in art works (dance) (Smith-Autard, 2002).

Dance Education: Dance as an academic subject of study in the university.

Dance programme: The focus is on curriculum, pedagogy and assessment in dance education.

Holistic Dance Education: Operationalised in this study as a programme that requires holistic training of the student in artistic, cultural, and aesthetic education and by extension, cognitive, psychomotor and affective learning and the extent to which provision is made for attainment of such a goal.

Practice-Based: This refers to a programme, course, teaching and learning that is practically inclined.

Students: This refers to registered students in the dance education programmes under study.

Theory-Based: This refers to a programme, course, teaching and learning that is theoretically inclined.

Organisation of the Study

The study was organised into five (5) chapters including Chapter One which comprises introduction, background of the study, statement of the problem, purpose of the study, objectives and research questions of the study, delimitation, and limitation of the study, and organisation of the study. Chapter Two was devoted to review of related literature. Particular attention

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was therefore paid to selected literature bordering on the following areas: The art of Dance; Discourse on Dance Education; Dance Education in Ghana; Philosophical Aesthetics in Dance Education; Pedagogical Content Knowledge; Teaching and Learning methods in Dance education; Artistic education; Aesthetic education; and Cultural Education among others. Chapter Three focused on the research methodology adopted for the study. Research approach and research materials bordering on research design, population, sampling and sampling procedure, data collection and data analysis were also considered in this chapter. Chapter Four dealt with presentation of the results and how they were discussed in relation to the set research questions of the study and how they resonated with reviewed literature. Chapter Five presented summary of the study, the major findings, conclusions drawn from the findings, and the respective recommendations that were derived from the conclusions.
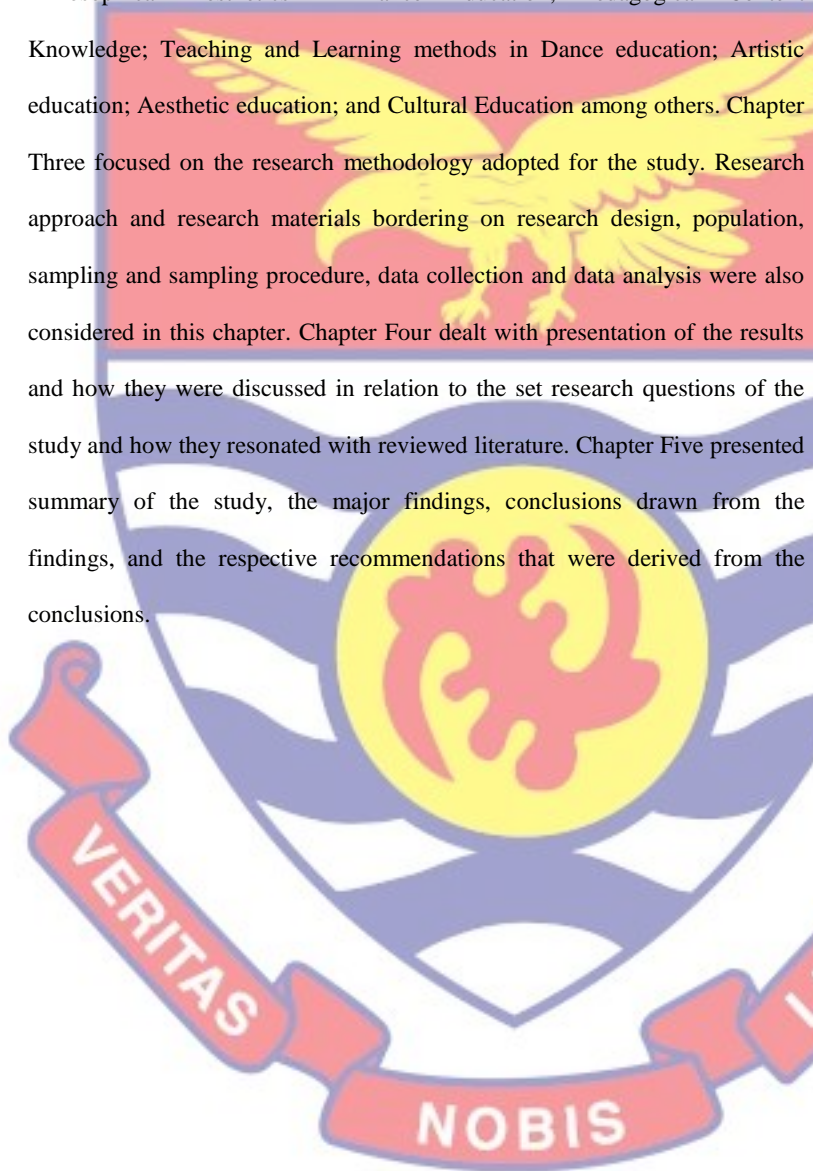
CHAPTER TWO

LITERATURE REVIEW

Introduction

The conceptual and empirical reviews guiding the study are relevant to explore. Having discussed the background to the study, the problem statement, objectives, research questions, and significance in the previous chapter, I devote this chapter to the review of related literature, and it is structured into two broad sections, namely, conceptual and empirical reviews.

Conceptual Review

This section of the study reviews key concepts such as the art of dance, philosophical aesthetics and dance education. I discuss, into details, the various concepts in the succeeding sections.

The Art of Dance

The word "dance" may readily bring to thoughts Salsa from the Carribeans, ballet from Europe and America, Barata Natyam from Indian and Agbadza from Ghana. While there are dances, each is unique in form. Based on this, various scholarly perspectives have been offered on the concept of dance.

Dance, is an integral component of an indigenous group of people. To a large extent, the everyday person, has for long played very vital roles in the identities of the former and in personal and social expressions of the later. According to Nketia (1974), Opoku (1970), and Adinku (1994), dance permeates all facets of the Ghanaian life. Kwakwa (2000) posits: that,

> The birth of a child, the initiation of boys and girls into adult
> status, the installation of chiefs, and even marriage, presents the
> opportunities to express joy… In general, there is feasting,

drinking, and merrymaking. Within these contexts, dances serve as mediums for honouring, welcoming, and ushering individuals, and for incorporating them into the community at large as new members, as adults, chiefs, or married couples. (p. 44)

From the above assertion, one could argue that dance is central within the Ghanaian/African traditional system. Rites of passage in the life of the Ghanaian are occasions or ceremonies that witness some form of music and dance.

Smith-Autard (2002) perceives dance as a broad term comprising many varied activities. No wonder the concept has been defined by various scholars from diverse perspectives. Polhemus (1993) defines dance simply as a culture. Polhemus postulates "that societies create dances and that dance is actually a "metaphysics of culture" (p. 8), because a culture of a particular society is embodied in the forms of their material and physical culture which find expression in particular styles and schemes. This has been affirmed by Cudjoe (2015). Amegago (2015) posits that if one wants to know a people, they should study their dance.

Likewise, Arts Council (as cited by Smith-Autard, 2002) notes that "dance is a prime expression of culture, of heritage, identity and achievement" (p.37). Since art is an aspect of culture, it stands to reason that the art form of dance may reflect the nature of a particular culture and thus represent that culture as well in terms of revealing its unique heritage and identity. Dance in this sense becomes a medium of cultural expression.

In operating from the anthropological perspective, Radcliffe-Brown (1994) describes dancing as a cultural practice and a social ritual, where dance is considered as a method of aesthetic enjoyment and a means of forming

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relationships and particular structure in the society. Particular dance forms can thus be attributed to specific communities and by extension identifying various communities with certain dances. The cases of *Agbadza* in the sense of the Ewes of the Volta region of Ghana, *Adowa* among the Akans of Ghana, *Damba* among the Dagbon people of the Northern region of Ghana readily come to mind. Fiagbedzi (1980), extensively explored *Agbadza* anthropologically, Adinku (1988), dance educationist, investigated *Kpatsa* among the Ga-Adagmes and Kwakwa (2000), dance anthropologist, researched on *Akom* among the Akans of Ghana.

Clay, Hertrich, Jones, Mills & Rose (1998), members of Her Majesty's Inspectors in the United Kingdom, in a report produced on the teaching of dance in 1998, defines dance as art. They place emphasis on the importance of the dance experiences in schools. Similarly, Smith-Autard (2002) observes that all texts concerning dance in the late 1990s except that of the National Curriculum Orders, also emphasized the importance of including dance experiences in schools as part of the delivery of the definition of dance. Clay et.al. thus defines dance as art as:

> A discipline that requires pupils to compose and to explore ideas, improvise   solutions to problems, select the most appropriate actions and shape movements into dance phrases and motifs, and practice and refine their work. This is preparation for controlled performance which combines technical   competence   and   appropriately   rehearsed interpretation of a   theme. Being able to comment critically on a finished dance or work in progress requires observation and analytical skills, knowledge of appropriate criteria, and understanding of the different styles and forms of dance (p. 29).

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The above definition sheds light on dance as an intellectual process based on knowledge of expressive qualities such as composition of movements (reflective of shapes and motifs), which should be subsequently performed and subjected to appraisal and assessment of viewers or audiences based on aesthetic qualities of the art form. Also, worthy of note from Clay's definition is the link to the artistic-aesthetic dimension or perspective of dance which thrives on dance as an art form which is meant to be created, performed and viewed guided by the production of an aesthetic form worthy of enjoyment or pleasure based on its expressivity – a feature dance shares with other art forms (Smith-Autard, 2002). Significantly connected to the artistic process is the concept of Labanotation which requires critical analysis of movements and development of dance vocabulary which could result in enhancement of aesthetic perception and reaction by extension, aesthetic experience (Guest, 2003).

It is evident, from the foregoing definitions, that dance extends beyond the definitions of aesthetics and movements. Dance is a process encapsulating the art form in a way that includes all its aesthetic-artistic-cultural features as much as possible to reflect the three-stranded process of making/creating, performing and appraising/viewing as identified by Adshead-Lansdale (1981), and Smith-Autard (2002).

Aesthetics

Aesthetic is a branch of philosophy that deals with the arts. The rise of aesthetics is believed to have started in the eighteenth century in Europe. The inciting incidence credited with the commencement of aesthetics as a philosophy came with a number of articles on "The Pleasures of the

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Imagination" by Joseph Addison, a journalist, in the early issues of the magazine "Spectator" in 1712. Hitherto, aesthetics has existed as a concept which made some forays back in the days of Plato and Aristotle. But the full development from a concept into a philosophical reflection occurred in the eighteenth century largely due to widening of leisure activities (Dickie, Cutchin, & Humphry, 2006)

In the eighteenth century, aesthetics was linked closely with the sublime (Van den Braembussche 2009). The sublime concerned itself with the pain and possible extinction that the supernatural lashes on humanity and how humanity reacts to the supernatural for self-preservation. The beauty of the sublime comes to play when appreciating artistic impressions of the contest between humanity and the sublime. Examples of artistic works include paintings of shipwrecks, sea waves and tempests, sea defense walls, among others. Thus, from the beginning, aesthetics was linked to the arts. It is, therefore, understandable that many scholarly definitions relate the philosophy of aesthetics to the arts. For instance, Reimer (1989) suggests that aesthetics encompasses questions of the nature and value of the arts. Levison (2010) also views aesthetics as a conceptual and theoretical inquiry into art and aesthetic experience.

There has been a growing body of literature that seems to suggest the widening of aesthetic appreciation of arts to include non-art objects (Stolnitz, 1969; Rader, 1976; Berleant, 1992; Ziff, 1997; Yuriko, 2001). The origin does not specify the object, whether art or non-art related, that is being or should be perceived. To these scholars, therefore, aesthetics is a branch of philosophy that concerns itself with the study of nature and appreciation of beauty, value

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and experience of an object of interest. This study is however concerned with aesthetics as part of dance education and therefore, opted for the former definition which relates aesthetics to arts.

Aesthetics in dance includes the nature, value and experience (performance). To aesthetically appreciate any dance, one has to critically examine these three foci–nature, value and experience. The nature of the dance concerns itself with the origins as well as the genre of the dance piece. The value will look at the benefits the dancer as well as the audience member stands to gain. Finally, the experience (performance) looks at the emotions and pleasures that are at play as one engages himself/herself with the dance production; whether as a dancer or an audience. It is worthy to note that aesthetic appreciation of arts, and dance for the purpose of our study, dwells heavily on all the three foci. Thus, to satisfy the enquiry, or perhaps delve deep into appreciating the nature, value and experience of objects of art, some artistic-aesthetic concepts and by extension philosophies have sprung up termed praxialism (Elliot, 2004), utilitarianism (Skorupski, 2007), sankofaism (Appiah-Adjei, 2014) and aestheticism (Reimer, 2003).

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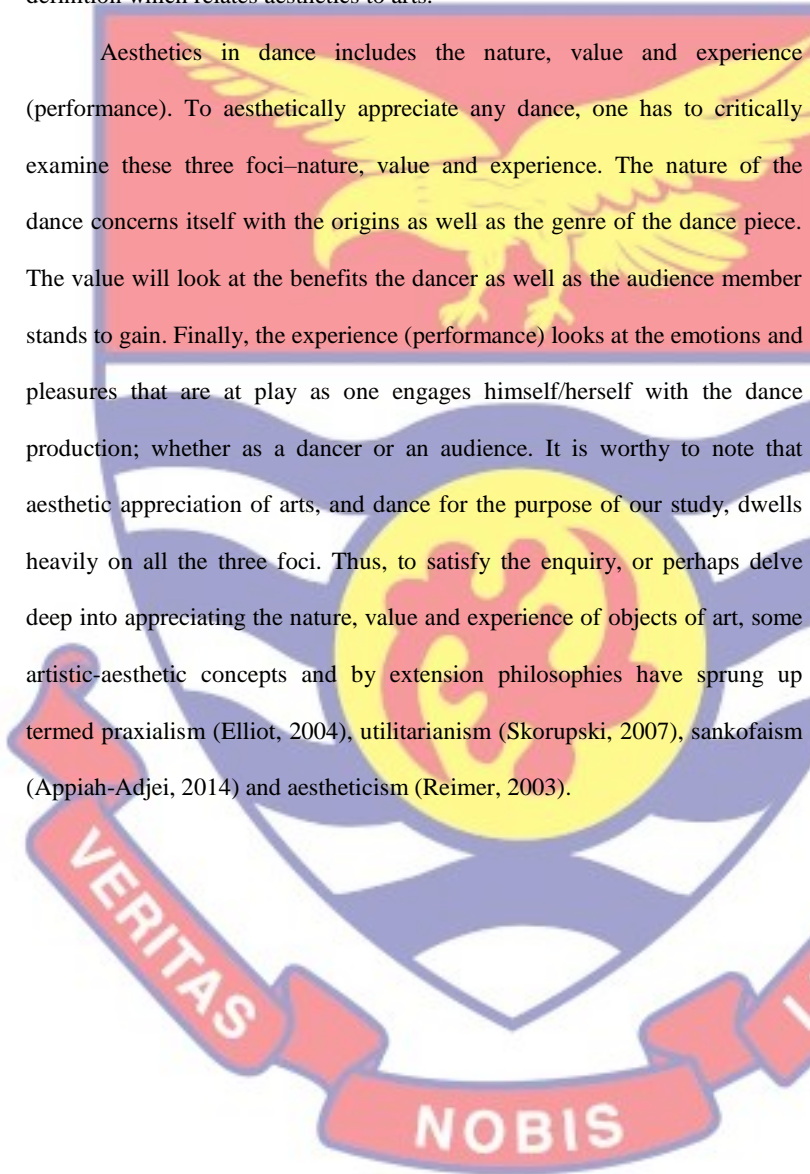
Philosophical Concepts
Praxialism

One distinguishing factor of praxialism as a philosophy is the focus and emphasis on the aspect of "doing," "practicing," "training," or "performing" in art (dance). While absolute expressionism focuses largely on the finished product of an art work – dance, praxialists prefer to focus much more on the process since the conviction is that it is the latter that results in the former. Without the process, there is no product. Understandably, Graham (as cited by Smith-Autard, 2002) observed that, "it takes ten years to build a dancer. The body must be tempered by hard, definite technique" (p. 15). Having the premise of the praxialist school of thought in mind, Graham's assertion recognises the need to train the dancer to achieve the ultimate aim of a good dancer. A major proponent of the praxialist school of thought (albeit for music education) is Elliot (1994; 2004). It is no wonder, then that Silverman, et al emphasised "performance-based curriculum" (p. 54). Dance scholars such as Glasstone (1986), and Graham (1991) have also been at the forefront of propagating praxialism in their line of practice. Such thinkers and practitioners argue that dance education should encourage experiential learning. Learning (dance) through training or practice is thus the main focus. Praxialists therefore see the process or the creating in dance as the essence of dance and by extension dance education (Reimer, 2009).

Utilitarianism

This branch of philosophy was promulgated in the nineteenth century first by Jeremy Bentham from 1748 to 1832 and later by John Stuart Mill from 1806 to 1873 (Bentham & Mill (2004). The etymology of utilitarianism is linked to the Latin term "utilitas" (utility) which loosely translates as

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"usefulness." According to Skorupski (2007), Mill defines utilitarianism as a creed which accepts morals as its foundation and holds that "actions are right in proportion as they tend to promote happiness, wrong as they tend to produce the reverse of happiness" (p.183). Mill thus views utility as the result of a good action which he claims as the "Greatest Happiness Principle" (Skorupski, p.185) Therefore, the ethical theory of utilitarianism posits that good action is one that is useful or beneficial to the majority; the utility of an action should lead to the benefit of many and "promote happiness" as Mills puts it. To achieve this, utilitarianism determines right from wrong by focusing on the outcome. However, it is worth noting that the outcome of choices or actions, whether it will be good or bad, remains uncertain because the future cannot be fully predicted. This is thus a limitation of utilitarianism.

In the arts, utilitarianism has been applied to having to do with social usefulness (Kopkas, 2013). Consequently, from a utilitarian viewpoint, the arts should be relevant to society socially and economically. Beyond the aforementioned usefulness of the arts, utilitarianism does little to appreciate the usefulness of the arts for artists and aesthetic education. It is against this backdrop that some art educators and scholars over the years have argued about the utilitarian use of the arts vis-à-vis the aesthetic relevance of the arts. For instance, music educator and philosopher Reimer (1970), suggests that social and recreational activities, as well as practical and vocational instruction, were significant components of education. Mark (1982), a music education historian, further contends that various authors discussed music education philosophy in terms of utilitarianism while explaining the transition from utilitarian to aesthetic music education philosophy. These two scholars

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show how utilitarianism used to be one of the main theoretical underpinnings of music and for that matter the arts. The arts are generally, among many other important things, used to entertain and thus exude pleasure (emotions) for those who patronize as well as the artists. It could, therefore, be viewed as part of utilitarianism as Bentham & Mill (2004) equates utility to the "Great Happiness Principle."

Other scholars in the field of arts; however, became critical of utilitarianism as a theory in the arts. This could be as a result of trying to solve the conundrum of whether utilitarianism seeks to investigate the "pleasure" gained from the arts itself or the "pleasure" derived from using the arts to accomplish another task. Eisner (2005) challenges that the utilitarian perspective makes students fail to understand the aesthetic experience of arts. According to Logsdon (2011), the language around the arts is progressively moving in an overtly utilitarian direction, with arts education being used more and more as a tool to achieve materialistic economic objectives. Thus, the arts are being used as a vehicle to help assist people in achieving their goals in other endeavours. These scholars instead argue that aesthetic education gives an even deeper introspection into the arts than did the preceding utilitarian justification. Inasmuch as one school of thought maintains that utilitarian perspectives place arts as subservient to other subjects in academia, one must not forget that the philosophical meaning of utilitarianism is closely related to ethics (morality). It is; therefore, incumbent that arts researchers delve into the ethical dimension of aesthetics in relation to arts education.

One notable utilitarian philosopher, Kopkas (2012), argues that the use of utilitarianism is not discordant with arts education philosophy as some arts

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scholars seek to justify. For Kopkas, utilitarianism encompasses both usefulness to people and the ethical principle—which is even the foundation of the theory. Although he does not deny that utilitarianism is partly to blame for the subservient perception of the arts compared to other fields in academia, he strongly believes that art educators themselves have a key role to play. In advancing his argument, Kopkas cites examples of how art educators in class try to justify the relevance of the arts to their students by mainly situating the significance of the arts to the social benefits it gives. This means that art educators culpable of Kopkas' claim are themselves drowning the emotions and affective aesthetics that the arts play in life and not utilitarianism. Art educators must; therefore, chiefly find relevance of the course in the intrinsic benefits of art itself. Undoubtedly, Kopkas' line of argument seeks to broaden the scope of how utilitarianism should be viewed by art scholarship to include a discourse of the relationship of art and ethics. However, this research disagrees with his view that art scholars need to break free from the postmodern aesthetic thought about the arts where art is set apart as a unique domain unto itself. This is because the arts possess intrinsic value that is ever evolving and needs scholarly attention in order to totally appreciate it just like other fields of academia have enjoyed over the years.

Reflections on the utilitarian use of the art of dance, in particular, expose us to the following areas of practice: dance as communication and dance for the teaching of non-art subjects. First, Anderson (1992) noted that "from the beginning of time, dance has been a method of communication. Cave paintings from prehistory suggest that dance was used to celebrate, mourn, teach skills and task from one generation to the next, and communicate

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with the gods" (pp. 13-14). In line with Anderson's line of reasoning, Guarino (2015) observes that throughout history, dance has been a language that transcends socio-cultural barriers. It has assumed a means of expression that is deeply and profoundly human. Hence, people of different nationalities, cultures and language might use dance as a unique channel to establish a sense of communication and understanding. In that light, dance offers a medium for exchange of information between a dancer and audiences. The process and means by which the art of dance could serve the purpose of a communicative utility is thus brought to bear to underscore its utilitarian value.

Second, dance is seen as a tool for teaching non-arts subjects. Goral (2009), examined, for instance, whether fractions can be effectively taught using music and movement. Werner (2001) investigated the integration of dance and mathematics to see if doing so would change students' perspectives on learning mathematics. Similarly, Lawson-Williams (2007) investigated the impact of including dance in physical education on teaching physical education. Lawson-Williams investigated the levels of confidence of non-dance teachers instructing dance whereas Goral and Werner concentrated on the learning of students.

Notably, some of the literature provided answers to how dance can contribute to a more holistic approach to teaching. Rovegno and Gregg (2007) explored if, how, and to what extent folk dance contributes to a more holistic approach to learning. Keinänen, Hetland, & Winner, (2000) investigated if dance instruction can lead to increased skills in reading and nonverbal reasoning. Adele-Kentel and Dobson (2007) took the approach of how to dissolve boundaries between body and mind in order to promote a more

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holistic approach to learning. Clearly, the foregoing studies are evident of the efforts being made by educational institutions and educators to adopt dance to support the methodology and techniques of teaching non-art subjects. The art of dance thus becomes a specific teaching methodology adoptable to improve the pedagogy of non-artistic curricula.

Significantly, the following theories have emerged in support and promulgation of the utilitarian philosophy: pragmatist theories, educational theories, theories of the media, social responsibility theories, developmental theories, and health theories, among others. Dance education may thus have to consider any of these theories depending on the needs and interests of the contexts under consideration in practice. Examples of such networks find expression in study areas such as dance in education, dance in health education or dance therapy, dance and development studies, and dance and social responsibility. The interdisciplinary and or multidisciplinary turn have thus opened the way forward for interconnections between and among related fields of study to reflect the mutuality and symbiosis of the knowledge economy.

Sankofaism

The etymology of the concept and theory of "Sankofa" could be attributed to the Akans of Ghana. According to Agorde (2002, p. 2) and Appiah-Adjei (2014), "sankofa" is an Akan word requiring the need to go back to reclaim the past in order to make progress. However, Appiah-Adjei asserts that though "sankofa" is an Akan word, the philosophical and ideological meanings of this traditional concept may be said to have transcended ethnic, cultural, racial and continental boundaries because:

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The thought of going back into history or traditions for creativity does not only pertain to Ghana and for that matter, Africa. In Europe, Asia, America, and Australia, many plays and other creative writings derive their stories and dramatic elements from their traditions and historical events. They dwell on these to inform new directions in their societies (p. 31).

The above argument of Appiah-Adjei offers a universal perspective for the concept of sankofa in that the ideology of this traditional concept has global implications and relevance for any geographical area, culture or society. Hence, varied descriptions and meanings of "sankofa" have been offered by sociologists, anthropologists, and artists across the globe. The current study aligns its perspective on the concept to be in line with the universal thought of Appiah-Adjei (2014).

Clearly, the emerging underlying idea from the concept of "sankofa" is about recalling and or restoring the cultural values of the past to aid progress for the present and the future. Applying this thought within the context of art education in general and dance education in particular requires that consideration is given to cultural values and heritage as to make provisions for them to serve as the basis of creative tapings and practices. The obligation is for provision to be made for educators, practitioners and students to tap from their culture in pursuit of their creative practices. In the process, cultural practices, values, principles, norms, art forms should become the basis of such artistic processes and endeavours.

The extent to which recognition is given to culture and its influence in the creative efforts and practices of artists, practitioners, educators and student trainings could thus be described as the philosophy of sankofa. Sankofa

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requires the need to tap from the past, the present and the changing times and processes of one's culture to determine progress for the present and the future. It is about giving the needed recognition and attention to the promotion of one's culture and in the light of dance education, through the art of dance, as it exists and is practised in a particular culture. Applying the sankofa philosophy to dance education generally means that adequate provision is made for cultural education through the art of dance. Ghanaian dance education within the context of sankofa philosophy thus places emphasis on the nature and value of dance as it exists and practised in Ghana in the past and the present, and how these impact creative exploits of artists, practitioners, educators and students of the present and future. The extent to which adequate provision is made for preservation and promotion of indigenous/traditional, popular and contemporary dance forms of Ghana in the Ghanaian dance education curricula is thus brought to the fore to draw attention to the essence of sankofaism for purposes of cultural education. To this end, Owusu (as cited by Agorde, 2002) notes that the modern artist (playwright) or practitioner, unlike previously, has now taken pride in his religion, culture, social values and traditions and is more eagerly intent on preserving such socio-cultural values and traditions as resources for creation of his artistic works for the present and the future. Sankofaism and cultural education are thus mutually related. The by-product of sankofaism in dance education is thus for cultural education through the art of dance (Adinku, 1994; Smith-Autard, 2002).

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Aestheticism

Praxialism, utilitarianism and sankofaism offer various philosophical perspectives for the sphere of art education in general and dance education in particular. Each of the discussed philosophies puts emphasis on the art form in terms of what, how, and why it should be appreciated. As another philosophical point of view, aestheticism, here, centres essentially on the aesthetic value and theory of art forms. Unlike referentialists and utilitarians, aestheticians stick to the artwork and emphasise its intrinsic qualities and how they are arranged (Smith-Autard, 2002). In the process, aestheticians value the artwork for its internal (expressive) qualities. The essence therefore, is the experiencing and nurturing of human feeling through the art work.

Aesthetic or expressive qualities of art works thus objectify or identify the subjectivity or feelings embodied in them and how they could be experienced. Similarly, Reimer (1989; 2003) notes that human feeling is embodied in the creation and experience of art works. Bogart (2010) observes that feeling is a by-product (result) of arrangement of circumstances (aesthetic choices) within which feeling can occur. Aestheticism thus makes provision for promotion of aesthetic education in order to enhance aesthetic sensitivity of people who are to perceive and experience art forms, fundamentally, for their aesthetic value. Dance education in particular; therefore, needs to lay emphasis on the aesthetic or expressive qualities of the art of dance and how they could be perceived by an audience. Aestheticism thus advocates for dance students to be taught and trained to appreciate dance, essentially for its aesthetic value through perception of the expressive qualities in the creation, performing and viewing of the art work (Smith-Autard, 2002). Aesthetic

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theories, i.e. absolute formalism and absolute expressionism (Van den Braembussche, 2009) thus place premium on the value of art (dance) to be derived from its internal (expressive) qualities which fundamentally define the art form of dance as an aesthetic form (Reimer, 1989; 2003).

It stands to reason that aestheticism remains fundamental to the promulgation of praxial, utilitarian and sankofaist philosophies since the stimulus of perception, here, remains an art form of dance, and its aesthetic nature and value must be essentially recognised vis-à-vis other artistic and non-artistic values. The aesthetic theory of art (dance) and by extension the philosophy of aestheticism thus remains fundamental to the process and practice of dance education. In this light, Ghanaian dance educators, practitioners and students would do well to appreciate dance education, essentially, for its aesthetic value.

Dance education

Worldwide, dance education as a curriculum has suffered similar fate of neglect and being undermined as a field of study. Like the case of other disciplines in the arts such as music education, in particular, dance education, indeed, has a chequered history. Notably, conceptual and philosophical concerns in the accounts of Butterworth and Wildshut (2009) provide empirical evidence of historical perspectives which, possibly, made the case for the art of dance to be offered the needed space in the educational curriculum. Examination of emerging arguments bordering on for and against would lead us into the discourses bearing on the acceptance of choreography (dance) as a form of knowledge.

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Cohen (2002) asserts that dance education is functional in African school system. From the above, it can be realized that during the educational cycle, dance is observed in the school curricula. Dance is seen in some studies either as co-curricular activity or as discipline of study (Adinku, 2004; Amegago, 2015; Smith-Autard, 2002). Chow, Davids, Button, Shuttleworth & Uehara (2009) explores dynamics in teaching dance, and realised that the dance teachers were of the view that "dance had multi-educational values apart from skills, aesthetic development, dance developed fitness, human cohesion, discipline and good social relations" (p.139). However, they felt that dance has not been duly respected as it should be.

Dance education research on documenting and capturing live dance performance considers three artistic mediums (Ribeiro, dos Anjos, & Fernandes, 2017; Whatley 2017). These three artistic mediums are notation, photography and film. The art of dance can be described as the sequential development through the exploration of time, space and energy in order to express oneself (Griss, 1998; Purcell & Cone, 1994; Stinson, 2004). Accordingly, Siston (2016) observes that dance education seeks the development of self-expression and interpretation through motion, with self-knowledge as its aim. Susan distinguishes between "dance training" and "dance education" (2000, p. 28).

Reflecting on forerunners of the art of dance model, Smith-Autard, (2002) chronicles the genesis of the modern educational dance, or creative dance which were characteristically free, open and child-centred. These models were said to be derived from Rudolf Laban's ideas in the 1940s, becoming the modus operandi till the 1970s. Next in line to have developed

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was the professional model in 1970s which coexisted with the educational model. Subsequently, Smith-Autard, in the 1980s, made her proposal for a midway model – an amalgamation of "some of the elements of the *educational* and *professional* models, yet includes new ideas too" (p. 5).

Notably, the conceptual basis of Smith-Autard's midway model "lies in the concept of the art of dance in education" (p. 5) which essentially aimed at achieving artistic education, aesthetic education, and cultural education. Similarly, Adinku (1994) examines the Ghanaian dance education in the light of "dance as cultural activity, dance as art, and dance as aesthetic activity" (p. 16). Therein lies clearly defined fundamental pedagogical frameworks by both Adinku and Smith-Autard (2002) for the field of dance education. Clearly, the purpose of making provision for dance education to attain such objectives could be described as a holistic process of practising dance education since artistic, aesthetic and cultural dimensions of dance pedagogy offer essential perspectives of consideration in quality dance education. Substantially, the artistic-aesthetic-cultural framework of Smith-Autard identifies three strands of creating, performing and appreciating in dance education. Equally, Ashead-Lansdale (1981) identifies three-strand process of choreography, performance and appreciation as concepts and sub-concepts of dance pedagogy. Essentially and considerably, such concepts are central to all processes of the art of dance and the experience of it by artists, students and audiences alike. Significantly, the artistic-aesthetic-cultural education framework have implications for dance education practice worldwide in that it offers valuable guidelines for the pedagogy of dance education.

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Dance Education as Artistic, Aesthetic and Cultural Education

As practitioners and educators of the art of dance, Adinku (1994) and Smith-Autard (2002) offer three concepts worthy of attention in art education in general and dance education in particular because of the holistic perspective they proffer to dance education practice globally. While Smith-Autard uses the expression "dance as artistic, aesthetic and cultural education" (p. 5), Adinku similarly employs the concept "dance as art, aesthetic and cultural activity" (p. 16). Clearly, artistic, aesthetic and cultural terminologies are common to both scholars regardless of the fact that Smith-Autard prefers to use 'education' rather than 'activity' as employed by Adinku. This section will help to us to know what each of the concepts is about, and offer practical suggestions on how to get the most out of such conceptual framework. Discussions pertaining to dance education as artistic education, aesthetic education and cultural education, are presented to unravel the significance of a holistic conceptual framework for dance education in Ghana.

Dance Education as Artistic Education

Smith-Autard (2002, p. 30) defines artistic education as "the process of creating, performing and viewing dances and the overall appreciation gained from these experiences." Inferring from Smith-Autard's view, choreographic and performance skills are developed through this concept of dance education. By extension, artistic education is seen as "a discipline-based education in the art of dance [and] is concerned with developing the students' skills, knowledge and understanding" (Smith-Autard 2002, p.30).

The artistic education concept was encouraged in the development of new dance forms in Ghanaian dance education (Adinku, 1994). Adinku noted

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that the process of developing new dance forms requires recognition of everyday aesthetics which are part and parcel of ordinary experiences of the people in order for continuity to be established between development in emergent dance societies and traditional ones. By this view, Adinku aims to project the dance praxis of Mawere Opoku, the pioneer of dance education in Ghana. The following diagram (Figure 1) illustrates the process of dance education as artistic education from the standpoint of Smith-Autard (2002).
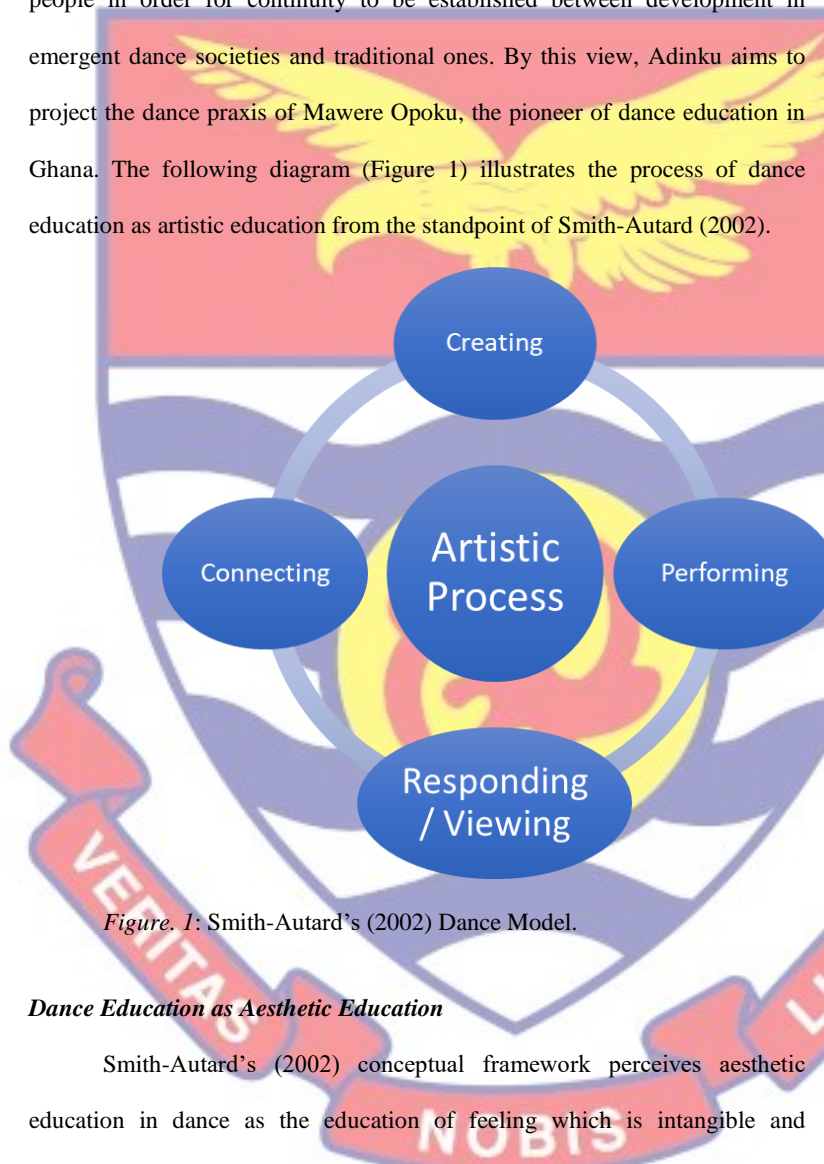
Figure. 1: Smith-Autard's (2002) Dance Model.

Dance Education as Aesthetic Education

Smith-Autard's (2002) conceptual framework perceives aesthetic education in dance as the education of feeling which is intangible and immeasurable. Therefore, the essence is on the aesthetic (intrinsic) qualities of the art work of dance which are to be viewed through the experience of the art

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work. The nature of such qualities in the art of dance and how they could be related or expressed is, basically, what aesthetic education in dance seeks to achieve. The emphasis is thus on expressivity in dance creation, performance and appreciation and the extent to which one's aesthetic perception and sensibilities can be nurtured through the process of experiencing. It is that which enables students to appreciate dance from its "various dynamic, temporal and spatial textures," as "to become aware of the expressive power of movements and their juxtaposition" (p. 33). According to Reid (as quoted by Smith-Autard, 2002), the first approach to art works is basically that of experience and feeling; intellectual analysis may come later. To that end, Reid (2008) places premium on aesthetic education above other kinds of education. This is practically to say that art (dance) exists essentially for its aesthetic value. Applying this line of thinking to dance education requires that adequate provision is made to accommodate the teaching and learning of dance, basically, for its aesthetic value because it is through the power of the aesthetic that the artistic and cultural dimensions come to life.

Adinku (1994) discusses aesthetic education from the angle of aesthetic activity. Adinku posits that in examining dance as aesthetic activity in education, "one must emphasize the structures and subject matter" (p. 31) "In the School of Performing Arts, emphasis is placed on pure enjoyment which falls under aesthetic disinterestedness as well as examining the dance within the concept of aesthetic activity" (p. 32). Nevertheless, Adinku shares the view that dance is feeling embodied.

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Dance Education as Cultural Education

Culture may be described as the total makeup or character of a defined society (Nadel, 2013). From this perspective, cultural education demands that certain level of consciousness and commitment are given to processes and efforts geared toward preservation and promotion of one's culture. Dance education as cultural education from the point of view of Smith-Artaud (2002) appreciates the art of dance as a teacher of and about culture. In essence, the art of dance should be taught and learned as a reflection on a particular culture. Dance forms may thus portray cultural nuances in terms of political, sociological and historical character of the context of such art forms. Indigenous dances, for instance, should take inspiration from the traditional practices and performance aesthetics of their communities. Similarly, popular and contemporary dance forms should also be reflections of the dynamic socio-cultural-political and performative life of the people. Smith-Autard, thus, strongly instructs that, "Knowledge of the history of the art of dance needs to be supported by study of the political, social and philosophical ideas at the times and places from which the dance works emerge". (p. 37). This is necessary as to enable students to appreciate such dance forms as evidences of the changing cultural phenomena. The nature and values of each culture should inform the nature and values of dance forms to be produced from such cultures. The richer and diverse the community, the richer and diverse its dance forms can be.

Dance, as cultural education, in essence, seeks to ensure that emerging dance forms and how they are taught and learned have implications for the preservation and promotion of such cultures. Dance forms should thus be

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rooted in their cultural make up, character and spirit as to become the carriers, teachers and ambassadors of such cultures. The expectation is that culture should be at the forefront of processes of creation, performing and appreciation of dance.

From the foregoing, it becomes imperative that the overall appreciation of dance as artistic, aesthetic and cultural education offers a practical holistic framework against which the implementation of Ghanaian dance education could be examined in terms of quality delivery of dance education. Since dance movement is the most natural and direct way of reacting to music, and therefore, contributes to the deeper feeling and understanding of music (Lai Keun & Hunt, 2006). Hence, the combined action of music and movement has been named "Music - Movement Education", which is the combination of music, movement and speech (Sawada, Suda, & Ishii, 2003, p, 699). Music, speech and movement compose an integrated whole without the one being subordinated to the other (Rossi-Arnaud, Cortese, Cestari, 2004). Music-Movement Education is based on creativity, active participation and living experience. It uses experimentation, exploration, observation, free expression and creative improvisation (Schmit, Regis, & Riley, 2005).

In the preceding paragraphs, I will discuss the discourses on dance pedagogy.

Dance Teaching and Learning Strategies

When students go through dance training, it helps to develop their sensorimotor skills in terms of posture (Rein, Fabian, Zwipp, Rammelt, & Weindel, 2011), and vertical alignment (Chatfield, Krasnow, Herman, & Blessing, 2007). Student dance training is in two levels. There is the practice-

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based and theory-based teaching and learning. The practice-based teaching of dance is needed since dance is a performative art form and, therefore, its practice is needed to enhance the understanding and appreciation of dance. Some people share the view that because expert performance is qualitatively different from a normal performance, "the expert performer must be endowed with characteristics qualitatively different from those of normal performers" (Ericsson, Krampe, & Tesch-Romer, 1993, p.134). Seels (1997) noted,

> Practice is the most important ingredient of effective instruction; it speeds up learning, aids long-term retention, and facilitates recall. Instruction is less effective when there is no opportunity to perform the task or when practice is delayed. Unfortunately, much of the instruction in our classrooms provides little or no opportunity for practice (p.15)

Seels' observation could be as a result of inadequate time allotted by the institution to the various courses being studied. There is therefore the need for constant rehearsal in a dance skill to enhance mastering of the dance skill (Ribeiro-Mayer, 2008). The attempt for personal constant rehearsal is what Campitelli & Gobet refer to as Deliberate Practice (Campitelli & Gobet, 2011). Deliberate Practice therefore "consists of activities purposely designed to improve performance" (p. 160). I discuss the theory-based teaching and learning of dance in the following paragraphs.

Since there is a practice-based teaching of dance, the need to understand the practical phenomenon of dance gives rise to theory-based teaching and learning. The behavioural theorists consider learning as conditioning and, therefore, recommends a reward system for them to achieve their education goals. Jones and Egley (2007) studies were interested in testing approaches by teachers. They found out that, teachers were struggling with

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getting students to understand what they were teaching them at the same time measuring them through standardized scores. They therefore recommended that, policy makers should reduce the negative effect of learning so that students gain the required twenty-first century teaching and learning skills which emphasize understanding not merely test taking skills.

Generally, I have discussed discourses on dance education from the global worldview with the philosophical underpinnings and their pedagogical strategies. In the subsequent paragraphs, I will discuss issues on dance education on the Ghanaian experience.

Overview of Dance Education in Ghana

Admittedly, dance education in Ghana has a chequered history. This section looks at the historical trajectory of the discipline, particularly from the perspective of the School of Performing Arts (SPA), University of Ghana (UG), Legon. The institution of the programme, the role of the government at the time in its establishment, the structure of the programme and the profile of the institutions running the programme presently are further discussed.

In some traditional settings, there is a dance ensemble(s) for the community and a dance ensemble attached to the royal court of the chief. In the same vein, during the establishment of the Institute of African Studies at University of Ghana in 1964, The Ghana Dance Company (now Ghana Dance Ensemble) was instituted (Fabien, 1996). In 2001, School of Performing Arts also instituted Abibigromma Theatre Company (hereafter referred ATC). ATC is a performing art group that performs music, dance and drama. Adinku (2004) posits that,

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The search for a group to perform roles similar to those pertaining in the traditional system for research in the performing arts with a decision to establish what music, dance, impersonation, costumes, makeup, properties, and role differentiation (p. 5).

From the above assertion, the formation of the ensemble as part of the Institute of African Studies' research activity was, therefore, in line with "the aspiration of the founders" (p.52). Inferring from the foregoing discussion, the structure of dance within the traditional setting is the basis for the establishment of dance education in Ghanaian university system. This idea is in line with Nkrumah's vision for Ghana at the time (Schauert, 2015; Adinku, 1994). It is evident that the establishment of dance education programme in the post-colonial era was crucial and timely.

Currently in Ghana, there are three universities that give student's formal training in dance as part of their academic programme. These institutions include University of Ghana, University of Cape Coast, and University of Education, Winneba (UEW). University of Ghana was the first to establish dance education programme in 1964. In the same year, the Ghana Dance Ensemble was formed. After five decades, other universities such as the University of Cape Coast and University of Education, Winneba, were also established; offering dance programmes in their respective institutions. It goes without saying that tertiary institutions in Ghana have seen the essence of dance education as an integral part of the educational curricula at the tertiary level.

Various accounts have been presented by some scholars on the history of Ghanaian dance education. Hence, the current study draws from some of the perspectives, particularly those offered by Adinku (2004) and Kwakwa

(2015), who were both pioneer students of the dance education programme at the University of Ghana. The narratives of both scholars have it that the University of Ghana was the first university to establish dance as an academic programme in 1964. Adinku (1994) notes that, in line with Nkrumah's concept of cultural emancipation of Ghana and Africa, the National Dance Company was established in 1962 and later became Ghana Dance Ensemble (G.D.E.) since June, 1965. Dance education as an academic discipline was introduced the same year the Ghana Dance Ensemble was established to complement the academic efforts of the dance company (Kwakwa, 2015). The dance education programme started fourteen years after the establishment of University of Ghana as an affiliate of London University. At this stage, it was the first-time dance was introduced as an academic discipline in Ghana.

As Adinku (2004, p. 49) noted, "dance as a discipline and profession was new in Ghana at the time and needed much experimentation to mould it into an acceptable and honourable activity." Introducing something new at any point in time sometimes may come across as swallowing a bitter pill. Certainly, there were some challenges with the running of the programme.

A dance certificate program was established in September 1964, two years after the ensemble was founded, as a continuation of the practical program and the beginning of academic study. At this point, the curriculum was expanded to cover Labanotation, the fundamentals of music theory, dance composition, and modern dance technique. (Adinku, 2004).

By October 1964, eight of the National Dance Company's members who had spent the previous two years through extensive practical training had been chosen for non-residential studentships while still remaining connected

to the Company. While practical training with other employees of the Company was scheduled for the afternoon session from 2:00 p.m. to 5:30 p.m., theory classes were offered in the School from 8:30 a.m. to 12:30 p.m. Adinku (2004) further indicated that:

> Two years after the establishment of the ensemble, in September 1964, a curriculum for a certificate in dance was approved as a continuation of practical program and for the start of academic work. At this stage, the programme was broadened to include the study of Labanotation and the rudiments of theory of music, dance composition, and modern dance technique (p.53).

It can be inferred from Adinku's assertion above that the dance programme started in 1962, but was accredited two years after its establishment. Adinku (2004) further indicated that,

> … between June and October 1962 a series of advertisement appeared in the Ghanaian daily papers inviting application from young men and women between the ages of eighteen and twenty-five for studentship in dance and theatre studies leading to recruitment into the National Dance Company upon successful completion of a two-year course (p. 5).

In addition, he indicated the advertisement placed for applicants to apply for the dance programme in the Daily Graphic. Adinku cited int able below.

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Table 1: Advertisement Inviting Applicants for Studentship in Dance and

Theatre Studies

INSTITUTE OF ART AND CULTURE

SCHOOL OF MUSIC AND DRAMA

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

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

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

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

Source (Adinku, 1994, p.6)

There seems to be similarity between Adinku (1994) and Kwakwa (2002) on the establishment of the dance programme and a point of departure in Adinku's (2004) later studies. It is worth noting that both Adinku and Kwakwa were part of the pioneering students of the dance education programme as well the pioneering members of the dance ensemble. Based on the evidence presented by Adinku and Kwakwa, I would like to conclude that the dance education programme started the same year (time) the GDE was formed. This study focuses on the dance education programme.

According to Adinku (1994; 2004), and Kwakwa (2002), the first batch of students admitted into the dance programme were 13. At the same time, the GDE had 46 members comprising the 13 dancers (who were students) and 12 drummers. It is worth noting that, not all members of the dance company doubled as students. They comprised eight females and five

males. These students doubled as dancers of the GDE and dance students of the Department of Theatre Art dance programme.

The dance programme started as a certificate programme and was later upgraded to a diploma status. The diploma certificate in dance was a pre-requisite to teaching dance and cultural studies in middle schools and the certificate also gave employment opportunities to these diploma graduates to work in cultural related organization. Adinku (2004, p.53) recounted, "this diploma was a prerequisite for teaching dance and cultural studies in primary and middle schools as well as for gaining employment in cultural institutions, such as arts councils, and in television and broadcasting." Opoku (1970) indicates the objective for the establishment of the dance programme when he noted that "it has first objective, the task of supplying the training that the students need to become disciplined dancers, and teachers of dance" (p. 12). It can be deduced from Opoku's assertion that the dance programme was established to train dance professional and dance teachers.

Later, Bachelor of Arts (BA) and Bachelor of Fine Arts (BFA) degree programmes were also introduced. The BA programme started in 1994 whiles the BFA programme started in 2000. Currently, there are postgraduate programmes in dance education at University of Ghana. There is also a PhD drafted programme which took effect from 2018/19 academic year. This research is focused on the undergraduate programme and not the post graduate programmes.

Profile of Dance Education in University of Ghana

The narratives indicate that University of Ghana was the first university to establish dance as an academic programme in 1964. In line with Nkrumah's concept of cultural emancipation of Ghana and Africa, the National Dance Company was established in 1962 and later became Ghana Dance Ensemble in June, 1965. Dance education as an academic discipline was introduced in September, 1962 at the University of Ghana, Legon, the same year the Ghana Dance Ensemble was established to complement the academic efforts of the dance company (Kwakwa 2015; Nketia 1964; Nkrumah 1962; Opoku 1964,).

The dance programme which started as a certificate program was later upgraded to a diploma status. The diploma certificate in dance was a pre-requisite to teaching dance and cultural studies in middle schools and the certificate also gave employment opportunities to these diploma graduates to work in cultural related organization.

Profile of Dance Education in University of Cape Coast

Dance education as an academic program started in University of Cape Coast (UCC) in 2009/2010 academic year. Before the establishment of dance as a fully fletched programme, there is enough evidence pointing to the fact that, there was an aspect of dance embedded in the music program in UCC. The Department of Music (now Department of Music and Dance), runs two dance academic programmes; BA (Dance) and BA (Arts). These are both undergraduate programmes and spans for four years. There are also students who take a two (2) semester course from the Department of Music and Dance as part of the university's liberal education.

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Profile of Dance Education in University of Education, Winneba

University of Education, Winneba (UEW) unlike UG and UCC also established its dance programme with a different approach. The dance studies is part of the Department of Theatre Arts. The perception that the performing arts are not separated from the traditional setting could be applied to UEW's theatre programme which runs currently. Therefore, students admitted into theatre arts could major in dance. This makes the dance education programme in UEW also unique. One would realize that, in almost all the theatre (drama) productions, dance is an integral aspect of the production. This is not the case in UG and UCC.

In UG when there is a theatre (drama) production by the Department of Theatre Arts and there is the need for some dance performance, they have to link or rely on the Department of Dance Studies or Ghana Dance Ensemble or Abibigromma Theatre Company for the dance component of the production to be performed. Similarly, in UCC, when the Department of Theatre and Film Studies needs some dances as part of the theatre (drama) production, they sometimes rely on the Department of Music and Dance.

In the above paragraphs I have presented the conceptual review of the study. In the subsequent paragraphs, I will present the discourses on empirical review.

Empirical Review

This part of the work focuses on some related works done in Ghana and other parts of the world on dance and dance education.

Cudjoe's (2015) aim was to analyse *Kete*, a dance among the Akans in Ghana within the context of their gestures. He was also interested in

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determining how the dance movements differ within and to determine if it was safeguarding Ghanaian culture. Cudjoe asserts that, Ghanaians borrow movement ideas that are foreign to the Ghanaian indigenous philosophies and symbols and by extension having a negative effect on the unique Ghanaian identity. Ghanaian dances are no exception to this philosophical issue affecting the Ghanaian identity. In recent times, Cudjoe noticed that, Kete performances have proven Kete and other Akan dances had acculturated on other Ghanaian dance forms. In the quest for some Kete performers to adorn the dance with graceful movement perform some gestures with a wrong context. He noted that researchers and performers of dance should appreciate that dance goes beyond just the movement when performing or observing Kete. He employed the qualitative mode of enquiry and used interviews to gather the data.

Cudjoe's study reveals that there was a problem in the pedagogical flow of transmitting dance among his study group. He identified lack of adequate knowledge as the major problem those teaching the dance had. He, therefore, concluded that the inadequate education on the part of the teacher hinders the students' better understanding of the dance and by extension this endangers the philosophical underpinning of the Kete dance. The ongoing work is different from that of Cudjoe (2005) because it aims at exploring the philosophical underpinnings of the dance education in Ghanaian public universities and to determine how these philosophical underpinnings identified inform the teaching and learning methods of dance in Ghanaian public universities.

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Kuwor (2015) aims at exploring the artistic collaboration between the body and music in a holistic form among the Anlo-Ewe of Ghana. The research articulates aspects that form dance in African civilizations as opposed to the idea of dance in non-African cultures using ethnographic fieldwork and theories from anthropology, ethnomusicology, choreology, linguistic and cultural studies. Kuwor establishes that there is a relationship between dance and life of the Anlo-Ewe people. With the help of empirical data, Kuwor showed how dance in African communities encompasses a wider range of cultural elements than dance in western societies, including music, language, movement, gestures, philosophy, beliefs, cosmology, clothing, and other visual forms.

Kuvor explored the four elements of Anlo-Ewe life (Sound, Rhythm, Vibration and Movement) from the holistic part of the people. He indicated that without dance, there is no life in the Anlo-Ewe people. My research is different from that of Kuwor (2015) because I am focusing on the philosophical underpinnings of teaching and learning of dance in Ghanaian public universities while the former focused more on the aesthetics of dance movements and its cultural heritage.

Kwakye-Opong and Jebuni (2015) examined the symbolic meanings and aesthetics of costumes in the "Baamaaya" Dance Suite performed by the Dagbamba in Northern Ghana. The study examines the semiotics of costume through the lens of nonverbal communication as it pertains to dance. Based on gender sensitivity, the dance's set of costumes was scrutinized. Why did the opposing sex choose a feminine costume? The myth of choosing a feminine outfit for the opposite sex, as well as clothing representations, were looked at

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in relation to the Dagbamba people's cosmic worldview. The paper makes the hypothesis that the Dagbamba legend is the source of the feminist reflection of clothing on the men in the Baamaaya dance performance through participant observation, interviews, and content analysis.

Again, the costumes are not only aesthetically applied, but also embedded with philosophies, symbolisms, signs, texture and elements that are impetus to the general framework of the dance (Kwakye-Opong & Jebuni). According to the research, costumes are used in the Baamaaya dance to portray a society's genuine character and fundamental values. The Baamaaya dance is a permanent cultural legacy for the Dagbamba that encourages men, especially the younger generation, to respect and adore women. The basic motions of the Baamaaya dance have generally shown how dance movements convey or interpret language; this makes it particularly dynamic in exploring relevant socio-cultural topics. According to these authors, the Bobga, Boduwa, Leega, Bodisi, Yabsah, Mokurugu, Chaggla and the Kafini have proved to be clothing items with proverbial, symbolic and philosophical inferences.

Hence, costume association with the Baamaaya dance suite drives home a significant aspect of the Dagbamba cultural heritage. The paper concludes by recommending that cultural-anthropologists and other researchers look beyond the dress codes of particular art forms, such as dance, music, puppetry, masquerade, and many others, to reveal inherent norms and virtues that promote social development. This would project a universal, broader view of life through costumes and other elements. One strength of this research is that the authors set out to investigate the philosophy associated with the dance costume of the Dagbamba people and they were able to spell

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out what this philosophy is and the effects they have on the people and dance suite. My work also sets out to explore the philosophical underpinnings of the dance programs in Ghanaian public universities and to discover the nature of the philosophical structure and its implications for attainment of holistic dance education in Ghanaian public. Although both researches revolve around philosophies, the difference comes from the context within which they are situated. This current study is situated in education whiles the former is situated in the cultural setting.

Darko (2015) investigates the reasons for the paradigm shift and what value it adds to the advertisement. The author claims that in Ghana, television advertisements have historically used the bandwagon effect to persuade viewers to use the offered goods and services. The bandwagon argument asserts that a service or product is beneficial because it is being used by lots of people, particularly famous people and people who are well-respected in society. In order to gain endorsements, modern television commercials have expanded to include music and dance acts. Present-day advertisements include happy-looking folks dancing to current music while endorsing their favorite products. Darko (2015) focused on the music, motions, body language, facial expressions, and expressions of joy in two alcoholic beverage commercials that were shown on Ghanaian television.

In addition, she interviewed other people who have viewed the selected adverts in order to find out their reactions towards the latter. After the data were reviewed, the researcher concluded that Ghanaians have been identifying with their roots more and more recently, and it is obvious that dancing and music are significant aspects of Ghanaian culture. Most rites of passage in the

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Ghanaian culture include dance. As a result, dancing is now incorporated into the majority of governmental, academic, and cultural events. Darko (2015) concluded that advertising practitioners are properly recognizing the importance of Ghanaian music and dance, and they see them as useful channels to reach the discerning television viewing public as they try to influence television viewers to choose certain products. Darko's work is a commendable one because she went out of the ordinary to analyze dance not as only a cultural heritage, but also as a means of making income. My research is situated in an academic context whiles Darko's work is based on the commercialization of dance.

Persaud's (2011) main goal is to investigate the role of traditional dance in Ghana and how it both represents and retains a sense of community that has eluded the Western world. A study of traditional Ghanaian dance and its place in society, according to Persaud, prompts a comparison of the fundamental foundations of African and Western societies. As a result, the primary goal of this study is to shed light on the arts' significant social impact. Second, the paper gives readers the opportunity to peel back the layers of both African and Western cultures to obtain a better understanding of their communal structures. The paper's theoretical structure was focused on the fields of Anthropology and Philosophy. The paper examines the enigmatic past of a particular traditional dance in Ghana, Atsiagbekor, as well as the formal components that differentiate traditional Ghanaian dance from Western dance, Persaud used Dunham's literature as inspiration. Due to the scarcity of literature on traditional Ghanaian dance, the study relied heavily on tactile experience and interviews which were conducted in Accra and Klikor.

Traditional Ghanaian dances, according to Persaud, are among the most precious assets of Ghanaian culture, and as such, the arts are shrouded in secrecy. The research revealed how traditional Ghanaian dance serves to transcend Western conceptions of culture in its society. Both Africa and the West's social and political ideals have influenced their sense of identity, which is expressed in their arts. The strengths of this research are that, the author always compared the processes he went through with the theories he was working with. Also, the researcher's active participation as both a dancer and a spectator allowed him to have a physical experience of community within the arts that is the cusp of Nancy's philosophy. This study explores the philosophical underpinnings of the dance programs in Ghanaian public universities and to discover the nature of the philosophical structure and its implications for attainment of holistic dance education in Ghanaian public universities. Although both researches revolve around philosophies, the difference comes from the context within which they are situated.

The case of congregation sessions at the University of Education, Winneba (UEW) was examined by Osei and Adzei (2019). They researched the importance of dance in these academic ceremonies, as well as the philosophical underpinnings that support the choreography of dances performed during congregations. The UEW community served as the population in this case study. The inquiry was solely qualitative in nature and used a case study approach with the UEW group as the target population. Data was gathered from three members of the UEW congregation planning committee, three UEW performing art lecturers, and ten UEW Theatre Arts student performers, for a total of nineteen participants, using purposive

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sampling. They chose these participants because they were actively involved in the process of putting on a cultural presentation during the congregation. The data was gathered during the six-day November session of the 23rd congregation ceremony at UEW. Semi-structured interviews and observations of video recordings of the ceremonies were used as data collection tools. The verbal data from the interviews were analyzed and interpreted with thematic analysis and behavioral data analysis for the observations. The idea of cultural appropriation was used in the selection and execution of dances since both the performers and the audience are mainly Ghanaians from various regions of the country and the dances are communally held.

According to the participants, this philosophy aids in balancing the selection process so that it does not favor one community over another. Second, since congregation ceremonies are social activities, participants revealed that they typically revolve around social and recreational dances that help to project the Ghanaian identity while also serving as a means of relaxation and entertainment for the invited audience and adding colour to the ceremonies. Osei and Adzei, (2019) concluded that the role of cultural music and dance during congregation sessions lends the ceremony an ambiance reminiscent of traditional African durbars, where elders and land custodians are welcomed into the group gathering with rich traditional music and dance interspersed with cultural performances. This research is very pertinent to mine because it highlighted some philosophies that I believe can be adopted for my work. The difference between this work and mine is that the philosophies considered in selecting dance was for recreational purposes but my philosophies will be for educational purpose.

Amegago (2015) reflects on how he redesigned and taught the FA/DANC 3330: Canadian Dance Mosaic course using a multicultural approach at York University in Toronto, Ontario, Canada, from 2005 to 2008. The study examines the process of diversifying the curriculum and programs offered by the dance department at York University, as well as the author's strategy for reimagining and instructing the Canadian Dance Mosaic Course. In redesigning the Canadian Dance Mosaic, the author took into account the diversity of the student body at York University, Toronto's population, the multiculturalism policy of Canada, the course's goals and objectives, and prior enrollments. He also discussed the characteristics and roles played by dance in various world cultures, as well as how it is incorporated into other cultural acts such as music, drama, visual arts, other pertinent cultural practices.

Amegago considered the available teaching resources, classroom setting and the duration of the learning period. Throughout the teaching period (2005–2008), the course underwent constant revisions to account for new students, differing learning styles, and student feedback. The researcher used the liberal educational philosophy, which sees teachers as facilitators, senior learners, and co-mediators in the learning process. This philosophy views contemporary societies as interconnected and inhabited by fairly homogeneous and heterogeneous groups of people; knowledge as socially constructed; school as an agent of society. The researcher also embraced the educational idea of critical pedagogy, which tries to eliminate systemic hurdles that inhibit minority students' achievement in the predominate educational system. On another hand, Amegago also reflected on the various modes of knowing, such as participatory or practical, interactive, oral, aural,

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visual, cognitive and literary modes, in order to accommodate learners from diverse backgrounds.

Instead of focusing on students' deficiencies and emphasizing competitive performance over cooperative performance, evaluation of students' performance was designed to assess students' level of competence and help them learn. This method of using evaluation as a diagnostic tool as opposed to a power tool. This assessment was conducted over the course of the semester and was based on the students' participation in class discussions, attendance, dance presentations, multicultural dance collage completion and presentation, quizzes, research proposals and annotated bibliographies, and final research projects. The process of redesigning and implementation of the Canadian Dance Mosaic was not void of challenges. Amegago encountered problems when trying to represent the dance forms of diverse cultures or students from diverse backgrounds in the course within a semester. The researcher was also confronted with the need to accommodate students from diverse cultural and disciplinary backgrounds, especially, those who had less or no experience in dance.

Despite the difficulties involved in constructing and teaching the Canadian Dance Mosaic Course, the course exposed students to multiculturalism's concepts and history, a variety of dance styles and cultures, and concerns with identity, authenticity, and cultural representation. Students were exposed to many methods of teaching and studying multicultural dance styles, and it gave them the ability to perform, study, and theorize these dance styles. A remarkable strength identified in the work of the researcher is his ability to consider all the stakeholders when developing the program.

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Although Amegago included some educational philosophies in his study, my study focused on the roles the philosophical underpinnings identified, play in the teaching and learning methods of dance in Ghanaian public universities. Also, I assume that the difference in geographical area of where both researches were conducted will give different results.

In some traditional Ghanaian cultures, Amegago (2006) presented a brief overview of the methods of teaching/learning African dance and music. The study also looked at Ghana's approach to African performing arts, curriculum creation, and implementation, as well as the process of creating and implementing an African dance and music curriculum in a Canadian art school. Since the arts were an important part of the contextual African interactions, they were referred to as traditional African curriculum. And these were maintained by oral and special literary forms, as well as practice, and passed on to subsequent generations. This included social contact as well as a holistic integration of a person's physical, mental, moral, and intellectual selves. According to Amegago (2006), in the traditional African dance and music educational method, learners are evaluated by remarks, suggestions, reprimands, and praises based on social ethics. While African societies did not use a formal grading system, they did identify their best performers, potential good performers, novices, and bad performers.

According to Amegago, Kwame Nkrumah was instrumental in founding the Institute of African Studies, Institutes of Arts and Culture, the Ghana Dance Ensemble, and the School of Music, Dance, and Drama in Ghana. He did note, however, that beginning in the late 1960s and early 1970s, higher education institutions, especially in the United States, began to

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include African dance and music in their Arts curricula. He speculated that the motivation for including African dance and music in such institutional programs could derive from a desire to enrich their curricula, a need to include the African experience in the curricula of schools in communities with a large population of people of African descent, a desire to promote cross-cultural understanding, or improve international relations, or a desire to globalize the curriculum. Such endeavors also aimed to expand students' creative awareness, provide alternate perspectives on the environment, and improve their skills in cross-cultural dance and music performance, imagination, research, study, assessment, and appreciation.

According to Amegago (2006) findings, several problems were encountered in cross-cultural African dance and music education, including students in the new educational setting having difficulty coordinating dance movements with the music due to African music's polyrhythmic existence. He also stated that some students found it difficult to relax or flex their knees for a prolonged period of time. Students' success was assessed based on factors including attendance and engagement in class events, ability to master movements, and the quantity and consistency of written and artistic assignments. Institutions should continue to support intercultural arts programs by providing adequate educational resources and time, as well as providing learners with adequate performance opportunities to allow them to improve their performance skills as a foundation for successful understanding of African performing arts, the researcher recommends. My study and Amegago's (2006) study are both conducted within the school setting. However, the former did not focus on the educational philosophies and their

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implications for attainment of holistic dance education as this study sought to explore.

Ashley's (2006) presentation pursued fresh possibilities for the intersection of pedagogical theory and practice, suitable for twenty-first-century dance education. According to the researcher, the incidence of multiple cultures colliding is increasingly growing across the world, which is why she is looking for a sustainable, legal, and meaningful analysis of dance from various cultural contexts. Despite the fact that in its individualistic, progressive, artistic, holistic approach, dance education from the early twentieth century to the present day has catered well for the affirmation of human identity in dialogue with socio-cultural meaning. Ashley speculated that there has not been as much research that caters for understanding the dance from the viewpoint of what other people are. Ashley sees this as critical to the advancement of relevant and long-term dialogue and diversity in dance education in the twenty-first century. As a multi-dimensional metaphor for her methodological process, Ashley used Johnson's cogent and convincing theory of embodiment of meaning, comprehension, and information.

Her reason for adopting this theory was to make sense of other people's pedagogical acts, which are in turn trying to make sense of dances' culturally rooted and articulated signifying actions. Fieldwork with teachers, dance instructors, and dance artists yielded data. In the first half of the twentieth century, the 'Creative Dance' tradition was developed by Rudolf Laban. This dance education pedagogy of Laban was adopted by the researcher because other theories were the opposite of how dance is taught. New theoretical perspectives on what it means to be dance literate, according to Ashley, will

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need to be considered, and dance education may benefit from new pedagogical experience to complement innovation. Finally, she mentioned that the resulting consequences and changes in mindset are both exciting and innovative, as well as overwhelming. Although Ashley's (2006) work is in the academic domain as mine, my study focused on the roles that the philosophical underpinnings identified played in the teaching and learning methods of dance in Ghanaian public universities.

According to Dawn (2013), Australia is proud of its diverse range of artistic expressions that represent the country's cultural diversity as a result of ongoing migration. Although the complex issues of dance, culture, and identity are intertwined in Australia's multicultural community, dance education is a powerful forum for transmitting and promoting togetherness through dance practice, where understanding and respect are expressed.

Dawn's research focuses on dance education as part of ethnic arts education in Deakin University's teacher education programs (Melbourne). He conducted an interview with a dance educator in 2011 and based on the results, reports on two themes: multicultural dance and the inclusion of African dance in multicultural dance practice. Dawn (2013) asserted that incorporating innovative and immersive dance practice where authentic teaching and learning can be facilitated is a powerful platform for sharing multicultural dance practice in the classroom. Our individual culture, identity, and training, according to the researcher, heavily influence the way we teach and what we teach. As we use it as a frame to interpret and appreciate new dances and the societies from which they come, our differences and the lived experience that we either acquire or own contribute to the rich array of

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understandings in our teaching. Questionnaires and interviews with students and tertiary arts educators were administered and conducted respectively, in Australia at Deakin University in late September 2010 and in South Africa in late October 2010. This post, on the other hand, only includes data from an interview with a dance instructor in Australia in 2011. During the interview, he was able to probe and shape questions about community, multiculturalism, diversity, dance education, and teacher education, resulting in a richer type of data than the data obtained from the questionnaire. The researcher attempted to draw the reader's attention to the opportunities that can be forged in the Arts, particularly dance education, by creating partnerships and relationships across cultures and societies through which they can promote multicultural inclusive practices in educational settings, rather than multicultural policies.

According to Dawn (2013), tertiary educators are also struggling to prepare pre-service teachers to be culturally sensitive to such diversity. To face the challenges faced by social diversity as well as the system in which they operate, they must adapt as well as take a more critical multicultural approach to their practice. He also argued that, since they live in a multicultural Australia, learners will identify different music and culture as relevant, integral aspects of their lives by embracing new and different music, such as that of African (South African) learners. He concludes that, dance education is a strong forum for transmitting and promoting togetherness through dance practice, where understanding and appreciation are expressed. Dance, history, and community are all intertwined in Australia, resulting in a multicultural society. Dawn (2013) worked in the academic context as I am

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also doing. However, he did not identify and determine how philosophical underpinnings can inform the teaching and learning methods of dance.

The continuous emergence of new generations of African artists and academics, new artistic styles and categories, and the open-ended creative process, according to Amegago (2011), necessitate a corresponding study of the performing arts education curriculum. The book aimed at revisit African music and dance's artistic, performative, and educational backgrounds and processes. This is in order to provide a conceptual structure for an African music and dance curriculum that emphasizes the multisensory integration of vocal sounds, instrumental sounds, and human movements. This was designed to supplement existing curricula and provide a comprehensive African music and dance curriculum model for bachelor's degrees in arts, fine arts, and arts education.

Other African and Western educational institutions and communities could use this model. Students can develop expertise in integrated African music and dance performance and innovation through a diverse and holistic learning experience, according to the African Music and Dance Program's objectives or learning outcomes. Students were also expected to learn about the fundamental characteristics of African music and dance styles, as well as develop analytical, interpretative, evaluative, appreciative, and critical skills in the field of African music and dance. They were also expected to learn about the production and application of African music and dance curricula, as well as develop collaborative skills necessary for teamwork and social harmony. The author centered on the traditional Ewe who live in the southern parts of

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Benin and Togo, as well as the south-eastern part of Ghana, in order to achieve these goals and objectives.

The emphasis on Ewe music and dance is due to the fact that the Ewe, as a West African ethnic group, have made a significant contribution to African and world cultures, which can be shared by people of different cultures (Amegago, 2011). The researcher's holistic approach to curriculum creation entails situating African music and dance curricula within their sociocultural contexts and adapting them to different educational and cultural settings. Between September 1997 and August 1999, formal field research for this curriculum development project was performed by a dance group (formed by Amegago) on an as-needed basis. This occurred primarily in Ghana, especially in the Volta region (Alga, Tegbi, Woe, and Keta) in traditional Al-Ewe settings, as well as at junior and secondary schools in Alga, Dngb, and Keta.

The Ghanaian School of Performing Arts provided archival study, which was augmented by involvement in and evaluation of music and dance classes and performances. Amegago (2011) gathered knowledge at the Ghanaian Second Cycle's National Music and Cultural Festival in Sekondi-Takoradi (11–16 December 1997), as well as in Canadian archives, on the Internet, and at African music and dance performances and conferences in Canada and the United States. Amegago's current study and my research are both conducted in the school setting. However, the former did not focus on the educational philosophies and their implications for attainment of holistic dance education as which is the focus of my study.

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Domenici (2006) defends the idea that the best contribution that these dances can make involves a change in epistemology by examining how "common dances" are often included in University Dance Programs. He speaks about a recent experience at the Federal University of Bahia in Brazil, where certain aspects of basic field study, such as metaphors and corporal dynamics, were used as a pedagogical approach. According to Domenici, university dance departments with a focus on "popular dance" have a lot of scope for research, composition, and technical analysis. Realizing this opportunity, however, necessitates a great deal of caution and critical reflection. Some of the consequences of integrating traditional dance traditions into the formal study of dance were discussed in this article, including both the difficulties and the benefits. The term "popular dance," as described by Domenici, refers to non-high-art forms of dance. In general, such dances are not taught in formalized settings such as schools, businesses, or conservatories.

Domenici concluded that incorporating mainstream dance rather than merely adding it into dance programs opens up a world of possibilities that did not exist before. Nonetheless, he argues that in order to use traditional dances as a source for dance research, methods must be developed that are sensitive to the living articulation of bodily experience that is special to each practice. As a result, educators and researchers must make the effort to locate them. The review of this research shows how interesting "popular dance" can be when introduced in dance programs. Domenici's work was conducted in the academic domain as mine. However, the difference between both works is that, this research focused more on physical features of students such as body

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movements but my work will focus on philosophical ideas which can be adopted to make the teaching of dance in Ghanaian public universities easier.

A study conducted by Sööta and Viskus (2014), aimed at identifying the general development patterns and challenges of contemporary dance pedagogy. These authors discovered that the pedagogical practice of dance education has changed dramatically in recent decades. Traditional dance pedagogy used a transmission model of instruction, in which students learned by imitating complex movement vocabularies demonstrated by a skilled instructor. It is now generally recognized that transforming dance material knowledge into knowledge for teaching and learning requires much more than dance technique and control, and that teachers must employ a variety of teaching techniques to inspire and engage their students (Sööta & Viskus, 2014).

The researchers used some study questions as a guide to classify some patterns in pedagogical strategies in dance education. The keyword dance pedagogy, collection basis academic journal, and full text were used to scan the EBSCO database, yielding 242 papers. 143 articles gathered were filtered and 56 were selected as relevant. 28 articles that matched research questions were finally reviewed and summarized. The analysis of the data brought the following to light: first is the holistic approach encourages dance teachers to see people as a whole in relation to their students and themselves. Second, the increasing importance of self-regulation and contemplation has led to the realization that simply teaching the steps through a direct approach is no longer adequate. Individuality, imagination, and a subjective approach to the learner and the learning process are all important factors to consider. Finally,

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the somatic approach builds on the previous trend by incorporating the way of thinking into the teaching of dance techniques. In addition, the cognitive readiness and receptivity are also supported by somatic body techniques – yoga. The relationship of the dance artiste to pedagogy is also a common subject.

Dance artists need pedagogical assistance in addition to excellent specialty-based skills. The teacher's specialty-based growth is aided by the acquired, guided, and perceived reflection of one's studies. The blurring of lines between art forms necessitates a willingness to experiment with and learn new tools and devices. New technologies and mass media have taken the problem to dance lessons as well. The teacher's role is to act as a catalyst, a filter, and an analyst in the implementation of new technologies. In a multicultural world, supporting cultural identity in a dance class is a condition of good behavior. A dance instructor must also be able to deal with socio-cultural issues. According to Sööta and Viskus (2014), the teacher of the twenty-first century is a conscious guide in a world of diverse possibilities with the ability to teach how to dance. Dance is more of a tool for achieving one's goal than a goal in and of itself. The creation of a reflective and active teacher, performer, or choreographer, as well as the support of an individual's general development against the backdrop of gaining dance technical and compositional knowledge and skills, are both important goals. Findings from this research serves as basis for my study work. Therefore, my study on philosophical underpinnings will complement the works of Sööta and Viskus (2014).

Marzia, Conte, Pastena, D'annaa and Gomez (2013), in their study, set out to demonstrate how dance, along with other disciplines, can help to completely form an individual by performing on physical, psychic, and intellectual levels at the same time. Marzia et al. discussed educational dance, which focuses on the individual rather than the dancer's training and relates to a particular setting, the school. Marzia et al. examined the literature on Free Dance or Modern Dance, a new phenomenon that emerged in the artistic field at the turn of the twentieth century. The study called into question the mind-body divide and advocated for a corporeality free of conditioning.

Marzia et al. remarked that after the introduction of Free Dance by its pioneers, it is gradually witnessed in physical education programs. They indicated that their critique of the methodological approach widely used in schools is too focused on the cognitive side and lacking in bodily-playful-creative activities. As a result, they agree that a teaching studio is the best way to encourage students to dance in school. Since it considers either the physical and psychic component or the emotional and cognitive aspect rather than any other expressive language, dancing will teach children to focus on their own body and discover untapped potential, heightening their self-awareness. A global vision of knowledge can be achieved because the flexibility of dancing creates links between music and other disciplines; therefore, facilitating their bond. This work is based more on assumptions and speculations instead of facts. However, some of the findings in this article may be considered in dance programs. My work is different because my focus is more on the philosophies that inform teaching of dance in Ghanaian public universities.

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Perlshtein (2016) examines the opinions of observant dance teachers on various aspects of their career Scholars of arts education, according to the researcher, emphasize the importance of teaching the arts to a person's identity formation process. According to Perlshtein, arts studies are beneficial to all students, not just those who are gifted in the field, because the arts stimulate cognitive growth and sharpen critical thinking, which refers to artistic inquiry in art and life. Since there is no distinction of faith and state in Israel, the Religious-General Education system exists. This system allows religious people to teach their children in a way that combines their religious beliefs with modern Western culture. Only observant teachers are working in this scheme, and they are expected to set a personal example for their students by encouraging them to identify with religious ideals as the proper way of life (Perlshtein).

The subject of dance, as indicated by Perlshtein, is one-of-a-kind in terms of the educational challenge it poses to participants. These teachers must contend with dilemmas that occur in the field, such as the desire to uphold the virtues of chastity and modesty versus the desire to communicate the inner world through dance, or experiences with Western cultural heritage of the art of dance, which does not correspond to their religious perception. The researcher used a mixed methods approach, in which the qualitative paradigm complements and extends the quantitative paradigm's findings. The quantitative approach was based on a questionnaire that was filled out by a total of 108 people. The qualitative part was based on interviews with eleven (11) teachers.

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The study looked at how observant dance teachers felt about three things: their reasons for teaching dance, the interrelationships between faith and dance, and the value of learning dance as part of the formal curriculum in the R.G.E. framework to students. The research also looked into the relationship between the religiosity of the teachers and these three factors (Perlshtein, 2016). The intrinsic-towards-myself motivation is stronger than the altruistic motivation, the intrinsic-educational motivation, and the extrinsic motivation, according to the study of the motivations for choosing dance instruction. This result suggests that the participants' desire to teach is guided more by internal personal characteristics, such as a love of children and teaching, than by comfortable working conditions. Two subcategories – interrelations between dance and the inner world, and interrelations between dance and religious experience – were found to have the same degree of expectations when it came to interrelations between faith and the art of dance.

It is reasonable to believe that the dance teachers' religious identity, with its many facets, is a predisposition, and that their religious outlook is reflected in different aspects of their lives. The contribution of dance lessons to aesthetic-artistic education was greater than the contribution of dance lessons to physical growth, the contribution of dance lessons to personal and social education, and the contribution of dance lessons to academic achievement, the contribution of dance lessons to analytical subjects in school and the contribution of dance lessons to religious-artistic education (Perlshtein, 2016).

Students in dance lessons, on the other hand, can learn and develop their cognitive and emotional skills through a number of approaches,

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according to the interviewees. Their belief was based on the principle of multiple intelligences, which states that students should be exposed to a range of teaching approaches in order to understand their potential abilities. The aim of the final review was to see whether there was a correlation between religiosity and the aspects of the research that were looked at. According to the teachers' self-definition, the study population was divided into two classes (very religious and religious). The results revealed that very religious participants place a higher value on the overall contribution of the interrelationships between faith and the art of dance, as well as the overall contribution of dance lessons, than religious participants. Perlshtein (2016)'s work is an interesting one because of the dimension he adopted. The work was situated in the school setting but very different from what I set out to study. This study focused more on philosophical underpinnings in the teaching of dance.

Jean-Baptiste (2016) looked at the significance of dance in a student's life. The study also covered a number of topics related to dance, such as how it relates to brain/neuroscience research and motor skills, how it is enjoyable and a unique way to learn, and how it improves academics, mental health, and social interactions. The project resulted in a research paper that linked brain/neuroscience research to dance education and its impact on K-12 students, with a special focus on at-risk students. Jean-Baptiste defines a child-at-risk as a student who is likely to fail in school.

School failure is typically viewed in this sense as a failure to engage with academics in a way that facilitates learning achievement and grade advancement, potentially leading to higher dropout rates before high school

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graduation. The investigation of brain/neuroscience studies, according to Jean-Baptiste, contributes to an understanding of how the brain is related to communicative and expressive aspects of dance. As a result, the study looked at both past and current national studies to see if brain/neuroscience research can help researchers better understand how dance education can help students learn more about a variety of academic subjects and social skills. Brain Dance and Brain/Neuroscience in Dance Education are two other core concepts identified by the author. The former refers to a collection of basic movement patterns that children learn in their first year of life. According to Jean-Baptist, these movements link to the central nervous system by setting the groundwork for proper action and attention, as well as eye convergence for reading and sensory-motor development.

The above applies to the study of the nervous system and how it relates to a child's motor, sensory, auditory, and kinesthetic abilities in the context of dance and school. Examining past and current national studies that explored the impact of dance education in the K-12 school setting was a large part of this research. Jean-Baptiste used participatory observation to gather data from two on-site visits relevant to the study: one was to a Philadelphia dance classroom where students engaged in end-of-semester projects, and the other was to interview the founding director of the National Dance Education Organization, who shed light on the scope of dance education research that examines student achievement. After reviewing the results, it was discovered that dance education would help children gain internal motivation because they now have a goal to work for, which requires them to concentrate on work both within and outside of the classroom. Many children believe the fun is

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taken away from them when they go to school; therefore, incorporating the concept of fun or play into the classroom engages students "through movement, novelty, challenge, surprise, and group work" (Jean-Baptiste, 2016, p. 20).

Dance education, according to the researcher, is a way to improve public-school education for students who need a different way to be involved in their studies. Stakeholders (students, instructors, parents, and other educators) can appreciate the beauty of dance education when auditory, visual, kinesthetic, and sensory-motor abilities are used in the classroom. In general, education in the twenty-first century is evolving and necessitates a new approach; one constructive way to keep up with change is to offer all students in K-12 public schools the opportunity to participate in dance education. The work of Jean-Baptiste (2016) is fascinating and more cognitive than mine. Our works are similar because they are both conducted in the school setting. However, I believe that if underlying philosophies in dance education are identified, that can complement the work of this researcher. That is what I set out to do in my work. Also, whiles this study focuses on the development of the human being as a whole, my study focuses on the holistic philosophy needed in dance education for the deeper understanding of dance studies.

For over 20 years, Ghana's amateur dance category has been a driving force in the success of traditional Ghanaian dance. These philosophies are fluid, but they have had such an effect on Ghanaian traditional dancing paradigms that their practices cannot be ignored. Despite the fact that they are often mocked as "destroyers" of traditional forms by some schools of thought, their contributions are particularly valuable because their re-interpretations of

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traditional dance forms have a direct impact on dance structures in Ghana. Awuah (2015) aims to recognise several distinct re-interpretative styles/patterns that this group has on traditional dances, as well as their influence on traditional dance preservation in Ghana. Many amateur dance groups, according to the researcher, have changed performance paradigms in their own specific ways, following in the footsteps of the Ghana Dance Ensemble (GDE). Awuah looked at how two amateur dance groups work by defining some common treatments of traditional materials, as well as their overall makeup as a body of dancers and the influences that influence their traditional dance performances. As a result, Awuah launched a study into the amateur category's re-interpreted traditional dance forms in Ghana in order to gain a better understanding of the significant changes within this dancing culture, which is crucial in understanding their influence on neo-traditional dancing.

Awuah hypothesized that, "while the professional category (Ghana Dance Ensemble) is led by experiments influenced by the theatre stage (whether proscenium, arena, or end stages, etc.), the amateur category is likely to be influenced by experiments focused on 'make-shift' stages (mostly outside the theatre), aesthetics, and survival" (p. 55). Physical appearance, place, performance ethics, commitment to dancing, and peculiarity of dance presentation are among the factors that assisted Awuah in defining a dance group as amateur. The Agbe Music and Dance of Africa group (AMDA) and the Dagbeneva Dance Theatre (DDT) group both provided information. At the time of the study, these two groups were living in Maamobi-Nima, one of Accra's most densely populated slum area. After observing the amateur group

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for some time, Awuah (2015) established the idea of radical interpretation as the basis for re-interpreting the appropriation of cultural forms from the GDE and traditional settings. The radical interpretation is a process that involves "the conscious or unconscious transposition of various movement patterns from other conventional dance forms, which may or may not share any ideological or movement parallels with the dance form in question but are used in any context regardless" (p. 58).

To begin with, every movement in a Ghanaian traditional dance is part of a larger community of complex gestural patterns that convey a meaning(s). As a result, before transferring movements to another traditional dance style, one must weigh the effects of such an intervention on the dance's outlook in terms of continuity and potential preservation. This is because, if this activity is not curtailed, most traditional dances performed by amateur dance groups will vary significantly from what is expected in traditional settings. Awuah (2015) aims to keep some traditional Ghanaian dance alive and beautiful. On the other hand, my work seeks to identify educational philosophies and how they inform the teaching of dance in Ghanaian public universities.

The Performing Arts are an important part of Ghanaian culture, both traditional and contemporary. Academic growth, job development, dissemination and protection of cultural values, and tourism promotion are only a few of the many advantages and benefits. Despite the fact that some awareness has been generated about these benefits and role, the importance of the Performing Arts in Ghanaian society remains limited. The aim of Adjepong and Obeng's (2018) paper was to re-emphasize the role, benefits, and significance of the Performing Arts in Ghana, as well as their implications

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for formal education. Performing Arts education in primary school, according to these scholars, helps children understand the use and application of music, dance, and drama materials in their communities. Primary school students learn about the importance of the Performing Arts in their communities and the impacts it has on them through observational experiences and formal studies in their community and at school.

Other studies also showed that using the Performing Arts as a teaching method through the school curriculum encourages children to learn. Through the positive engagements in the Performing Arts, some Ghanaians have developed careers. Students who take music, dance, and drama education courses at universities around the country graduate as teachers who teach these arts in schools across the country. Some graduates work as recording studio sound engineers, organists, percussionists, trumpeters, and guitarists in a variety of churches. Traditional Ghanaian Performing Arts, according to Adjepong and Obeng (2018), are deeply rooted in a variety of cultural values that shape social lives. Furthermore, in the practice of the Performing Arts, culturally imposed behavioral standards are prominently illustrated.

Tourism is another field that profits from Performing Arts because it is featured prominently in most social activities in Ghana, such as festivals. Adjepong and Obeng also found out that, the festival durbar grounds draw both domestic and international visitors as participants and spectators, resulting in a rise in demand for goods and services, generating jobs and income in the local economy. Adjepong and Obeng concluded that improving the quality of primary school education would lead to the development of sustainable professions, the dissemination of cultural values that have the

potential to reverse many people's immoralities, and the promotion of tourism, which has a positive effect on our local economies.

Their results highlighted the importance of encouraging primary school teachers to consider how they can enhance Performing Arts education in their classrooms. The beneficial effect of these arts on citizens and society in general should be carefully considered by schools with the aim of completely integrating the subject into the school curriculum to provide children with sufficient literacy and numeracy as well as practical experience. This will serve as a solid base for further study and participation in music, dance, and theater, ensuring that the Performing Arts continue to play a positive role in our societies and communities (Adjepong and Obeng, 2018). My work can complement that of these researchers because I believe the philosophies identified will help teachers during the teaching of dance in Ghana.

Petrie (2020a) looked at the effects of music and dance education in Senior High School (SHS) in the light of globalization and Ghana's current sociocultural transformations. Ghanaian colonial schools were found to be intentionally attempting to erase students' African identities by teaching an exclusively European curriculum. Traditional drumming and dance were routinely prohibited in classrooms, although recitation of European languages and bible verses took precedence over critical thought and cultural awareness. Post-colonial theory guided the study, which looked at the effects of colonialism on cultural, economic, educational, political, and social structures. Post-colonial educational theorists, according to Petrie (2020a), advocate bringing indigenous cultural understanding into the classroom, including the

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arts. The primary data collection methods were interviews and focus groups, and the data for the analysis was chosen using purposive sampling. However, to provide data on a wide range of subjects, an exploratory and emergent style was chosen, aided by ethnographic and multiple case study approaches.

Petrie (2020a) was able to observe educational results through various location sites and participant classes thanks to the multiple case study design, which provided a diverse set of data. The ethnographic methods, on the other hand, enabled the researcher to immerse herself in Ghanaian culture while paying attention to the nuances of participant perspectives. Triangulation of data across different participant groups and locations was used in the study design, which increased the research's credibility. The ethnographic methods, on the other hand, enabled the researcher to immerse herself in Ghanaian culture while paying close attention to the nuances of participant perspectives. Triangulation of data across different participant classes and locations was used in the research design, which increased the study's credibility. This study found that music and dance education increase SHS students' academic achievement and self-regulation in the classroom. The study also found that music and dance education aided performance in other subjects. The findings show that student achievement is not exclusively a product of music and dance education in Western countries. Participants agreed that music and dance not only helped them succeed academically, but also promoted cultural learning, which is critical for urban students.

The study's broad variety of positive results merit policy attention and potential studies, according to Petrie. As the Ghanaian educational system strives to increase student achievement and youth jobs, policymakers,

government officials, educational administrators and teachers should strongly consider the role of music and dance in advancing Ghanaian SHS students' progress. The work was situated in the school setting but very different from what I set out to study. My study focuses more on philosophical underpinnings in the teaching of dance which was not mentioned in this work by the researcher.

Petrie (2020b) looked at how administrators, teachers, and students in Ghanaian senior high schools see music and dance education in the future. Ghanaian music and dance education is currently experiencing a transformation. According to the researcher, regional diversification, political stability, and strengthened economic management are some of the factors that have increased educational opportunities and led to urban development. In the background of a growing Ghanaian economy and related socio-cultural transformations, this article looked at the condition of senior high school (SHS) music and dance education. Postcolonial theory, interdisciplinary African arts theory, and leadership and organizational theory were among the theoretical perspectives that influenced the study. Petrie (2020b) used a variety of theoretical structures in this study. The importance of incorporating more realistic African music and dance in the curriculum was stressed by participants. Four of the five participating SHS lacked practical training in traditional dance.

Dance training was also suggested as a core component of potential educational reforms by participants. The restoration of realistic traditional music and dance education is linked to post-colonial educational discourse calling for educational change that prioritizes students' culture (Petrie, 2020b).

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Practical dance, once again, will resolve the need for more physical activity among Ghanaian children and youth. This research also shows that the WASSCE, which is the evaluation framework for music and dance, needs to be updated to represent wider functional and traditional components. In her conclusion, Petrie (2020b) emphasizes the importance of developing a specific SHS music and dance curriculum that incorporates tradition, popular culture, and creativity. In conclusion, Petrie indicated that, participants agreed that Ghanaian SHS music and dance education needs to be improved in terms of curriculum material, access, resources, and infrastructure. Educators, government leaders, and international organizations working to grow African music and dance in a diverse globalized world should consider the action priorities reported in this study. The work was situated in the school setting but very different from what I set out to study. This study focuses more on philosophical underpinnings in the teaching of dance which was not mentioned in this work by the researcher.

Summary

In this chapter, I have presented the conceptual and empirical reviews guiding the study. Having discussed the background to the study, the problem statement, objectives, research questions, significance of the study in chapter one, and the relevant literature to this study in this chapter, I devote the next chapter to the methodologies I employed for this study.

CHAPTER THREE

RESEARCH METHODS

Introduction

In this chapter, I present the description and the justification of the research methods employed to address the research objectives and research questions that guided the study. The research methods consist of eight key research elements, namely: research design, study area, population, sample and sampling technique, data collection instruments, ethical considerations, data collection procedure, and data processing and analysis.

Research Design

According to Kirshenblatt-Gimblett (2006), research design refers to the overall strategy that is chosen to integrate the different components of a study coherently and logically, thereby, ensuring that the research problem is adequately addressed. Granted that this research sought to explore the philosophical basis of dance education programmes in Ghanaian public Universities, the collective case study design was adopted. It must be pointed out that, the definition of 'case study', as a broader term, has been a matter of disagreement between disciplines, or even between researchers in the same subject. For instance, Gerring (2006) defines a case study as a spatially delimited phenomenon (a unit) observed at a single point in time or over some time. According to Gerring, a case study design must have identifiable boundaries and must comprise the primary object of an inference. Yin (2017) defines case study research as an empirical inquiry that investigates a contemporary phenomenon within its real-life context; when the boundaries between phenomenon and context are not clearly evident; and in which

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multiple sources of evidence are used. Similarly, Hayes, Kyer & Weber (2015) opine that case study research allows for the exploration and understanding of issues. For Creswell (2007), case study design allows for an in-depth exploration of a bounded system (e.g., activity, event, process, or individuals) based on extensive data collection. Evidently, the various definitions of case study cited in this paragraph appear to suggest that case studies research approach provides clear insights into different situations and includes understanding the phenomenon by observing a systematic occurrence in a particular sense of real life. Also, it thus appears that a case study design is a robust research method, particularly when a holistic investigation is required.

To narrow down to the definition of the collective case study design adopted for this study, Stake (2000) describes it merely as a study that involves more than one case. This approach assumes that investigating several cases leads to better comprehension and better theorising (Brantlinger, Jimenez, Klingner, Pugach, & Richardson, 2005). Miles and Huberman (1994) contend that studying multiple cases gives the researcher reassurance that the events in only one case are not "wholly idiosyncratic" (p. 172). Further, investigating more than one case allow the researcher to see processes and outcomes across all instances and enable a more profound understanding through more powerful descriptions and explanations.

In this study, dance education at the University of Ghana, University of Cape Coast and the University of Education, Winneba, were the specific cases for consideration. In this respect, the dance curricula as textual materials were

examined along the lines of the underpinning philosophies, teaching and learning methods, assessment and evaluation processes.

Even though case study research design in general, has become a popular strategy (Yin, 2014), its aims, capabilities and conclusions are sources of controversy. For example, case study design is charged with bias in case selection, subjective findings, non-replication, lack of generalisable conclusions, and lack of empiric influence (for example, too many variables and too few cases). Some critics also believe that the researchers' prolonged exposure to the 'cases' biases the findings. Some also dismiss case study research as being useful only as an exploratory tool. Some scholars (for example, Campbell, 1975; Eysenck, 1976) argue that case study is only useful for generating theories.

However, Creswell (2014) asserts that the criticisms of case study research design usually emanate from social scientists who value quantitative standards. Nonetheless, some researchers (for example, Creswell, 2014; Dul & Hak, 2007; Yin, 2014) reject the criticisms of case study as poorly founded, made amid methodological conflict. Creswell (2014) strongly maintains that scholars continue to use case study technique effectively. Yin also refutes the criticism of generalising a case study research by presenting a well-constructed explanation of the difference between analytic generalisation and statistical generalisation. According to Yin (p.67), "in analytic generalisation, previously developed theory is used as a template against which to compare the empirical results of the case study." Yin also points out that generalisation of results, from either 'single' or 'multiple' designs, is usually made to theory and not necessarily to populations. The inappropriate manner of generalising

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assumes that some sample of 'cases' has been drawn from a larger universe of 'cases' (Idowu, 2016). Thus, the incorrect terminology such as 'small sample' arises, as though a 'single' case study were a single respondent (Idowu). Furthermore, Creswell (2014), Stake (2005) and Yin (2014) forcibly argue that even a 'single' case study can be considered acceptable, so long as it meets the established objective of the study.

This brief review and rejection of the case study critiques is not to claim that the critiques, which appear to be based on the methodological and philosophical contradictions, are invalid. Instead, such critique and criticism can be used to continuously challenge the research strategy, to encourage continuous critical development and to prevent complacency about the application of the design. Nonetheless, I emphasise that it would be unreasonable to portray the case study research design as non-credible research design, as some critics claim.

Besides, evidence in the research methods literature (for example, Creswell, 2009; Yin, 2014) suggests that research design generally calls for a choice of research strategy. Thus, a decision to use quantitative or qualitative strategy. It is essential to note that this study was explored qualitatively. A qualitative approach was chosen to gain insight into the phenomenon (i.e. the philosophical basis of dance education programmes in Ghanaian public universities). I viewed the philosophical basis of dance education as the central phenomenon requiring exploration and understanding. Considering the nature of the phenomenon, I followed the advice of Strauss and Corbin (1998) that qualitative method could be used to obtain the intricate details about

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reasons behind actions that are difficult to extract or learn about through more conventional methods (i.e. quantitative).

Instructively, Creswell (2014) has asserted that research designs are generally guided by philosophical world views. Pring (2000. p.89) suggests that "without unambiguous formulation of the philosophical background of a study, researchers may remain innocently unaware of the deeper meaning and commitment of what they say or how they carry out their research." According to Wilson and Stutchbury (2009), the research rigour can be enhanced by making transparent the philosophy that underpins the justification of their research methodology. According to Creswell (2014), emerging from philosophical worldviews are specific assumptions, lines of reasoning, and methods to guide the research process.

Philosophical worldviews (also known as paradigms) simply refer to convictions guiding practice (Johnson, & Christensen, 2019). The paradigms include positivism (or post-positivism), constructivism (or interpretivism) and pragmatism (Creswell & Creswell, 2017). The positivism/postpositivism search for an objective reality that exists 'out there' in the world. They hold a deterministic philosophy built on careful observations and measurements in search of truth. However, the interpretivists seek for subjective reality, constructed by how human beings see and interpret the world in their respective context. For the interpretivist/constructivist, truth is not absolute but relative in interpretivism. The pragmatists who appear to share somehow the views of positivist/postpositivist and interpretivist/constructivist, use all approaches available to understand the problem, instead of focusing on one approach. The pragmatists seek mostly that which is practically useful and

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whatever works. Therefore, they are not committed to any philosophical view or reality and, therefore, use mixed methods in their inquiries.

Given this, it is significant to note that the philosophical assumption guiding the current study is informed by the constructivist philosophical worldview because the research seeks to inquire about a particular phenomenon from the viewpoint of the research participants in their social setting. Because I sought to understand a phenomenon from the perspective of those who experience it, constructivism philosophy normally emphasises participant observations and interviews for data (Costantino, 2008). Thus, the understanding of the researcher is co-built with that of the participants through their mutual interaction within the research environment and dialogue through the research-initiated effort (e.g. interviews) for data generation.

Study Area

The larger study area is Ghana, the host country of the three public Universities whose dance education programme is the phenomenon under study. Historically, Ghana, formerly known as the Gold Coast, was the first African country South of the Sahara to gain political independence from colonial rule in 1957 (Gocking, 2005). This former British colony shares borders with three French-speaking nations: Côte d'Ivoire to the West, Burkina Faso to the north and Togo to the East. The Atlantic Ocean Gulf of Guinea is located in the South of the country. The country, currently, has sixteen administrative regions namely: Ahafo, Ashanti, Bono East, Bono, Central, Eastern, Greater Accra, North East, Northern, Oti, Savannah, Upper East, Upper West, Volta, Western North and Western.

Map of Ghana
Source: Ghana Statistical Service
(2019)
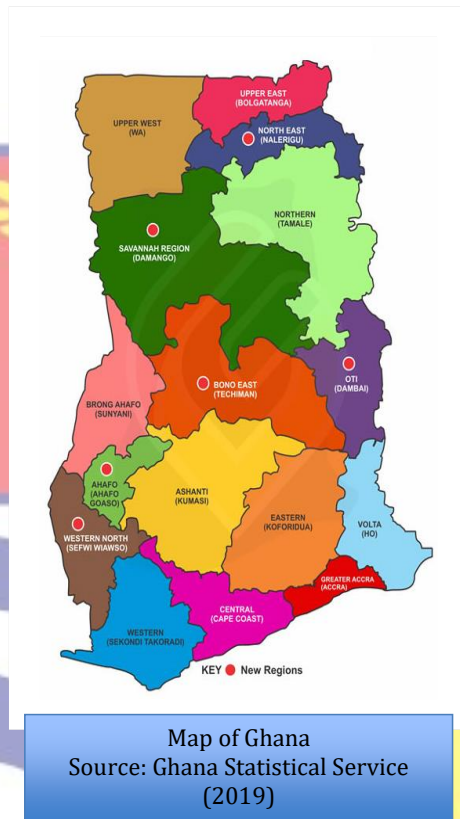
Figure 2: Map of Ghana

Interestingly, the three public universities selected as cases for this study are located in the Central and Greater Accra regions of Ghana. While both the University of Cape Coast (UCC) and the University of Education, Winneba, (UEW) are located in the Central region, the University of Ghana is found in the Greater Accra region. It must be noted that the three institutions of higher learning are the only public universities currently running dance education programmes in Ghana.

History has it that the University of Education, Winneba (UEW), was established in September 1992 as a University College under PNDC Law 322

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and was called the University College of Education of Winneba (UEW, 2019). On 14th May 2004, the University of Education Act, Act 672 was enacted to upgrade it to the status of a full university. Statistically, the University has a student population of about 59,916 (UEW-Basic Statistics, 2017). The UEW operates from four campuses, namely: the College of Technical Education, located in Kumasi; the College of Agriculture Education situated in Mampong; the College of Languages Education located at Ajumako and the Winneba Campus where the School of Creative Arts is located.

Front view of UEW   Credit: UEW
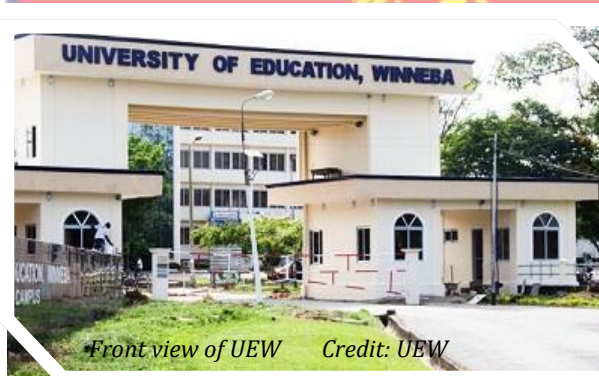
Figure 3: University of Education Winneba

According to UEW (2019), the School of Creative Arts strives to ensure that students pursue and maintain academic excellence in the diverse arts specialisation fields. The School also trains art students as educators, artistic and cultural managers, artists and artistes who can leverage creative and innovative environments to generate new ideas. Thus, students are equipped to be reflective artists with broad and diverse general knowledge considered to be essential. As a result, the School provides its constituent academic departments with efficient and valuable administrative support. School of Creative Arts comprises four academic departments namely:

Department of Art Education, Department of Graphic Design, Department of Music Education and Department of Theatre Arts. The Department of Theatre Arts, which is the micro study area in UEW, is mandated to prepare theatre teachers and practioners to support theatre education in Ghana (UEW, 2019). The Department seeks to train and equip students with relevant skills to teach dramatic and dance arts in Ghanaian schools as well as train general performers, designers, and tehnicians with appropriate expertise to pursue a wide range of careers.

Regarding University of Cape Coast (UCC), it was established in 1962 in response to a dire need for highly qualified and skilled educators (VC's Report, 2017). Thus, UCC was built to train graduate teachers for second cycle institutions such as Teacher Training Colleges and Technical Institutions.

Figure 4: University of Cape Coast

Interestingly, UCC has witnessed a massive expansion in terms of infrastructure, number of students and programmes of study (VC's Report, 2017). As a forward-looking University, UCC has introduced several

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innovative and demand-driven programmes in the humanities, education, sciences, medical and allied sciences.

For instance, University of Cape Coast (UCC's) Department of Music & Dance, which operates under the Faculty of Arts, is mandated to help fulfill the artistic and cultural needs of Ghana in particular and Africa as a whole. Specifically, the vision of the Department is to provide excellence in music and dance education by offering innovative and timely courses and programmes, delivered and administered by dedicated and competent faculty and staff (UCC, 2019). The department intends to achieve this vision by helping students to develop their full intellectual potential and aesthetic sensibilities throughproviding the space for the development of highly trained personnel in music and dance performance and providing the space for critical reflection and debate about music and dance and their social and cultural role. The Department is committed to seeking dynamic ways of restructuring programmes and projects to respond to contemporary needs of society; undertaking relevant research and documentation in music and dance; establishing linkages with institutions within and outside Ghana for the enhancement of the vision of the Department as well as the Faculty of Arts and the University as a whole (UCC, 2019).

The University of Ghana (UG) which doubles as the premier university in Ghana as well as being the pioneer of dance educational practice in the West African sub-region was founded in 1948 as the University College of the Gold Coast (UG, 2019). UG's Department of Dance Studies evolved in the year 1977, when the then School of Music and Drama changed its name to School of Performing Arts, and has continued to showcase all that is best in

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African and world theatrical performance and scholarship (UG, 2019). The Department offers its students the opportunities to explore dance creation, performance, research and documentation; examine the connection of dance as a viable profession and commodity to the new and emerging Creative Industry in Ghana. Also, the Department aims to prepare students for entry into the dance profession either as dance teachers, artists or coordinators of dance and related art forms. It seeks to develop students' skills, knowledge and understanding of a range of dance techniques and styles.

Front view of the University of Ghana
Credit: UG

Figure 5: University of Ghana

Population

According to Hassan (2019), research population is generally a large collection of individuals or objects that is the main focus of a scientific enquiry. For Creswell (2009), it is a well-defined collection of individuals known to have similar characteristics. The target population comprised two groups of people. The first group consisted of twelve (12) Teachers, while the second group was made up of 855 undergraduate students all from the three selected Universities (i.e. UCC, UEW & UG). The members of the population have similar features (i.e. they all study or teach dance education) (Glenberg

2010; Walliman, 2011). The breakdown of the teachers' and students' population is tabulated in Table 2.

Table 2: Population of Teachers and Students

Population	UG	UCC	UEW	Total
Teachers	8	3	1	**12**
Students - Level 100	447	25	104	**576**
Students - Level 200	122	14	46	**182**
Students - Level 300	70	4	2	**76**
Students - Level 400	25	5	-	**30**
Total	**672**	**51**	**153**	**867**

Source: Field Data (2018)

Generally, Ghanaian Universities admit students from all races and nationalities, irrespective of their religious, cultural, social or ethnic persuasion. Characteristically, each member of the student population upon admission may have at least credits (A1 - C6 in WASSCE and A – D in SSSCE) in English, Core Mathematics and Integrated Science (for Science related programmes) or Social Studies (for non-Science related programmes) and three elective subjects.

Sampling Procedure

Sampling is the act of selecting individual members from a larger group (Frankel & Wallen, 2006). According to Alvesson and Ashcraft (2012), the utility of qualitative research depends on the participants chosen (i.e. their coverage and the quality of data within their responses). Lincoln & Guba (2004) have argued that, in planning and operationalising research, a sufficient number of participants must be identified and selected to provide data width,

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depth and salience needed for authentic analytics and reporting. Within existing literature on participant selection/sampling, the advice in the form of "expert voices" seldomly states a precise number of participants needed for qualitative research (Baker & Edwards, 2012).

However, the experts advise that the number of participants for qualitative study such as this should not be so small that it is challenging to attain data saturation and not too large to make in-depth analysis difficult (Onwuegbuzie & Leech, 2005). Data saturation is associated with the stage when a further collection of evidence provides little in terms of additional themes, insights, perspectives or information (Suri, 2020). For instance, in selecting a sample size for a qualitative study, Bertaux (1981) proposes up to 15 participants, while Becker (2012) asserts that even one participant may be sufficient for some qualitative studies. Other researchers like Adler and Adler (2012) advise choosing between 10 and 60 participants, whereas Kvale & Brinkmann (2015) endorse between 5 and 25 participants. Thus, the number of participants to select for qualitative research appears to be contingent on the purpose of the study.

In this study, a total of 12 teachers and 75 students were purposefully sampled for interviews and focus group discussions. Purposive sampling technique also referred to as judgment sampling, is the intentional choice of participants based on the qualities that the participants possess (Bernard, 2002 as cited in Stern, & Porr, 2017). Simply put, I decided on what was needed to be known and subsequently identified individuals who, through knowledge or experiences, were willing to provide information (Lewis & Sheppard 2006).

The decision to include the teachers in the study was based on the fact that they impart dance knowledge directly unto the students hence their selection for this study is crucial to the understanding of the philosophical discourse of dance education in Ghana. The students, being one of the principal beneficiaries of dance education at the Universities, could not be left out in my quest to understand the phenomenon.

Table 3: Sampling of Research Participants

Sample	TEACHERS	STUDENTS
UG	8	28
UCC	3	23
UEW	1	24
Total	**12**	**75**

Source: Field Data (2018)

Data Collection Instruments

The data collection instruments developed to elicit data from the research participants include interview guide, focus group discussion guide, observation checklist and documentary review guide. These multiple research instruments are essential because they make available varying types of data that cannot be derived from a single instrument. According to Creswell (2014) and Yin (2014), case study research needs *to gather and analyse* multiple sources of data. Accordingly, different data collection instruments were developed for this case study design research.

An interview guide or protocol is an investigative instrument, which asks questions for specific information about the purposes of the study (Patton, 2015) as well as a tool for having a conversation about a particular

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subject. In order words, an interview guide gives direction for gathering data and subsequent analysis. Moreover, according to Guba and Lincoln (2004), an interview guide provides some consistency in conducting a series of interviews. Indeed, each of the participants was asked the same set of questions as contained in the guide (see Appendix B). Evidence in the literature (for example, Creswell, 2014; Yin, 2017) suggests that interviews give researchers rich and detailed qualitative information for understanding the experiences of research participants (Rubin & Rubin, 2012). It is instructive to note that insights from the literature review informed the development of the items of the interview guide. Also, the items were anchored on the purpose of the study and the research questions. Specifically, the interview guide was semi-structured, and it was used to elicit the views and opinions of teachers regarding the philosophical underpinnings of dance education programmes they teach and how they influence their teaching methods.

Regarding the focus group discussion, a guide was developed to give direction to the data collection process. A focus group is defined as a group of individuals selected and assembled by researchers to discuss and comment on the subject of research from personal experience (Sreejesh et al. 2014). The guide developed for this purpose was similar to the interview guide. However, just that the focus of the guide was to elicit information from students in a group conversation. I must state that the guide was flexible in that it allowed the students an opportunity to bring up new and exciting areas to the discussion (see Appendix C). The focus group discussion sessions were used for generating information on collective views and the meanings that lie

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behind those views. The discussions were also useful in generating a rich understanding of students' experiences regarding dance education.

In line with the objective of collecting data from multiple sources, observation checklist as a data collection instrument was developed to facilitate the observation process. Observation has been defined by Rossman & Marshall (1989, p. 79) as "the systematic description of the events, behaviours, and artefacts of a social setting". The observation guide was structured to enable me engage in direct observation – observing without interacting with participants in the setting (see Appendix D).

Based on the purposes of the research, it was necessary to review relevant documents in order to fully appreciate the issues under investigation. To achieve this as well as the broader aims of the research, a document review guide consisting mainly of a checklist was designed to identify and select relevant documents needed for the study. The documents identified for selection included strategic plans of the universities, restructuring programme and quarterly report of the universities, curricula, time tables and course outlines (see Appendix E). The document review guide offered a systematic procedure for the identification, analysis and derivation of useful information from existing documents. The data from these documents provided insights generally on the state of dance education in the universities. In addition, the pieces of evidence from the documentary analysis were used to triangulate the data collected through the other data source (i.e. interviews, focus group discussions and observations).

Before I settled on the nature and quality of instrumentation to be used for the study, I made it a point to do pilot study or pretesting. This was meant to subject the research topic to further scrutiny and help improve the validity of the questions to be used in the instruments. The main purpose was to examine the clarity and quality of the questions itemised in the interview and FGD guides. To this end, FGDs were arranged with four teaching assistants (TAs) who had background knowledge in dance education. The outcome of this arrangement was very productive in that it yielded positive feedback in terms of useful ideas and suggestions given by participants used in this pretesting. This was basically in the form of peer reviews and general feedbacks, which guided thorough revision of the questions to improve the quality of the instrumentation for the interview and FGD guides. This initial consideration was basically meant to assess and improve my qualities and skills for the processes of how interviews and FGDs are to be done to merit the desired outcome. As a benefit, I was empowered as a researcher to reflect and engage in self-critique about requirements for processes of sampling and data collection procedures to reflect the purpose and the research questions of my study. Of particular interest and consideration in this assessment process in order to guide the field work experience were the purpose of the study; the research questions; the research instruments and samples and ways in which they are to be administered. The overall feedback emerging from this pretesting exercise was in the form of suggestions and corrections gleaned from the critiques. These helped to prepare me adequately for the actual fieldwork for data collection.

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Ethical Considerations

The possible risks and ethical issues that could affect the credibility of the findings were considered and adequately addressed. In this regard, ethical protocols such as respecting the confidentiality and anonymity of respondents, avoiding emotional or psychological harm to respondents and ensuring that respondents participate voluntarily in the research were adhered to. This was to ensure the quality and integrity of the research process. Thus, a consent form was designed to aid access to participants and to encourage them to participate in the study (See Appendix A).

Reflexivity

In this section, I discuss my motivation for embarking on this study in respect to my positionality within the research field: fieldwork experience, background in dance studies and how these might have influenced the study participants and the phenomenon under investigation, and thus have an impact on the outcome and findings of the study. The key issue that underscored my motivation for this study was, why study dance at the university? This question has kept me going when I felt like giving up on the thesis.

This study was my personal reflection on how my life journey in dance studies began and also attempting to answer the basic question students usually ask when admitted into the dance programme. When I gained admission in 2003 to study dance at the University of Ghana (UG) I was faced with the reason for why I should study dance. My only motivation for pursing dance was because of the advice my father gave me, "whatever you find doing, do it and do it well".

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Now, as a dance teacher, I am faced with the same question on why people should study dance. When students are admitted into the dance programme, most of them either change the dance programme for others. Some of the students who stay in the programme are always asking questions about the importance of studying dance and the possible career opportunities. Myself and other dance teachers always have to convince students to stay on in the dance programme.

I had my first and second degrees at University of Ghana. The University of Ghana was the only university offering dance as academic programme in Ghana since 1964 until 2008 and 2009 when University of Education, Winneba and University of Cape Coast respectively also started the dance proggramme. All the dance teachers, who participated in this study, including myself, had dance training from UG. Therefore, my personal relationship with all the teachers who were either my teachers or colleagues made it easy for me to access information for my study. Obviously, I introduced myself to the students I interviewed as a dance teacher which also made it easier for me to elicit information from them. This made my insider position to the participants pronounced and gave me easy access to information for my study.

Data Collection Procedure

This section is a description of how I collected verbal text using multiple methods of observation, conversational interviews and focus group discussion. After having secured approval from the Department and informed consent from the gatekeepers of the research sites, the potential participants were informed and invited to participate in the study. The date, venue, and time for data collection were agreed upon with the participants. I made sure that the data collection did not disrupt the time tables of the participants. I

achieved this by contacting some of the teachers in each of the universities for their time table schedule. After examining the time table, I chose three days in each case for the data collection. The days I selected were days each of the departments had most of its dance classes.

I had one-on-one interview with the teachers. At the start of each interview session, I reiterated to them the purpose of the research, what I hoped to do with the data, and participants rights as contained in the consent form. I followed this by asking the participants to sign a written consent form. I established trust and built rapport with participants through informal conversations with the purpose of making them feel comfortable. Each interview lasted for an average of forty-five minutes. The interviews were semi-structured hence allowed for open-ended answers. The interviews were recorded using a digital audio recorder.

Since the attention of the study was on dance education, I sampled only dance students for the focus group discussions. The optimum size for each of the focus groups was ten (10) participants. This number was very manageable for me. In terms of the venue for the focus group discussion, a classroom was selected in each case. The various classrooms were considered ideal, accessible, comfortable, private, quiet and free from distractions. At the start of a focus group discussion, I drew their attention to the presence of the audio recording equipment and assured participants of confidentiality.

The observation was done alongside the interviews and focus group discussions. Before the observation, I obtained permission from the various teachers and took videos and pictures of their classes, pieces of equipment and infrastructure as well as the activities I observed. On the field, I also gathered

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documents from each the institutions and reviewed them when I returned from the field.

Data Processing and Analysis

The data analysis process was approached from different perspectives. Thematic analysis and qualitative content analysis were used to analyse the data from the interviews, FGDs, observations and the documents gathered. According to Miles, Huberman, and Saldana (2014), qualitative data analysis consists of three concurrent flows of activities, namely; data condensation, data display and conclusion drawing or verification. Miles et. al. (2014) explained that data condensation refers to the process of selecting, focussing, simplifying and or transforming the data that appear in the full transcripts. Data display, according to them, is where information is organised, compressed to make conclusions. The last activity Miles et al. talk about in qualitative data analysis is drawing and verifying findings as the analysis proceeds.

I was guided by the processes prescribed by Miles et al. for the interview and FGD analysis. Thus, the interviews and FGDs responses (voice recordings) were transcribed verbatim. It was then edited and coded manually using numerical values. The data was then extracted and grouped under the various interview questions as it related to the main research questions. The data generated was thoroughly read, and the emerging themes were listed. The themes were then grouped under the main research questions. Appreciated quotes were then identified and inserted in the work to give meaning to the ideas.

The qualitative content analysis was employed for the evaluation of documents (i.e. course descriptions, course contents, and course materials). According to Elo and Kyngas (2007), content analysis is also a method of analysing documents which enables the researcher to test theoretical issues to enhance understanding of the data. Harwood and Garry (as cited in Hsieh & Shannon, 2005) argued that, with this method, inductions could be made from the data to their context to provide knowledge, new insights, a representation of facts and a practical guide to action. This analytical method is one of the numerous research methods used to analyse text data. It could be defined as "a research method for the subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes or patterns" (Hsieh & Shannon, 2005, p. 1278). Consequently, text data was obtained from the documents in question. The intent was to know and comprehend the phenomenon under study. With this, text data was coded into specific categories and described accordingly.

Having gone to the field to collect data through the required rigorous processes, the presentation and analysis (discussion) of the data gathered is imminent. Hence, the next chapter presents the results of the study and how they were analysed (discussed) accordingly.

Summary

In this chapter, I have presented the data gathering processes I undertook in the field and the results on the biographical data on the three institutions as well as the teacher and student participants. In the next chapter, I present the findings of this study as gathered from the field and discuss it in relation to existing literature.

CHAPTER FOUR

RESULT AND DISCUSSION

Introduction

In this chapter, I present the findings on the philosophical underpinnings and the teaching methods used in the dance education programme in Ghanaian universities: University of Ghana (UG), University of Cape Coast (UCC) and University of Education, Winneba (UEW). The discussion in the chapter addresses the objectives for this study

General Biographical Data

Participants for the study included teachers and students from University of Ghana, University of Cape Coast and University of Education, Winneba. A total of twelve teachers and seventy-five students participated in this study.

In the succeeding paragraphs, I will present the frequency distribution table of participants.

Table 4: Institution of Student-participants

Variable	Frequency	Percentage
UG	28	37.3%
UCC	23	30.7%
UEW	24	32%
Total	**75**	**100%**

Source: Field Data, Numekevor (2018)

From Table 4, twenty-eight (28) participants (37.3%) were selected from University of Ghana, Legon. Most of the student participants were selected from UG because UG had more students compared to UCC and UEW

at the time of the study. The sex distribution of student participants is presented in Table 5 below.

Table 5: Sex distribution of student participants

Variable	Frequency	Percentage
Masculine	45	60%
Feminine	30	40%
Total	75	100%

Source: Field Data, Numekevor (2018)

From Table 5, forty-five (45) participants (60%) are masculine whereas thirty (30) respondents (40%) are feminine. Young people's participation in dance is influenced by the social construction of gender and the gendered meanings associated with dance (Risner, 2009). This suggests that many young girls are motivated to pursue dance as a gender-appropriate activity from an early age, while boys are more likely to resist it. This is primarily due to the former's rapid learning and synthesis of acceptable male behavior, which usually entails avoiding all aspects of femininity, homosexuality, and masculinity to some degree. "Boys who dance, unlike their male peers in athletics and team sports, participate in an occupation that already casts societal doubt on their masculinity and heterosexuality" (Risner 2009, p.68). The dominant discourses surrounding dance remain unchanged, as dance is regarded as 'feminine' in gendered terms, and male dancers are presumed to be homosexual. In a 2003 sociological study, male ballet dancers reported being stereotyped as feminine, homosexual, wimpy, spoiled, gay, dainty, fragile, weak, fluffy, woosy, prissy, artsy, and sissy, according to Fisher and Shay (2009).

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As a result, dominant discourses on the essence of masculinity and femininity have a significant impact on how men and women enact and conduct their embodiment" (Clark & Paechter, 2007). This suggests that, while it has been suggested that it is easier for girls to perform masculinity than for boys to perform femininity, such behaviors limit both boys and girls in their expressions of their dancing gendered selves due to the valuing of masculine over feminine attributes. Ballet, for example, encourages young students to respect a physicality that embodies conventional masculine and feminine values, with males aiming to be powerful and muscular and females aiming to be petite and graceful in their training (Pickard, 2013). Despite the social construction which sees dance more of feminine than masculine, an analysis of the gender of my student-respondents indicate that males are gradually realigning themselves against such constructs and stereotypes. In Table 6, I am going to analyse the age range of my student-respondents.

Table 6: Age range of Student participants

Variable	Frequency	Percentage
18-23	19	25.33%
24-29	43	57.33%
30-35	13	17.33%
Total	75	100%

Source: Field Data, Numekevor (2018)

When Student participants were asked to give their age range, majority of them indicated that their age ranges between 24 and 29 representing 57.33% according to the data in Table 6.

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In the following paragraphs, I will present the frequency tables of teachers.

Table 7: Institution of Teacher participants

Variable	Frequency	Percentage
UG	8	66.67%
UCC	3	25%
UEW	1	8.33%
Total	12	100%

Source: Field Data, Numekevor (2018)

From Table 7, eight (8) participants (66.67%) out of the twelve (12) are dance teachers at University of Ghana, Legon; three (3) participants (25%) are dance teachers at University of Cape Coast and one (1) participant (8.33%) is a dance teacher at University of Education, Winneba.

Table 8: Sex of teacher participants

Variable	Frequency	Percentage
Male	8	66.67%
Female	4	33.33%
Total	12	100%

Source: Field Data, Numekevor (2018)

Data in Table 8 show that four (4) participants (33.33%) are feminine. The general development of a country depends upon the maximum utilisation of its citizens, both male and female. More than half of the world's population is made up of women. However, it can be seen that women's social status is much lower than men's in every field of life, including higher education, all over the world. Domestic life is associated with women, while professional

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work is seen as a male-dominated domain. (Adu-Oppong, Aikins and Darko, 2017). Higher education institutions (HEIs) are responsible for preparing people with the analytical skills required to advance national and regional growth. Nonetheless, evidence from individual countries shows that women appear to be underrepresented at all levels of higher education. The importance of women's participation in such processes is well expressed, in line with the ongoing campaign for successful girls' and women's participation in education at all levels (FAWE, 2015).

Current trends, however, show that women's access to and success in higher education remain highly skewed, and African universities are largely male-dominated. Gender inequality in higher education institutions is a widespread occurrence across the globe. This imbalance may be caused by cultural, sociological, economic, psychological, historical and political factors.

Table 9: Age of teacher participants

Variable	Frequency	Percentage
25 -35	3	25%
36-46	3	25%
47-60	4	33.33%
61 and above	2	16.67%
Total	12	100%

Source: Field Data, Numekevor (2018)

When teacher participants were asked to give their age range in Table 9, there was an equal distribution of six (6) participants indicating 50% of the participants above 47 years and participants between the ages of 25-46 years. This equal balance between the older teachers and younger teacher could be

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helpful for the younger teachers to tap into the experiences of the older teachers before they begin to retire in next thirteen years.

Table 10: Academic background of Teacher participants

Variable	Frequency	Percentage
PhD	1	8.33%
Masters	11	91.67%
Total	12	100%

Source: Field Data, Numekevor (2018)

At the time of the study, only one (1) teacher had a PhD degree as shown in Table 10 in Ghana. Although the various universities had taken steps to encourage those with masters' degree to enrol on the PhD, there should be funding available to dance teachers to further pursue their PhD.

Table 11: Status (Rank/Designation) of Teacher participants

Variable	Frequency	Percentage
Asst. Lecturer	9	75%
Lecturer	2	16.67%
Snr. Lecturer	1	8.33%
Total	12	100%

Source: Field Data, Numekevor (2018)

When participants were asked about their status (rank/designation) in their institutions, data in Table 11 revealed that nine (9) participants (75%) are assistant lecturers; two (2) other participants (16.67%) are lecturers and one (1) participant (8.33%) is a senior lecturer. There are some skills that you must have in order to be a good lecturer. Some of the skills needed to become a

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lecturer in Ghana are listed below. To work as a lecturer, you must have excellent verbal and written communication skills. Your students' ability to understand you and the course depends on your ability to communicate fluently with them both orally and in writing. Creativity will be required of you as a lecturer. Lecturers must keep their students engaged, so new approaches must be used to keep them engaged. Patience, Control, and Confidence – Patience is a virtue. When it comes to lecturing, though, you'll need more. Teaching young adults can be challenging at times as well. You'll need trust and patience with your students, but you'll also need to know how to keep them under control so you can give lectures. As an instructor, it would be a top priority to spend time preparing lectures, planning lessons, and marking tests and evaluations on time. As a result, lecturers must be dedicated to their classrooms in order to provide quality instruction to their students.

Before becoming a lecturer, there are certain criteria that must be met, just as there are with every other work on the market. It is a good idea to spend some time researching and checking the qualifications for being a lecturer at a university, polytechnic, or college of education. According to the National Accreditation Board (NAB), a terminal degree, such as a PhD, is the minimum qualification for lecturing in Ghanaian universities. With a well-researched Masters' degree, however, you can also lecture. The master's degree research component must be at least one year in length. An M.Phil. (Master of Philosophy) is part of such a degree.

Table 12: Status of Teacher participants

Variable	Frequency	Percentage
Active service	9	75%
Contract	3	25%
Total	12	100%

Source: Field Data, Numekevor (2020)

Table 12 shows the working status of the participants. Nine (9) participants (75%) are in active service whereas three (3) participants (25%) are on contract. After someone is hired, it is the employer's duty to assign roles. These roles define the rights and responsibilities that an employee has at the work place and what is required from him too (Barling & Gallagher, 1996). Research has shown that, workers on contract are partly included through spending less time at the workplace and more involved in extra-organizational roles as compared to those in active service. Also, lecturers on contract have a different frame of reference from that of lecturers in active service. This means that the former has the privilege of selecting his work environment and place more importance on working hour flexibility. However, lecturers on contract would not be eligible for the university's benefits but those in active service have better access to the university's benefits such as training and continuous professional development (CPD) opportunities. This can open up more opportunities to progress to a senior role (Conway and Briner, 2002).
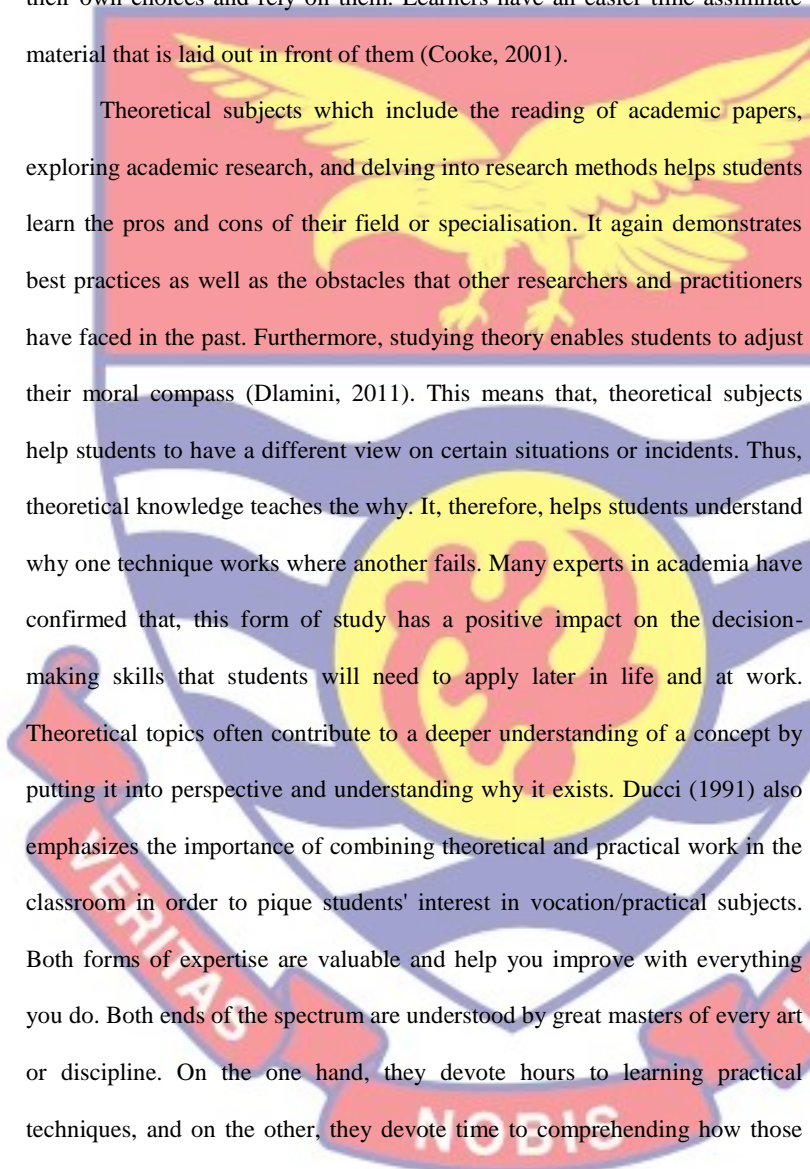
Table 13: Nature of Course(s) taught by Teacher participants

Variable	Frequency	Percentage
Practice ONLY	3	25%
Theory ONLY	1	8.33%
Both	8	66.67%
Total	12	100%

Source: Field Data, Numekevor (2018)

Table 13 gives details of the nature of courses taught by the Teacher participants in the three (3) universities. Eight (8) participants (66.67%) teach both practical and theoretical aspects of dance, three (3) participants (25%) teach only the practical aspect of dance and one (1) participant (8.33%) teaches only the theoretical aspect of dance. Learners gain practical skills and knowledge through the teaching and learning of practical subjects. Practical education is defined as a phase of education aimed at assisting individuals, students, and the general public in acquiring specific mechanical or manipulative skills required in the industrial arts or applied sciences (Sithulisiwe and Zodwa, 2017). Teachers must be qualified in order to be able to effectively teach practical subjects. This is because no technique, method, device, or gadget can guarantee success; only an effective qualified teacher can fulfill the subject's requirements (Dlamini, 2011). These teachers' teaching abilities may have an effect on student enrolment and encouragement in practical subjects (Cohen and Manion, 1994). Since both the teacher and the students are interested in the process, practical topics are very important in teaching and learning. Practical subjects give students more flexibility to do their own work, allowing them to improve their own skills. They will have

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more chances to hone special and unique skills (Haggerty, 1999). Practical subjects prepare students to be self-sufficient in life, allowing them to make their own choices and rely on them. Learners have an easier time assimilate material that is laid out in front of them (Cooke, 2001).

Theoretical subjects which include the reading of academic papers, exploring academic research, and delving into research methods helps students learn the pros and cons of their field or specialisation. It again demonstrates best practices as well as the obstacles that other researchers and practitioners have faced in the past. Furthermore, studying theory enables students to adjust their moral compass (Dlamini, 2011). This means that, theoretical subjects help students to have a different view on certain situations or incidents. Thus, theoretical knowledge teaches the why. It, therefore, helps students understand why one technique works where another fails. Many experts in academia have confirmed that, this form of study has a positive impact on the decision-making skills that students will need to apply later in life and at work. Theoretical topics often contribute to a deeper understanding of a concept by putting it into perspective and understanding why it exists. Ducci (1991) also emphasizes the importance of combining theoretical and practical work in the classroom in order to pique students' interest in vocation/practical subjects. Both forms of expertise are valuable and help you improve with everything you do. Both ends of the spectrum are understood by great masters of every art or discipline. On the one hand, they devote hours to learning practical techniques, and on the other, they devote time to comprehending how those techniques fit into a broader sense and tradition, as well as why they function.

Table 14 presents data about the number of years the teacher-participants have been teaching in the university.

Table 14: Years of Teaching Experience of Teacher participants

Variable	Frequency	Percentage
Less than 5years	7	58.33%
5years – 10years	3	25%
Above 10years	2	16.67%
Total	12	100%

Source: Field Data, Numekevor (2018)

Participants gave different ranges of number of years they have been teaching dance. From Table 14, the data show that Seven (7) participants (58.33%) have less than five (5) years teaching experience; three (3) participants (25%) have been teaching dance between five (5) and ten (10) years and two (2) participants (16.67%) have been teaching dance for over ten (10) years. Many studies have emphasized the importance of experienced teachers in schools (Akinleye, 2001; Ogundare, 2001; Commeyras et al, 2003). Others have expressed opposing viewpoints on teaching experiences and student learning outcomes in classrooms (Ijaiya, 2000). These points were based on the idea that teaching skills develop with experience, and students learn more when they are taught by teachers who have been teaching them for a long time (Ijaiya, 2000). According to Schuler's (1984) results, experienced teachers' teaching goals were substantially more subject-oriented than those of first-year teachers. As a result, the extent of a teacher's subject-matter expertise may be used to assess successful teaching. In other research, it has been discovered that new teachers lack the necessary knowledge of classroom

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procedures to recognize the dynamic interrelationships between management, actions, and academic tasks. This means that new or inexperienced teachers are unable to focus on student learning due to a lack of knowledge; instead, they are preoccupied with their own behavior as they experiment with various workable procedures (Melnick and Meister, 2008). The data in table 11 indicates that, most of the dance students may encounter difficulties in their dance class since majority of the teachers have work experience less than five (5) years.

In the succeeding paragraph, I present the result and discussions of my findings for the study under two main themes. The first theme is philosophical underpinnings of dance education and teaching methods of dance education. This theme addresses research questions one and two. The second theme focuses on the link between the philosophies and the teaching methods as emanated from the findings. This theme also addresses research question three. I conclude with a philosophical structure of the dance programme in Ghana which addresses research question four.

Philosophical Underpinnings of Dance Education

The theme of philosophical underpinnings of dance education seeks to address the discourses on philosophies which guide dance education in Ghana. The indicators I identified are broadly discussed under departmental and personal philosophies. The question that guided the document data was based on the vision and mission statements of the various departments of the three universities concerned. Another question that I asked to elicit information from the teacher participants bordered mainly on the philosophies guiding their teaching of dance. For the students, I was particularly interested in the

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value of dance education to them as individuals. These questions were answered qualitatively using interviews, FGDs, documents and observations. With regards to the department philosophy, data used was gotten from departmental document and supported documents with interviews conducted with the teachers. In the case of the personal philosophies. I used interview responses from the teachers and FGD responses from the students. There were largely one-on-one interviews with the teachers, which lasted for, at least, an hour per session. However, there was an occasion when I did an hour group interview for four teachers at ago. This became necessary because it was the most convenient time for all the four teachers. I adopted FGD as the most convenient approach for the interaction with the students because of the numbers involved. The data from the FGD was supported with documents in the form of course outlines, department strategic plans and curricula, which were picked from the three selected universities under study. I also kept records of personal observations which were useful to the study. In the following paragraphs, I present the data as produced from the departmental and personal (teachers and students) discourses.

Departmental Philosophies

My interest for this theme was to find out whether there were existing philosophies guiding the operation of dance education in the various departments. I found out various departments had their philosophies enshrined in their vision and mission statements. I supported these findings with teachers' responses on what they know about the department's philosophy. I was curious to know if the teachers were aware of the department philosophy. It was obvious that most of them had no idea about their departmental

philosophies. This is because there was no formal platform or orientation for them on the department philosophy. One key informant who appeared to have some knowledge about the department philosophy got to know about it through an informal interaction with the head of department. Consequently, he struggled a bit to even recall the philosophy in the following words,

> You know they are looking at the core of holistic person teaching people so that they'll be able to also impart knowledge. Their teaching is that kind of holistic education, for… they are looking at the practice and theory, but mostly you'll see that but what I see more is about the performance. For the student to go through the course and gain knowledge in the performance and be able to impact knowledge in teaching others (Jebuni, UCC).

Another key informant who knows about the department philosophy expressed it as follows:

> Currently, we're focusing on intellectualization of dance. Whether it's a performance art, whether it's a movement system, or whether it's a complex cultural phenomenon. To intellectualize it, is to articulate the values in the dance as a form, and we aim to articulate it to ensure understanding by all because we believe strongly that dance as a discipline goes beyond movement, space and mind. It includes even music, symbolism, dramatic enactment, cosmology, and cosmogony. It also includes language and the mysteries behind language, so it's a holistic art form which has multiple layers that we can actually represent here in academia (Abam, UG).

His opinion alluded to the fact that there was the need to articulate the art of dance holistically in terms of grasping its nature and value to the individual and society. The above view also sheds light on the need to examine the elements of dance as a cultural activity and or performance art

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and how it is performed, produced or appreciated by the individual and society.

The departmental philosophies were implied in the documents as presented above and some teachers have also demonstrated their knowledge of the implied departmental philosophy. In the subsequent paragraphs, I present the department philosophy gathered from department documents, websites and responses from teachers. The main identified indicator is holistic dance education.

Holistic Dance Education

Holistic dance education was the main philosophical discourse underpinning dance education programmes in Ghana. All the three universities shared the view that holistic approach to dance education is fundamental to any dance department. Dance is a performance art and, therefore, the need to situate it in an academic environment it would have to be approached tactfully for the subject of dance to be fully appreciated holistically. The identified indicators of holistic education are theory and practice; collaborative subject; and training professionals. In the subsequent paragraphs, I will discuss each of the discourses identified.

Theory-Practice

Since dance is a performance (performing) art, the performative aspect of it would have to come along with its theory in order to have a fully fleshed dance programme. Dance education would be insufficient if the dance programme is built on only theory. Therefore, the co-existence of theory-practice feature is paramount in the vision of the dance programme in the three universities. This was noted from the vision statements of UG thus,

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Our Vision of this department is to become the Dance Institution of choice in the West African sub-Region, showcasing all that is best in African and world performance and scholarship. (Department website, UG, 2020, Vision)

A similar trend was noted in the annual report document from UCC which also emphasizes the theory-practice-based nature of the implementation of the dance programme in Ghana. The document notes the following:

The curriculum of the Department exposes students to a broad cross-section of practices and theoretical perspectives in music and dance. (Annual Report, 2016, UCC)

In affirming the theory/practice centred approach adopted to teaching and learning of dance education in Ghana, a document from the UEW asserts thus,

The Department will equip students with the requisite knowledge and skills in Theatre Practice and the teaching of Drama and Dance at pre-tertiary levels in Ghana. (Department Quarterly Report, 2017, UEW)

Corroborating these vision and mission statements, from a teachers' point of view, in an interview on what is the department's philosophy, a teacher noted that;

So if you look at the program critically from the beginning, it was to train people first to get their intellectual understanding of the dance, and at the same time to have a practical understanding of it. (Abam, UG)

Abam took us to 1962 and recalled one of Nkrumah's visons for the establishment of the dance programme. The dance programme was firmly rooted in the training of students intellectually as well as in the practicing and performing of dance. Abam again shared his thoughts on the current vision of the department as well as the vision that was considered in the establishment

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of the dance programme. For Abam, you have to bring the theoretical component of the dance, even if it will be taught from a practical standpoint.

> Currently, we're focusing on intellectualization of dance. Whether it's a performance art, whether it's a movement system, or whether it's a complex cultural phenomenon. We focus on intellectualizing it… To intellectualize it, is to articulate the values in the dance as a form, and we aim to articulate it to ensure understanding by all because we believe strongly that dance as a discipline goes beyond movement, space and mind. (Abam,UG)

Similarly, a key informant also noted in an interview that,

> You know they are looking at the core of holistic person teaching people so that they'll be able to also impart knowledge. Their teaching is that kind of holistic education. They are looking at the practice and theory, but what I see more is about the performance. For the student to go through the course and gain knowledge in the performance and be able to impart knowledge in teaching others. So, with the institution, basically I'm teaching practical courses. (Jebuni, UCC)

To support the above comments, Jebuni also shared thoughts gleaned from an informal interaction he had with his head of department and noted that,

> Upon interaction with the head of department, he wants me to add theory to all the practical courses that I teach. So, if it is traditional dance, in those dances I have to look at some theory things and aesthetics of the indigenous dances, dance in the context of traditional situations like festivals, dance in the context of marriage… basically dance in the context of the rites of passage. (Jebuni, UCC)

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Besides the theory/practice philosophical viewpoints that underpinned the dance programme, another holistic discourse identified bordered on dance as collaborative/integrated art subject.

Collaborative/ integrated art subject

The indicator on dance as collaborative subject emerged as one of the philosophies underpinning dance education. Dance is part of the broader umbrella of the performing arts. In this case, the performing arts refer to dance, drama and music. These three forms are usually perceived to be interrelated and thus working together. For example, the performance activity/phenomenon during a naming ceremony in the Ghanaian context could be seen as a dramatic enactment, yet this may not be exclusive of music and dance elements. This is because the African context of theatre performances are largely holistic in that music, dance and drama components could be described as integrative and or collaborative, resulting in what is mostly described as a total African theatre experience. Music and dance are usually part of the occasion without which the programme may be regarded as incomplete. Since these art forms are mutually inclusive of each other, the departments approach them differently. It is either you find two of the art forms integrating or collaborating in the case of UCC and UEW or all the three collaborating and or integrating in the case of UG. At UG, students are admitted into all the three subjects; that is, dance, drama and music. Previously, students had the option to combine the three subjects for two years and then specialize in dance in the third and fourth years. Presently, students only have to combine the three subjects only for a year, then opt for dance in

second, third and fourth years. But in all cases, students are exposed to all the three subjects and this is confirmed in a UG document as follows:

> The School's [of Performing Arts] training objectives border on two important pillars: scholarship training and skill development. Scholarship training is served by the University's breath requirement. Skill development however requires long and repeated training in particular skill areas. (Restructuring of BFA Level 100 & 200 Academic Programme, 2003, UG)

The collaborative nature of the dance programme with related subjects is thus brought to the fore to confirm the theory and practice discourse.

As it is, UCC and UEW deal with only two of the art subject areas. In UCC, the music and dance subjects are collaboratively structured as is suggested in the name of the department (Department of Music & Dance). Here, when students are admitted into the department, they are either admitted into the music or dance programme and all are required to take virtually the same courses, both in music and dance, respectively. In this case, there are no distinctions between a music and dance student for the first and second years. The distinction comes in when they get to the third and fourth years. The students are thus placed into their respective tracks, either music or dance. They are then allowed at this stage to sample some courses from each subject area in the department, if they wish to. For example, if a music student wishes to take a course in dance in the third year, he/she can be allowed to do so because this is how the music and dance programme is structured to operate in the department. The following words from the department's website shed light on this:

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Our vision is to provide excellence in music and dance education by offering innovative and timely courses and programs, delivered and administered by dedicated and competent faculty and staff. (Department website, 2020, UCC, Vision)

In contrast, the indicator on the UEW philosophy concerning the collaborative subject is presented differently. At UEW, the department is named Department of Theatre Arts and students are trained in both music and dance, albeit in drama as well as is evident in the following report:

The Department will equip students with the requisite knowledge and skills in Theatre Practice and the teaching of Drama and Dance at pre-tertiary levels in Ghana. (Department Quarterly Report, 2017, UEW)

Unlike, UG and UCC where students are exclusively admitted into the dance programme to study and graduate in dance, in UEW however, students are admitted in to the Theatre Arts programme. In the case of UG, the Theatre Arts programme appears to be drama-centered. Meanwhile, in UEW, the Theatre Arts programme is drama and dance-based. Therefore, in UEW, students are admitted in the Theatre Arts department, where students in the first and second years are required to register and pass core courses in dance. Since dance is not a fully-fledged programme at UEW like the case of UG and UCC, students in the third and fourth years wishing to specialize in dance for their final-year projects take some elective courses in dance since no core courses in dance are available at these advanced stages of the Theatre Arts programme.

Another indicator emerging from the department philosophy is the need for professionals to be holistically grounded in the issues of dance. In the subsequent paragraph, I briefly discuss the discourse on professional training.

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Professional Training

The need for professional training in dance is an essential discourse one cannot overlook when the issue of dance training comes up for discussion. Here, dance professionals may be likened to specialized professionals like doctors in the field of medicine and lawyers in the case of law. The issue thus borders largely on specializing in the art of dance and not necessarily on the training of a dancer to become solely a performer. This is what UG envisioned in their document;

> The Department of Dance Studies is to become leader in African dance education and professional training to inspire and prepare the next generation of dance professionals. (Strategic Plan, 2011-2016, UG)

Professional training in dance is to train the student holistically; from the angle of theory and practice; collaborative subjects as well as imbibe nationalism in order to become an asset to society.

Apart from the dominant indicator on holistic education of dance education, national identity and cultural dimension were seen by key informants as a major philosophical underpinning for the dance education programme in Ghana. A participant described the national identity as,

> Nkrumah thought that creation of national identity has so much to do with theoretical world as well because it was a campaign to lift up the newly born independent nation. So, if you argue that you are independent, what do you have to show the world? So, Nkrumah decided to collect the aesthetic values that Ghanaians have, and to lift it up that this is our new state, that this is Ghana and this is what represents Ghana. Everything that was going on under colonization was going to be replaced by authentic materials. It was these ideas of cultural

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emancipation which gave birth to all these themes (Abam, UG).

The need for Ghana to have a national identity in the1960's was a very crucial point for consideration in Ghana. Dance was seen as a viable tool to achieve the national agenda among other things.

In addition to the national identity, another indicator that came out from the teachers' perceived philosophy on the department philosophy borders on culture. Dance plays a vital role in the culture of a group of people. The way a group of people dress, the food they eat, the language they speak, and the way they dance typifies their culture. This makes dance inseparable from culture. This way of life is seen by extension in the way education reforms are shaped to meet the demands of its immediate society and the world at large. The discourses on culture from the dance dimension for some participants are cultural preservation, cultural promotion and cultural projection. These cultural discourses is reflected in the departmental and personal philosophies. In response to teachers' knowledge on the department philosophy, a participant noted that it was to project African values. He was guided by this since it was well established knowledge that Nkrumah at the time of the establishment of the programme charged Nketia and Opoku to collect and preserve the African/Ghanaian art forms. This was as a result of the colonialist effect on the continent of Africa. At the time of establishment of the dance programme, Nkrumah's other vision was for cultural projection and promotion. This was espoused by Ajewoda.

The vision of this particular department is that of Kwame Nkrumah, that we try to project the values of Africa, especially that of Ghana. So sometimes I'm also guided by that for them

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to also be aware and remember where they are coming from.

(Ajewoda, UGGI)

This discourse on culture be it for projection or promoting or preserving Ghanaian culture is a basic saying by teachers when training dance students.

In the preceding paragraphs, I have discussed the indicators on the departmental philosophy from the perspectives of holistic dance education (theory/practice, collaborative/integrated art subjects, and professional training), national identity and cultural dimension as emerging from department documents and supported with the interview responses from teachers. In the succeeding paragraphs, I will discuss the discourses on philosophical underpinnings that emerged from the teachers' and students' interviews and FGDs, respectively.

Personal Philosophies

My interest under this theme focuses on the teacher's philosophical worldview for teaching dance and the importance of dance education to the student. The discussion, therefore, is categorized under two sections. I discuss the indicators on what informs the teachers in their quest to impart dance knowledge to students in the paragraphs below.

Teachers' Philosophies

Every teacher is expected to have philosophy that guides in his or her teaching. Such philosophies could emanate from one's life experiences or could be influenced by external factors. Various indicators emerged from the teachers' responses as to what guides their teaching of dance. All the teachers who participated in this study demonstrated that they had personal philosophy (ies) guiding their teaching. Some had single philosophy whiles others had

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double or multiple philosophies. A single philosophy for example is, "My personal philosophy is to make sure the students understand what I have taught them" (Nimo, UG). This single philosophy is affirmed in UEW.

My philosophy is that, I don't own knowledge, I don't know it all… sometimes the students who come into the programme are well versed and have some knowledge that I may not be privileged to. (Ama, UEW)

On the other hand, an example of multiple philosophies are cited by some of the participants to show that the dance programme is characterised with multiple philosophies:

[First.] You know, so my philosophy is that there's… nobody is born the greatest dancer so you don't need to be the best of dancers before you can create. [Second] Now another philosophy that I work with is, "don't think but dance", so in developing movements we don't think about the movements, we just perform it. [Third] There's also something I call "No accident" Life," I also got this from my lectures. Oh! Nii Kwei Sowah "life super highway" so there is no accident on that highway. (Jebuni, UCC).

The teachers' philosophy from UG, UCC and UEW had similar features. One reason that can account for such similarities is the fact that all the teachers had their first degree at UG, except two of the participants who had their graduate degrees out of Ghana. At the first-degree level, where they were all trained at UG, they were all taught by almost the same teachers and they were all exposed to the same curriculum. It is only one participant who has taught dance for over forty years and had taught the rest of the participant before.

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The indicators of the single and double/multiple philosophies were creativity, cultural dimensions, communication, understanding dance, use dance to teach other subjects, collective idea, visibility, and discipline. I will discuss the various discourses in detail in the paragraphs below.

Creativity

The discourse on creativity was one of predominant philosophies according to teachers' responses. These group of participants looked at enhancing the creative abilities of students. Noted in an interview,

> You know, so my philosophy is that there's… nobody is born the greatest dancer so you don't need to be the best of dancers before you can create. That's how I motivate them. So, the students don't have to be the best of dancers in the class to create, but rather the student who knows how to apply the principles of choreography or choreography devices will be better than someone who know these devices. (Jebuni, UCC)

Some students are victimized when they come to study dance. This could be due to low self-esteem when other students seem to be appreciated all the time or for lack of better words, dance better than them. Jebuni, therefore, finds strength in this weakness, to motivate students that everyone can create. Another participant draws inspiration from his former teacher to guide his teaching in UG.

> My philosophical approach to choreography is different. For example, before Nii Yartey came, we had the kind of strategy we followed in composition class but when he came, he turned everything upside down. For a whole semester, we will be jumping over chairs, jumping from the stage onto the floor, running in circles around the dance hall…. And yet at the end of the day, we have a piece. The choreography for me starts with the conception and process

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more than the final product stage. I term that choreography not the performance on stage. (Gabudu, UGGI)

Similarly, inspiration from a former teacher is offered by a participant in UCC: "There's also something I call "No accident" Life, I also got this from my lectures. Oh Nii Kwei Sowah "life super highway" so there is no accident on that highway" (Jebuni, UCC).

Cultural Dimensions

The teachers' responses confirm the departmental stand on cultural discourses. The need to preserve and promote Ghanaian and by extension African dances is one of the dominant discourses that emerged from the interview responses of the participants. Highlighted is one key informant interviewee, "To preserve and promote our culture through the performing arts towards national development" (Esinam, UG).

In a group interview, another participant indicates that cultural projection guides his teaching,

My other philosophy that I have borders on what we actually…the vision of this particular department is that of Kwame Nkrumah, that we try to project the values of Africa, especially that of Ghana. So sometimes I'm also guided by that for them to also be aware and remember where they are coming from. (Ajewoda, UGGI)

Corroborating the responses from UG group interview and one-on-one interview, a participant from UCC also noted,

From my point of view music and dance would not just be seen as a mere source of entertainment you know but should also be seen as part of the tradition that were bestowed unto us now (Togbe, UCC)

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Traditional dances are dances performed by a particular group of people and is passed on from one generation to the other. Since independence in Ghana, these traditional dances have been borrowed and performed on stage and out of its original communities. The constant performance and documenting of these dances in the educational circles also helps to preserve and promote them.

Usefulness of dance education

The discourse on the usefulness of dance education was seen as a communication tool, a form of symbolism and the ability to use dance to teach other subjects. Paditey is guided by the fact that all traditional dances were not created in vacuum. The traditional dances communicate some information to its audience. In this light, his teaching is guided by this view,

> We use dance to communicate. I mean all traditional dances were not created in vacuum. When something happens, the dance is created. When we are dancing it, we try to communicate, we try to tell a story of what happened that brought about the dance. (Paditey, UCC)

For Togbe, he believes dance goes beyond entertainment and exercise. Dance communicates through symbolic gestures in these words,

> My philosophy basically is to let the students understand that African dance is not just for entertaining people or is not for exercise, but it is full of symbolisms, full of meanings and those meanings and symbols should speak out and the student should understand them. Because when the students do not understand it, it doesn't travel far. When I came to Cape Coast, I taught some dances that time. I hadn't developed this philosophy. I just taught dances and also some rhythms (Togbe, UCC)

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Togbe admits that until he came to Cape Coast, he had not developed this symbolic philosophy in his teaching. Besides the usefulness of dance education as communication and symbolic tools, a key participant is guided with the philosophical view that, dance can be used to teach any other subject. In his own words,

> Education is imparting knowledge. Dance education is important in our society. You can teach every subject in the classroom using dance. I went to Sweden and a Maths teacher was using dance to teaching Maths… There is no way the child will forget it. When you participate in the teaching, when you enjoy it. It definitely registers in your mind. (Paditey, UCC)

Paditey, is convinced that when students are taught other subjects like mathematics through dance, they will enjoy the mathematics subject being taught and by extension remember it at all times.

Understanding of Dance

Some of the participants in this study, mentioned that their teaching philosophy is to get the students to understand what they are teaching them. Once the students demonstrate they understand what they are teaching them, they have achieved their goals as teachers. In an interview at UG, Nimo noted, "My personal philosophy is to make sure the students understand what I have taught them" (Nimo,UG). Also, at UCC, Jebuni says: "My own, is also to make sure that the student gets a holistic understanding of what the student is being taught" (Jebuni, UCC).

Jebuni's level of understanding of dance by students is a holistic one. This holistic understanding of dance by students stems from understanding dance from both the practice and theory point of view. This personal view affirms the department's view on holistic education as presented earlier.

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Another participant holds the view that, students should understand the dance programme holistically. However, the holistic view here is not from the theory/practice point of view, but rather from music/dance understanding. Music and dance are inseparable art forms. Whiles the music gives you the auditory aspect of the art form, dance gives you the visual aspect of the art form. This view is what makes music and dance mutually inclusive of each other. For this reason, in an interview, a teacher said, "My ultimate goal is also to ensure that the students I teach understand what it is that makes African music and dance …" (Togbe, UCC).

In a group interview, another participant holds the view that understanding of movement is paramount to his teaching. However, the need to create a conducive environment to foster this understand is of outmost importance. He noted,

> Mine has to do with creating a certain environment because I come from the conception that people understand things differently. Even though we see the same thing, interpretation is different. For example, what I consider as dance would be different from what others consider as dance, even though they see us doing it. Their interpretation of it is quite different and that is why we have different postures or body interpretations of dances we teach. So, mine is to create the environment that would foster the understanding of movements. (Nanbigne, UGGI)

Collective Idea

Having a collective idea is one of the discourses that emerged from the interview responses. This response was given by two of the participants. The first participant draws his philosophy from an adage about the baobab tree. Knowledge is likened to the size of the baobab tree. Not a single person's arm

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can encompass it. It needs the joining of more hands to come together before it can surround it. The second participant, similarly said she does not own knowledge. She strongly believes that, some of the students are even more abreast with some issues on dance than her. So, she is guided with this when teaching.

In this regard, both participants hold the view that dance knowledge is not the repository of only the teacher. They believe the students as human beings also have some dance knowledge. Therefore, they allow students to bring their idea on board to inform what they teach. "For me, knowledge is the baobab, no single person's arm can encompass it… it means it's a collective something," relates, Sombona at University of Ghana. Similarly, a participant at UEW noted that: "My philosophy is that, I don't own knowledge, I don't know it all… sometimes the students who come into the programme are well versed and have some knowledge that I may not be privileged to" (Ama, UEW).

In addition to the philosophical discourse on creativity, cultural preservation, communication, understanding dance, using dance to teach other subjects, and collective idea that emerged from the data, discourses like creating visibility of dance and being disciplined were also identified.

A key participant was of the view that, dance as an academic subject is not receiving the needed recognition. This maybe as a result of the perception people have about it. They sometimes even downplay it and give other subjects more attention. There have been instances when the department request for money to develop the programme and preference is given to other subject areas and the funds are released to those other departments at the

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expense of the Department of Dance Studies. I recall Professor Ayertey, former Vice Chancellor of UG, in an address of the School of Performing Arts sixtieth anniversary noted that, about ninety percent of the foreign students' income generated by UG, is from the Department of Dance Studies. If in deed Ayertey's statement is anything to go by, then the department has not been fairly treated. Therefore, the need to create visibility as noted by the head of department in his vision statement is in place.

Here is his vision

> My vision is to actually create visibility. I want to create visibility of dance as a discipline, and in my statement to the VC I stated it clearly that I would attract visiting professors and other practitioners of dance to visit us and then reach the curriculum to create visibility of dance as a viable discipline. (Abam, UG)

Another response on personal philosophy is being disciplined. Again, it is clear from the excerpt below that this participant is echoing how other teachers from other subject areas look down on the dance subject. The participant strongly believes that, when the students are well disciplined to some extent, it might help bring some dignity to the dance programme. Being disciplined also goes a long way to affect the way the programme shapes the students' attitude in approaching issues in society. In an interview, the participant's view was:

> My philosophy is looking at basically discipline. Discipline has a lot of things to offer, especially how other institutions look at our programme. So that is the main reason why I started with discipline because if you don't discipline yourself, you'd not understand what we are trying to do in the Dance department. The students that I teach, I expect them to be

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discipline. If we are defining discipline alone, it has many trajectories. So, discipline for them to be able to understand what we do over here. (Ajewoda, UGGI)

In the above paragraphs, I have discussed the discourses on the teachers' philosophy from view of creativity, cultural preservation, communication, understanding dance, using dance to teach other subjects, collective idea, visibility, and discipline as they emerged from the interviews with teachers. In the succeeding paragraphs, I will discuss the discourses on philosophical underpinnings that emerged from the students' FGDs.

Students' Philosophies

In exploring the philosophical underpinnings of dance education on students, a question on the importance of dance education was posed. The aim of this question was to find out if the students have identified some values of dance education as they are experiencing. The participants demonstrated how beneficial the dance programme was to them. Two groups of students participated in this study; the Ghanaian students and the foreign students, respectively. Ghanaian students here refer to students who are citizens of Ghana and foreign students are those who are not citizens of Ghana. The Ghanaian students who participated in the study were from UG, UCC and UEW. only two foreign students participated in the study. The two students were from UG and UCC. In responding to the question on the importance of dance education to them, it came to light that all the participants had similar responses on the discourse of the usefulness and cultural dimensions of dance education. On the discourse of usefulness, a Ghanaian student sees the usefulness of dance education in a general sense. The student related as follows:

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And I will also talk about the movement. Dance speaks what [the] mouth cannot say. It helps us to express our feelings to other people. There are so many things that you can't speak [say] with your mouth. But the moment you demonstrate movement to what you want to say, people will know what you mean. (FUEWP5)

I noticed that UG attracts a lot of foreign students into their dance programme annually and so I was curious to know the foreign students' reasons for always choosing to take courses in dance. Conducting this study gave me the opportunity to find out the reason why the foreign students are constantly interested in the dance programme. The question I posed to them was, "Why are you taking courses in dance in Ghana?" Contrary to the Ghanaian students' view on the usefulness of dance education in general sense, the foreign students were interested in knowing about the Ghanaian culture through the art form of dance. One of the foreign students noted thus, "It's an opportunity to communicate, to understand what is Ghana and the people of Ghana" (FUGP5). In addition to the usefulness and communication discourses of dance education, I engaged the foreign student in another conversation which brought to the fore an emergent discourse on the holistic education of music/dance. One participant had the dance programme being run in her mother institution but was never involved in the activities. The best she does was to go and watch her friends when they were performing on stage. Meanwhile, her main reason for coming for an exchange programme in Ghana was to come and learn the Ghanaian music and dance. Here is our conversation:

Interviewer: So, then I'm interested in why in Ghana you tried to join the dance class? Why are you interested in the dance class?

Respondent: I came here mostly for the music and dance, that's why I chose Ghana, and I chose West Africa. So, if I don't do it then it feels like I didn't fulfill my purposes of coming here. It generates a vibe that I think as an Asian I don't have. So, I want to get those vibes through music and dance, through the rhythm, how people use their body, move their body, and how they express feelings, or interact with each other. (FUCCP11)

Besides the two main discourses that emerged from the importance of dance education are usefulness of dance and cultural dimensions. Other indicators on the importance of dance education to students such ass self-identity, perception change, discipline and holistic education emerged. In the following paragraphs, I present the two main discourses that border on usefulness and cultural dimensions of dance education.

Usefulness of Dance

Although dance exists for its intrinsic value, it also has several usefulness depending on its use at any point in time. The usefulness of dance relates to the benefit students have derived or stand to gain from the dance programme. The indicators on the usefulness of dance through the dance education programme to students include dance as tool; for communication, confidence, team work, exercise and muscle building.

Communication

Communication is basically the sharing of information from a giver to a receiver. It can be verbal or non-verbal. Dance is believed to be a non-verbal mode of communication between the dancer and the audience. To the

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participants, dance education has helped them to communicate and learn to talk to people differently. They also use dance to address social issues. In a FGD with students at UG, a participant intimated thus:

> I think it helps you to communicate through movement. Learning how to talk to people in a different way. Like if you have a piece and you want to make it about some social issue that's going on, sometimes people can understand those issues through a dance rather than doing an article or something like that. You can reach more people sometimes because people communicate differently so… (FUGP2)

On the other hand, the discourse on communication from a FGD at UEW was concerned with the idea of expressing feelings as noted in the following,

> The dance programme has helped me to express my feelings through dance and not talking any longer. When you are bored, there are some dances you do and it will tell the person that something is going on. When you love the person too, some dances tell you that... So, yes, it has helped us with less talking but using the body to talk. We don't talk orally again. We use the body to talk. (FUEWP8)

Builds Confidence

It is a fact that some people experience stage fright when it comes to public speech or presentation. Through the dance programme, students are exposed to performing among themselves and performing for audience. Through this exposure to performing, it is reported that some students are helped, to some extent, to boost their confidence levels. The extent to which students' confidence level could be developed is described in a FGD with students at UG and UEW below. The UG participant acknowledged that he

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lacked confidence but coming through the dance programme, his confidence level has improved:

> For instance, for me, before I came to study dance, I lacked a bit of confidence and I was a bit slow. But then, for some time, you realize that your level of confidence grows. (FUGP1)

This view from the participant from UEW demonstrates how participation in dance on stage could help shape confidence level of students. Another student participant from UEW confirmed similar experience by claiming that, "And also, it has built our confidence level by how we are able to communicate with the audience, how to express our feelings to other people" (FUEWP6).

Team work

The indicator on team work was one of the importance students associated the dance programme with. I have realized that performing arts students get to know each other better than other students in other fields of study. It could be as a result of the personal contacts the students have. In learning dance, students touch each other, hug each other, hold hands and even sweat together. The ability to dance together in class and on stage and the ability to accommodate each other in the performance space may help to build the quality of a team player in the student. In a FGD at UCC, a participant indicated (as noted below) that they helped each other to achieve a dance goal. "It helps us to work more as a team, because as we dance, we try to help each other to achieve one goal, dancing," noted by a participant in focus group discussion at UCC (FUCCP4). Some of the participants consciously put their minds to working together with their colleagues. The following observation attests to this:

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Personally, I try as much as possible to learn how to dance together with others and learn how to move together and know how to even communicate with others and not just being all by myself. (FUCCP1)

Apart from the discourses on communication, confidence building and team work, which underscore the usefulness of dance, other discourses like dance as a form of exercise and muscle development emerged from the responses of participants.

Since dancing involves the use of the body physically, there is some work-out that goes on in the body besides enjoying the dance. Some people actually come to dance to reduce weight and become active. This form of exercise in physical education is what is referred to as aerobics. In modern times, a lot of people go for long walks and converge to do some aerobics to climax their exercise activity. Some dance students believe they work-out when they come to dance. Since the dance programme is theory/practice based, a participant has this to say about the practical component, "Aside the academic aspect, it is also a form of exercise which helps us to energize our body" (FUCCP1). When one exercises, the person definitely builds the muscles through the dance. A participant at UEW alludes to this fact that,

I also think it helps us build our muscles. It helps in the coordination of all the parts. Because sometimes you have to concentrate and divide the body into different parts. So that every part of the body is doing something different. And it has to be in rhythm so the coordination and the building of muscles is very essential in dance. (FUEWP5)

Cultural Dimensions

Responses from students affirm the cultural dimension discourses of the department as well as the teachers' philosophy on dance education.

Students definitely come from specific cultural backgrounds with specific dance backgrounds in mind. The dance education programme could give the students better appreciation of the dances they already knew. In cases where a student developed negative attitude towards a dance, it is likely that the dance education programme may help to shape the negative perception they might have about the dance. It was also observed that others would also come to the dance programme to learn about other dances to add up to their repertoire of dances. These are some of the values that students could derive after going through the dance programme. The cultural dimension discourses expressed by participants of this study on the importance of dance education is about cultural exploration. The discourse on cultural exploration takes into account knowledge about other cultures and one's culture; about learning traditional and popular dances.

As is usually the case, foreign students may visit Ghanaian universities for several reasons, including purposes for tourism and exchange programmes. As part of their programme, they take steps to learn Ghanaian dances. When people visit places out of their familiar area, they also try to take something with them to show their family and friends when they go back home. Some of them come to learn Ghanaian dances so that they can demonstrate same to show they had first-hand contact with Ghanaian culture. Some people also believe they learn and discover Ghana by learning the dances. Such people come to learn about other cultures like Ghanaian culture using the dance medium. In a FGD at UG, a participant mentioned that by learning about Ghanaian dances, he will understand the people of Ghana.

> I think as a foreign student, it's an opportunity for me to discover the Ghanaian culture. It's an opportunity to

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communicate, to understand what is Ghana and the people of Ghana through their dances because it is said that, if you know the dance of the people, you understand the people. If you want to understand the people, you have to learn their dances. So, these are the questions for me to understand the people of Ghana well. (FUGP5)

Ghana has scores of ethnic groups and each ethnic group has multiple dances. Whiles some foreign students come to study dance to learn and understand the Ghanaian, the Ghanaian students come to learn about other Ghanaian cultures or their own ethnic culture through dance. However, these Ghanaians come to learn and appreciate other Ghanaian dances from other ethnic groups. A participant noted,

> I also think exploration has taken place. Such that, you see we are all from different backgrounds. This course has helped most of us. Talking about a dance like *'Agbadza'*; we are all not 'Voltarians' here. But then we can sing the song. It makes us explore. Going to different places. *'Bima'*, we are all not from Volta Region for example, but then we can sing their songs. Exploration is taking place. So, it helps us explore. (FUEWP4)

Similar value of learning traditional dances was noted in a FGD at UCC in the quotation below:

> Personally, I think that the value of the dance education is to help the students, know what has been already. One thing that we do here is to try as much as possible to learn our ancient dance, cultural dance to understand them and to know why it is done. (FUCCP1)

While some students come to learn traditional dances, others come and are more interested in learning the popular dances. This view is expressed in the following:

> Most of the dances we do here are   contemporary dances, and
> it helps us to broaden our knowledge about our contemporary
> dances and we choreograph them and they have certain
> meanings which we portray to the general. (FUCCP2)

Confirming the cultural preservation philosophy of the department and teachers' philosophies, students also acknowledge that they learn to preserve the dances of Ghana through the dance programme. Most of the students who come to study dance are young. With their knowledge acquisition in dance, they will also pass on this knowledge to other generations. Also, some students' research and document dances as part of their final year projects. A participant from UEW noted,

> I think, we studying helps us to also impart to others. To
> preserve it for that culture that we've come to know or we
> already had but been used or utilized well, we are coming to
> learn it to preserve it, to also impart to other generations so we
> don't get lost at a point in time. Because if we are to
> concentrate on just the popular dances, I'm sure in some years
> to come, we wouldn't even know where we are from, those
> people coming wouldn't know their roots. (FUEW**2)**

Apart from the usefulness and cultural dimension discourses that shaped the main responses from the FGDs with students, discourses on self-identity, change of perception and holistic education were also identified by some of the participants. In the paragraphs below, I will present the indicators on self-identity, change of perception and holistic education.

According to a participant in a FGD at UEW, the dance education programme helps students to identify themselves. It was revealed that students identify themselves through their body which is the main instrument every

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dancer has. In addition, awareness creation for the individual self could be realized. A participant intimated thus,

> It has helped us to know ourselves. Because some of us came here and we didn't even know we can shake our head or move our leg. But with the dance, it made you aware of who you are, what kind of person you are. Because sometimes, they would say something; some people need to think before they do it. Some just do it. Some, it takes a while. So it has helped us to know who exactly we are as people. (FUEWP9)

A participant in a FGD at UEW shared such his   experience about the possibility of how dance education may influence one's perception. She related thus: is by,

> Well, for one, it has changed my perception that I used to have about dance and the performing arts and other things. When you are coming people think that; oh you are going to do *'dondology'* and all of that. But when you come here and you see the reality and you put yourself into it, you focus on whatever they tell you, you relate it to the practical aspect of it, it changes everything. (FUEWP7)

Confirming a teacher's philosophy on the need to ensure and maintain discipline in the teaching and learning of dance, a student had this to say,

> There is discipline involved. As a dancer, you have to be disciplined. Not just in dance but in any performing aspect in the performing arts. So, for me, coming to study dance was about the discipline. Being time conscious, always being consistent in what you are doing.(FUGP3)

Clearly, the above finding suggests that being disciplined is one of the hallmarks of any student of the performing arts programme across the globe. If one is not disciplined, he/she may not survive a dance education programme. A dance student cannot afford to be late for a dance class or rehearsal not to

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talk of dance performances on stage. Being time conscious is a basic requirement for any dance programme. Some share the view that, in most cases, university students are engaged in only reading subjects in terms of theory. For the performing arts including dance, you are required to do both theory and practice. You do not have the option to choose only one; either theory or practice. You are required to take part in both the theoretical and practical courses. This brings about the importance of holistic education in dance. The indicator on holistic education is the primary goal of all the dance programme as seen in the various departmental philosophies and is confirmed by a teacher. Corroborating the departmental and teachers' philosophy on holistic dance education, a participant from UCC noted,

> So educationally, the dance education is helping me to one way or the other, have an idea of what is done before or in the ancient days as I said earlier. And then it is equipping me with knowledge on how the dance movements were done, and just not only about reading, not only reading about them and having an, errrmm a clear knowledge about how *Atsiagbekor* is, but it's given me a practical knowledge of what I am reading in the books. (FUCCP1)

So far, I have discussed the indicators on the value of dance education to students from the viewpoints of usefulness of dance, cultural dimensions, self-identity, perception change, discipline and holistic education as they emerged from the FGDs with the students.

Discussion

In this chapter, I present the indicators on philosophical underpinnings of the dance education programmes in Ghana. Philosophical underpinning was used to mean the value that institutions or people hold to guide the dance education programme. The two broad themes on departmental and personal philosophies were addressed in this chapter.

The findings from the departmental and personal philosophies indicate the existence of varying philosophies in dance education at University of Ghana (UG), University of Cape Coast (UCC), and University of Education, Winneba (UEW). Despite the differences in the geographical location of each of the institutions, the discourses were similar among the documents and participants. The philosophical indicators that emerged are classified under the followings: holistic dance education, cultural dimensions, creativity, understanding dance, collective idea, visibility, discipline, usefulness of dance (dance as tool for communication, teaching other subjects, confidence, team work, exercise and muscle building), self-identity, national identity, perception change and discipline.

Carefully studying the results presented, it seems there is no single philosophy espoused in the documents, participants responses and my personal observations of the three institutions. It stands to reason that there is a multiple philosophy playing out in the data. This gives an indication that synergistic philosophy played out in the data. Rarely would one identify an institution with only one philosophy emerging from the data. These descriptive philosophies presented in the results confirm existing philosophies identified by previous studies. Thus, from the perspective of existing

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literature, I identify   four philosophies as deriving from the results I had after the collection of data which I will expand on. These are praxialism, utilitarianism, sankofaism, and aestheticism. I identified words that had implied meaning to these philosophies as propounded by the various proponents. The proponents of the four philosophies are praxialism (Elliot, 1994, 1995, 2005; Silverman, Davids & Elliot, 2014; Best 1992; Glasstone 1986; Graham 1991), utilitarianism (Mill, 2004; Kopkas, 2013; Eisner, 2005; Anderson, 1992; Lindsay, 2015; Goral, 2007; Werner, 2001; Lawson-Williams, 2007), sankofaism (Appiah-Adjei, 2014; Owusu, 1979; Agorde, 2002; Adinku, 1994; Smith-Autard, 2002; Amegago, 2006; 2011; 2015) and aestheticism (Reimer, 1989, 2003; Bogart, 2010; Smith-Autard, 2002; Van den Braembussche, 2009).

Praxialism, sankofaism and aestheticism were indicated in the documents, Interview/FGDs and observations. Only utilitarianism was identified in the documents and Interview/FGDs. I borrowed ideas from Krathwohl (1964) classification for psychometric and affective verbs, respectively using word clouds for their classification. Based on the classification, I used word clouds or phrases from the results presented above to tease out descriptive words that suggest inclination towards the existing philosophies identified.

Figures 6, 7, 8, and 9, represent the analysis of the four identified philosophies based on the word/phrase clouds from the results. Figure 6 shows sample descriptive words used as indicator for praxialism,

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Dance Practical
Dance Techniques
Dance Composition
African Dance Performance
Traditional Drumming
Creative Dance
Production Participation
Performance
Create
Did a movement
Gesticulations
Traditional dance movements
Practical knowledge
Stage
Execute
Psycho-motor skills
Do
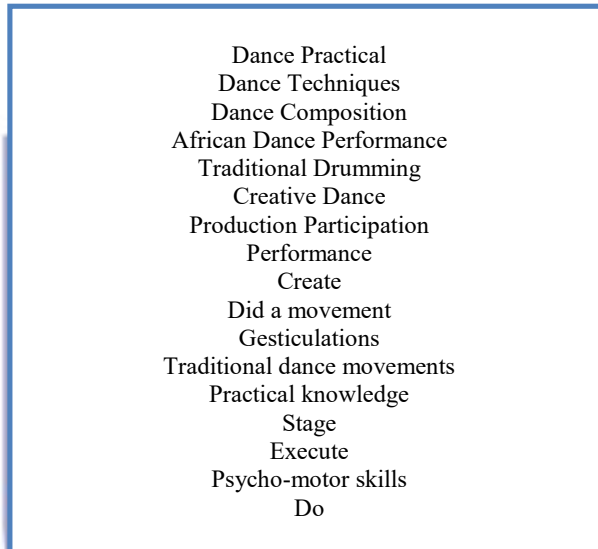
Figure 6: Sample descriptive words used as indicator for Praxialism

As a philosophy, praxialism is the focus and emphasis on the aspect of "doing," "practicing," "training," or "performing" in art (dance). This specific philosophy is demonstrated in so many excerpts as illustrated in the above figure. One excerpt provides evidence about a teacher participant talking about the holistic aspect of the dance education. He indicated that they look at the practice and theory aspects of the programme, but what is mostly seen is the performance in itself and all boils down to the praxial inclination. Again, excerpt thirty-eight makes it clear that dance is such that if one doesn't keep on practicing, he or she will find it very difficult to become perfect. As we can see, these participants indicate the fact that in order to do well in the dance, one must be constant in his or her training, keep on practicing and the performance at the end of the day will be nothing but the best. Praxialists, therefore, see the process or the creating in dance as the essence of dance and

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by extension dance education (Reimer, 2009). Figure 7 shows sample descriptive words used as indicator for Utilitarianism.

Exercise
Symbolisms
Using dance to teach mathematics
Communicate
Discipline
Work more as a team
Mental faculty
Keeps you fit
Motive behind the dance
Therapy
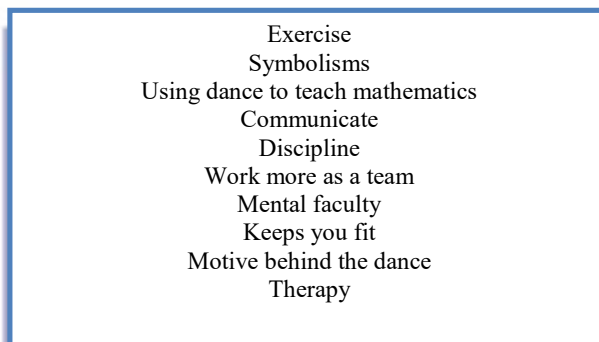
Figure 7: Sample descriptive words used as indicator for Utilitarianism

Also emerging from the demonstrations of the results in this work, is the utilitarian philosophy. This branch of philosophy was promulgated in the nineteenth century, first by Jeremy Bentham (1748 – 1832), and later by John Stuart Mill (1806 – 1873). He then defines utilitarianism "as a creed which accepts morals as its foundation and holds that "actions are right in proportion as they tend to promote happiness, wrong as they tend to produce the reverse of happiness" (p. number). From this, many of the participants are of the view that the dance education really helps in entertaining people. An European student said that when she does a movement or a gesture, people wanted to find out what that really meant. This was because they already had an idea that African gestures in dance are full of meanings. Furthermore, excerpt twelve draws our attention to how one can teach every subject in the classroom through the use of dance. This same participant even gave an instance where it was noticed in Sweden that a Mathematics teacher was using dance to teach Mathematics. This is a clear evidence of the importance of dance education.

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Figure 8 below shows sample descriptive words used as indicator for Sankofaism

<div style="border:1px solid #000; text-align:center;">

Traditional Dance
African Dance Performance
Traditional Songs
Traditional Drumming
Traditional situations
African music and dance
Project the values of Africa
To preserve and promote our culture
Our ancient dances/ cultural dances
Discover the Ghanaian culture
Preserve

</div>
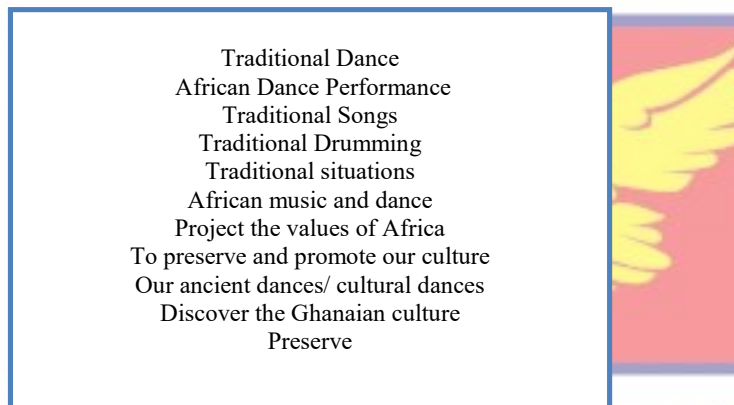
Figure 8: Sample Descriptive words used as indicator for Sankofaism

Culture is a very important thing in societies as it helps to know more about our traditions. This brings us to one important theory identified in this work which is Sankofaism. According to Agorde (2002, p. 2) and Appiah-Adjei (2014), "sankofa" is an Akan word requiring the need to go back to reclaim the past in order to make progress. The evidence of this is identified as one of the most important philosophies underpinning the dance education in our different universities. From excerpt two for example, a teacher said from his point of view, that music and dance are not just seen as a mere source of entertainment but should be seen as part of the traditions that are bestowed unto us. Others are also of the view that through dance, the basic traditional dance movements are imparted to students so as not for them to be strangers to their own culture. Finally, Adinku, (1994) and Smith-Autard (2002) say that the by-product of sankofaism in dance education is thus for cultural education

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through the art of dance. Figure 9 shows sample descriptive words used as indicator for Aestheticism.

Dance techniques
Dance composition
African dance performance
Creative dance
Production participation
Aesthetics
Feel
Emotional
Nice
Express feelings
Confidence
Anger
Happy
Relax our bodies
Close our eyes
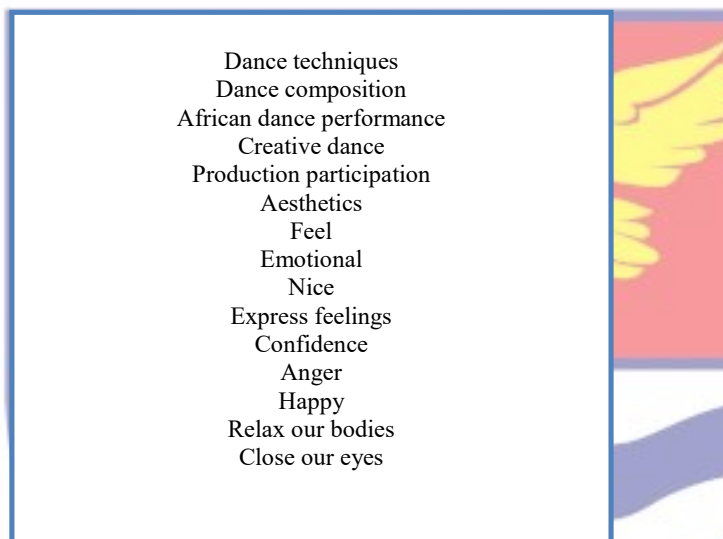
*Fig*ure 9: Sample Descriptive words used as indicator for Aestheticism

The final philosophy to discuss is aestheticism. According to Smith-Autard (2002), unlike referentialists or utilitarians, aestheticians stick to the artwork and emphasise its intrinsic qualities and how they are arranged. To them the importance of an artwork is for its internal qualities. In this vein, some participants made mention of the fact that there is a form of happiness when they go to the dance class. Some even said that one cannot go to the dance class in a sad mood. Therefore, the preparation of one's mind so as to be in a good mood to fully participate in class is an important aspect to be looked at. To a larger extent, excerpt thirty-seven says that emotionally, dance helps him in the sense that it helps build his confidence and also helps expresses one's feelings if such a person cannot talk or is dumb. Reimer (1989, 2003) notes that human feeling is embodied in the creation and experience of art

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works. It is, therefore, essential to know how dance education can contribute to our emotional expressions. Furthermore, the most frequent philosophy acknowledged in the documents and participant responses is holistic education (Rovegno and Gregg, 2007; Keinanen et al., 2000; Kentel and Dobson, 2007). Indicators of holistic education such as theory/practice, collaborative/integrated art subjects, and professional training are in line with or confirm the praxialist, and aesthetician philosophical views. Although it appears that praxialsim and aestheticism can be inferred from holistic education, there exist also utilitarianism and sankofasim in the way the courses are taught. It stands to reason that, for a person to be educated holistically, the four philosophical views should be interwoven to achieve such an aim.

The findings from Adinku (2004) and Opoku (1964) suggest that dance education in Ghana was founded on the need for an African identity in the post-colonial era. The president at the time found voice in the arts (dance inclusive) to project such an ideology. The call to preserve and promote the Ghanaian (African) is in line with sankofa and utilitarian philosophies. This philosophical standpoint has influenced philosophies of some teachers for the teaching of dance in this current study. This is evident in the expressions of Jebuni, Ama and Sombona**.** Opoku (1964) clearly indicated that the objective for the establishment of the Certificate and Diploma was to train dance professionals (dancers) and to train dance teachers. Opoku was thus mandated to establish the dance programme. Since he was the brain behind the dance programme, his assertion of the objective for establishment of the programme could be taken with value. Inferring from Opoku's assertion, if training

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professional dancers was the core objective of the dance programme and, if, one of the reasons why dance (art) exists, is because of its intrinsic value (Reimer 2003, 1989; Smith-Autard 2002), then the dance program then had multiple philosophies. Although the praxial orientation was explicitly stated to train professionals, there is no way these students will learn the dances without exhibiting the aesthetic nature in the dances. Since the dance programme seems to be Afrocentric as indicated in courses like DANS 112, DAN 403 and TDR 113, then an implied Sankofaist philosophy cannot be overlooked. Since the programmes are in Ghanaian institutions, then it is not out of place for the programmes to be heavily rooted in Ghanaian dance application. Some foreign students who come to know about and understand the Ghanaian culture come to study dance in order to have a deeper insight into the Ghanaian culture. Similarly, some Ghanaian students also study dance to know about other Ghanaian cultures that they may not be privy to because of the multi-cultural system in Ghana. Such views as espoused by students confirm the sankofaist nature of the dance progrmame in the universities. The existence of sankofaism in the dance curriculum in Ghana is very relevant since it gives the curriculum a cultural relevance and situates the programme in the society it belongs.

Teaching Methods of Dance Education

Under this theme, I sought to find out the teaching methods teachers employ in teaching dance at UG, UCC and UEW. First, in order to answer the research question two pertaining their teaching of dance in their respective universities. Specifically, I was interested in the courses the departments offered and how they were taught by the teachers. I asked teachers the courses

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they taught, the methods they used in teaching the various courses and how they assess the students' overall performance at the end of the course in their various institutions. Similar to research question one, these questions were answered qualitatively using documents, interviews, FGDs and observations. I used documents of the departments and teachers which indicated the existence teaching of dance and students learning outcomes and supported these findings with interview and FGDs responses from participants as well as my personal observation on the field. I interviewed teachers because they are the instructors and facilitators of what goes into teaching and learning of dance. I had FGDs with the students because they are experiencing the dance education programme. In the following paragraphs, I present the results from the teaching methods employed in the dance education programme in Ghanaian public universities.

Dance Pedagogy

The aim of this study under this theme was to investigate the curriculum/syllabus and the teaching approach(es) being used by teachers to teach dance in UG, UCC and UEW. I collected university's handbooks, departmental documents and supported the findings in the documents with interview from teachers and my personal observations on the field. There were courses that were practical oriented whiles other courses were theoretical in approach in the dance programme. Some of the courses, however, combines both practice and theory. I will discuss the practical, theoretical and both practical and theoretical teaching of dance in Ghana in the succeeding paragraphs.

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Practical Base Teaching

Teaching dance practically requires performance skill and knowledge of dance by a teacher. By this end, the teacher will be able to impart dance knowledge to the students. In order for a teacher to teach dance practically, it is required that the teacher has dance education background. All the teachers who were sampled for this study from the three universities certainly had formal dance education. They all had their first dance degree training at UG. For the masters and PhD degrees in dance, some obtained it at UG whiles others obtained it from universities abroad. It is also important to note that, since dance is a human phenomenon, there are people who have not gone to school to study dance but have lived all their lives practicing dance. To breach the gap between the community and the classroom, such people, are also invited when needed to come and assist teaching dance practicals.

Various indicators that showed the dance programme is practice based are the course structure, teacher centred approach, student centred approach, and assessment of students. In the following paragraph, I present the identified indicators of the practice base education.

Course Structure

All the teachers sampled for this study from UG, UCC and UEW qualify to teach dance practical courses. The handbooks and departmental documents indicate there are practical courses the various dance departments offer. I sampled some of the practical courses offered UG, UCC and UEW. Table 15 indicates the sampled dance courses from in UG, UCC and UEW.

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Table 15: Sampled Practical Courses in UG, UCC and UEW

INSTITUTION	COURSE CODE	COURSE TITLE
UG	DANS 112	Introduction to Traditional Dance
	DANC 443	Advanced Dance Technique I
	DANC 333	Introduction to Dance Composition
	DANC 339	Traditional Songs I
	DANC 434	Lighting Design for Dance
UCC	DAN 403	Advanced African Indigenous Dance
	DAN 111	Forms
	DAN 111	Introduction to Dance Techniques
	MUD 114	Advanced Dance Composition
		Performance Studies
UEW	TDR 113	Traditional Dance II
	TDR 242	Dance Composition
	TCD 474	Creative Dance I

Source: University of Ghana Handbook 2001-2018; Departmental document, University of Cape Coast 2009-2017 and Department Document, University of Education, Winneba 2013-2017

From the Table 15, there are practical courses like Traditional Dance, Dance Technique, Composition and Lighting Design offered at the respective universities. In addition to the course codes and titles, there are course descriptions that indicate the extent to which the dance courses are practice based.

Confirming the practice-based dance education, the course description of traditional dance in UG indicates the following,

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African Dance Performance is a practical class where students are expected to have knowledge about some basic Ghanaian traditional dances... It also provides the platform for students to train and exhibit the qualities of performance skills… and then treat new dances which are rigorous and energetic and not only from Ghana but also from other African countries (DANC 335, Course Description, UG).

A course description on dance technique from UCC shows the following,

This course equips students with skills on foot, arm, and hand movements. The course utilises indigenous African dance gestures and footwork as the basis for the acquisition of dance techniques. Emphasis is placed on the efficient use of space, energy, and rhythmic accuracy. Other elements of dance that are highlighted in the course are tensions, releases and form. (DAN 111, Course Description, UCC)

This practical course is aimed at developing students' dance skill by developing specific body parts like the foot and the arms through the technique. In teaching dance techniques, some teachers borrow movement ideas from the traditional dances. A course outline from UG confirms the use of movement ideas from traditional dances when teaching dance technique. His words are captured in the following,

A slightly advanced movement from the Northern part of the country as tackled in the previous year will be taught. The movements are so designed that at this level, degree of turns is increased. Level of jumps is increased and direction of moving a bit complicated. Choreographed piece taught more complicated (DANC 344, Course Outline, UG).

Confirming borrowing movement ideas from traditional dances, another participant indicated that in addition to borrowing movement ideas

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from traditional dance, he also considers movement ideas from popular/street dances for teaching their techniques. In a course outline description from UCC, a teacher indicated the use of popular/street dance movement idea for the technique class in the following, "Students will be introduced to techniques in performing basic movement in some African dance as well as contemporary modern dance movement" (DAN 101, Course Outline, UCC).

However, unlike the situation where movement idea for a dance technique is borrowed from either or both traditional dance or popular/street dance by a teacher, a course description in a course outline indicated a course that borrow from the two movement ideas by different teachers. This was seen in the case of UG course outline. In the course description it is indicated that,

> The course involves a one-hour daily class handled by S. A. Newman from Monday to Wednesday and Terry B. Ofosu on Thursdays and Fridays (Popular dance technique). It involves learning of selected coded movements chosen from Ghana (locally created), Francophone West African countries and the black in the Diaspora especially the Western World (DANC 448, Course Outline, UG).

The above description where the popular dance techniques and traditional dance techniques meet was made possible such a case because the course was handled by two teachers whose interest were either in traditional dance movement ideas or popular dance movement idea for teaching Dance Techniques.

In addition to the data from the documents that shows the dance programme is practice-based, teachers also observed in the interviews I conducted that, the dance programme has practical component. Some of them taught either practical or theory or both at the time I conducted the interview.

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One teacher in UCC who teaches a practical course noted, "With my institution, basically I'm teaching practical courses" (Jebuni).

Some of the teacher's responses indicate that they teach traditional dances. In an interview, a teacher in UCC noted,

> Most of the students we are handling here, this is their first time of tasting traditional dance. Some have not even seen a traditional drum before, let alone play it. (Paditey, UCC)

In addition to teaching traditional dance, the participant from UEW indicated the specific dances she taught. In the course outline, a participant noted the specific traditional dance she intended teaching the first-year students as follows: "Students will learn the following dances: Gahu, Boboobo and Kpatsa" (TCD 123, Course Outline, UEW).

Teaching traditional dance requires the teacher to have practical knowledge in the traditional dance. Practical knowledge in the traditional dance does not necessarily mean the teacher should be a perfect dancer in order to teach traditional dance. All the teacher needs is the ability to execute and demonstrate the dance movements. However, it will be an added advantage if the teacher is a dancer from the specific traditional dance being taught. In view of this, the department sometimes invites groups or individuals from specific ethnic group when they are teaching a particular dance from the ethnic area. It is encouraged that students are taken to the traditional areas where the traditional dances originate from. In some cases, when a group of people from an ethnic group migrates, they form dance ensembles to keep in touch with their tradition. Departments, teachers and/or students can rely on such migrants for knowledge in traditional dances. For example, I ones witnessed a *Bawa* group from Madina who were invited to UG to come and

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teach the students *Bawa*.The group came in their full regalia/costume and their instrumental resources to teach the dance. Students were so happy to have first-hand encounter with the dance.

Venue

It is important to have a venue for teaching dance practical in any academic institution. This venue serves the same purpose as laboratories for science subjects. These courses are usually taught with a performance space(s) that have the required facility(ies) to enhance the teaching of dance. At the university level where dance is a fully fledge programme, it is a standard practice to teach in performance space(s) provided by its institution. On the course outline, teachers indicated the venue for their practical courses. This was evident in UG course outline,

Course Code: DANC 334;

Course Title: Intermediate Technique;

Location: Mawere-Opoku Dance Hall

(DANC 344, Course Outline, UG)

At, UG, UCC and UEW, I observed that, they all had performance space(s) for teaching and these performance spaces had a sprung floor. Sprung floors are made of wood to reduce injury and absorb shock since they dance bare footed. The performance space for teaching and rehearsing dance practical I observed in UG, UCC and UEW are dance hall, mirror rooms and dance/drum villages. UG was the only institution that had a dance hall and three dance/drum villages. The dance hall called Mawere-Opoku Dance Hall in UG serves as the main place for teaching and rehearsing dances as well as a performance space for dance productions. Whiles, the dance/drum village is

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an open-air performance space also meant for dance practical classes and rehearsals. Figures 6 and 7 show the dance hall and dance/drum village at UG,

Figure 10: Dance Hall at UG

Figure 11: Dance/Drum Village at UG

UG, UCC, and UEW had mirror rooms. The mirror rooms are rooms with mirror on the walls. These mirrors can be all over or on some sides. The room gives the teacher/student the opportunity to see the movement he/she is executing. Whiles UEW has two mirror rooms, UG and UCC had one mirror

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room each. Figures 12 and 13 indicate sampled mirror rooms from UG and UCC.

Figure 12: Mirror Room at UG

Figure 13: Mirror Room at UCC

In addition to the mirror room set up, UEW had a mini stage in their mirror room. This is shown in Figure 14 below.

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Figure 14: Mirror Room at UEW with the Mini Stage

What I realized was that, the mirror rooms in all the three universities serve as teaching space where students and teachers get the reflection of what they are doing in the mirrors.

During or at the end of the semester, dance produced are staged by teachers and students for audience consumption. These performances are performed by students of the departments. The students who stage these dance productions are third and fourth-year students. It is a requirement of the choreography course that students stage a performance as part of the course. This is evident in a course outline which states "The ability of the student to combine the final choreographic work and its stage production and documentation is central to this course" (DANC 460, Course outline, UG).

Dance productions are produced and performed on the performance stage. It is evident that all the three universities had performance halls where they perform the dance productions. These performance halls are: Efua Sutherland Drama Studio and Dance Hall at UG; Amu Theatre and School of Creative Arts Theatre at UEW and Main Auditorium at UCC. Figures 15, and 16 below show sampled performance hall in UG, and UEW.

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Figure 15: Efua Sutherland Drama Studio at UG

Figure 16: Amu Theatre at UEW

All the performance halls in the three universities had the proscenium stage. In addition to the proscenium stage, UG had the arena and end stage. Figures 17 below shows a sample of a proscenium stage from UEW, and Figures 18 and 19 indicates the arena and end stage respectively in UG.

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Figure 17: Sampled Proscenium Stage from UEW

Figure 18: UG Arena Stage

Figure 19: UG End Stage

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In addition to the dance halls, performance halls and stages identified, there was the need for changing rooms where the students can change their dresses before or after the class. I noticed some of these changing rooms came with shower section where one can shower after sweating in a dance class in UG. UCC had only the changing rooms without shower. UEW had no changing room at the time of the study. Figure 20 showed a sample of changing rooms for UCC.

Figure 20: UG Changing Room with shower

My findings also indicated that, students are required to be in a prescribed outfit for the practical classes. Students in all the three institutions are required to be in an attire. This attire as I have observed is usually black and white. The teachers recommend a t-shirt and a truck suit or leggings down or leotards. The prescribed outfit is necessary because it is a movement class and as such students and teachers must wear something that they can move freely without any hindrance. Since they sweat in this outfit, it is

expected that they change into this outfit before the class and after the class change into their usual outfit. In a course outline, teachers indicate the course attire the students must wear before partaking in the class. Extract can be found in this course outline, "Students are expected to wear form-fitting clothing that is, leotard and tights or sweatpants" (TCD 123, Course Outline, UEW).

During the dance class I observed two main things; dance formation and dancing bear footed. The dance formation I observed were circular formation or linear formation. With the circular formation, they move either clockwise or anti-clockwise. In such a case, the teacher is usually in the centre of the circle and give instruction. For the linear formation. The teacher usually leads and the student follow his dance steps. Figure 21 indicates the linear formation in a dance class.

Figure 21: Linear Formation in a Dance Class

Also, I have observed that both the teacher and the students dance bare footed during the dance practical class. There was no occasion at the time of the data collection that I observed someone in a shoe. It was observed also that a few wore socks during the dance class. Footwears were dropped either at the entrance of the dance halls or were left at the periphery of the dance hall. Figure 21 captured teachers and students dancing barefooted.

Teaching Methods

Every teacher has his or her own teaching methods. The teaching methods may be informed by many factors. One of such factors noted by a participant is from the influence of his teacher. Jebuni has this to say about who influence the method he uses in teaching in the following words,

> For example, before Nii Yartey came, we had the kind of strategy we followed in composition class but when he came, he turned everything upside down. For a whole semester, we will be jumping over chairs, jumping from the stage onto the floor, running in circles around the dance hall…. And yet at the end of the day, we have a piece. The choreography for me starts with the conception and process more than the final product stage. I term that choreography not the performance on stage. (Gabudu UGGI)

Teacher centered method

Another indicator of practice base that emerged from the data is teacher centered method of teaching dance. Most teachers hold the view that teaching some dance courses practically should have the teacher as the sole repository of dance knowledge so that the teacher can achieves the exact dance movements, he/she requires of the student. This is usually seen when teaching dance technique and traditional dance courses. An objective of

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traditional dance class was, "Students will also be introduced to the language of drums and their interpretation" (TCD 123, Course Outline, UEW).

Inferring from the above objective, the students are only at the receiving end where the students witness the drum language the teachers intend for them to learn only. In like manner a teacher from UG indicated,

> Students will be taken through concentration and relaxation exercise as well as selected movement technique from traditional African and other dance forms (DANC 344, Course Outline, UG).

This teacher centered approach is an indicator of practice-based teaching. This is confirmed in the interview responses from the teachers. A participant approaches his dance teaching by considering the students especially in the first as foreigners who have no idea about traditional dance. Although they might have seen the dance performed before. Such a teacher uses the teacher centered approach where the students look up to him for knowledge in dance. Paditey says,

> Alright, so what I do is to consider them as foreigners, I consider especially the first years. I consider all of them as foreigners, then I start right from the scratch. Because if you take it like, when you go to the teaching field, that's in education, when they are preparing the lesson notes they have something they call it errm, RPK; Relevant Previous Knowledge. Yeah so I base on it like, they have seen it before, they have seen traditional dances performed on TV maybe festivals and whatever but they have not tasted it before. (Paditey, UCC).

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Student Centered teaching method

Contrary to the teacher centered method; the student centered approach places value on the student. Whiles the teacher is the repository of dance knowledge in the teacher centered approach, the teacher in the student-centered approach is the facilitator. The student is given the given the chance to lead a dance class and create his or her own dances pieces under the supervision of the teacher. In the course outlines, some of the teachers show how they give room to students to be in charge of her own creation. This is commonly seen in choreography classes, for example. In a course outline, the teacher indicates how the student-centered approach is used in her objective below,

Through the lecturer's guidance, support from your classmates and personal reflection, you will tap into your self-knowledge and learn to communicate what you know, thus finding your individual choreographic voice. At the same time, you will be asked to explore ways of moving that are unfamiliar to you in an effort to broaden your movement vocabulary. (TCD 474, Course Outline, UEW)

In the interview with teachers, some of the teachers indicated how their teaching is student centered. They acknowledge the fact that, students are knowledgeable in some dances and for them, they do not down play on students' knowledge. They rather utilize it for their class.

The students are knowledgeable we are also knowledgeable, so we can't think as if they don't know anything. Even though I have the syllabus or the curriculum… I put it down, then we "jawjaw" about it so at least everybody will bring his or her idea on board Sombona, UGGI).

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Another participant encourages students to make mistakes for them to understand how the body relates to the movements. He creates enabling environment that encourages students to do discussion orally and through the body. He noted,

> I employ many tactics like, giving students the opportunity to make mistakes. I dwell on more of the mistakes, I encourage mistakes in the beginning more than any other thing because, if the person doesn't understand the body and how the body relates to that kind of movement. For me, it's about creating an environment where you can discuss orally or through your bodies and where we are happy of making mistakes. Then from developing that understanding that there are mistakes, we try to build on that… and then come to an expected end where we have the structure (Nanbegni UGGI).

Some courses are perceived to be very difficult so some students do not venture into such courses. With this in mind, some teachers try to demystify the course to make the course students friendly. A teacher in UCC recounted,

> So, for example if I'm taking the student through dance composition, I want the student to be as creative as possible. I'm not forcing that, but I want to make the teaching a subject [course] as easy. Therefore, I kind of demystify it. My problem is to demystify the subjects I'm teaching. You know, certain subjects are tagged as difficult, like choreography (Jebuni, UCC).

In the above paragraphs, I have presented the results of the practice-based teaching of dance in UG, UCC and UEW. I will present in the following section the theoretical base teaching of dance in UG, UCC and UEW.

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Theory Based Teaching

Although the dance programmes in all the three universities appear to be more practical inclined, there are indicator to support the fact that, the dance education programme in Ghana is theoretical as well. In this section of the work, I will show how the theoretical aspect of the dance exist in the department documents, course outlines and interview responses from the teachers.

Teaching dance theoretically requires dance teacher who have theoretical knowledge in the discourse of dance as a subject of study. These teachers are expected to have a formal education in dance from any accredited dance institution. Since all the teachers I sampled had formal education in dance, they all could teach dance theory as well. Similar indicators from the practice base teaching applies here but differs in delivery. Therefore, the course structure, teacher centered approach, student centered approach, and assessment of students' indicators will be presented and discussed from the theoretical point of view.

Course Structure

The handbooks and departmental documents indicate there are theory courses the various dance departments offer. I sample some of the courses from UG, UCC and UEW. Table 16 indicate the sampled dance theory courses offered UG, UCC and UEW.

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Table 16: Sampled Theory Courses in UG, UCC and UEW

INSTITUTION	COURSE CODE	COURSE TITLE
UG	DANS 106	Dance Forms of Africa
	DANC 223	Orientation to Dance Theatre
	DANC 333	Introduction to Dance Composition
	DANC 339	Traditional Songs I
	DANC 434	Lighting Design for Dance
UCC	DAN 403	Advanced African Indigenous Dance Forms
	DAN 111	Introduction to Dance Techniques
	DAN 111	Advanced Dance Composition
	MUD 114	Performance Studies
UEW	TDR 223	Introduction to Dance Cultures of the World

Source: University of Ghana Handbook 2001-2018; Departmental document, University of Cape Coast 2009-2017 and Department Document, University of Education, Winneba 2013-2017

From the Table 16, it is evident that there exist theory courses in UG, UCC and UEW dance programme. Some of these courses are Dance Forms of Africa; Orientation to Dance Theatre; Advanced African Indigenous Dance Forms; and Introduction to Dance Cultures of the World. All the courses were taught by teachers in the Dance Department except Anatomy of the Dancer. The teachers who teach Anatomy of the Dancer course are usually from the medical school since they have anatomy expects. The dance departments fall on such teachers to come and teach the dance students for them to have a

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scientific understanding of the human body and the skeletal system since the human body is the main instrument. In addition to the course title and code, I also sampled course descriptions that gave credence to theory courses in the dance programme.

A survey of dance forms practiced by peoples throughout the world. Dance in world cultures towards a definition; categories of dance – Ethnic, Folk, Court, Ballroom/Social, Pop Dance, Professional/Theatre, Classical and Art Dance (DANC 221, UG Hand book).

Since music and dance are inseparable art forms, teaching dance brings to bear the relationship that exist between music and dance in the following,

To demonstrate an understanding of music and dance as a social as well as psychological phenomenon (DAN 221, Course Outline UCC).

One feature of theory course lies in the fact that students are expected to read and write about what they are being taught. In a course outline, the teacher states the purpose of the course as follows,

It will also help students acquire skills in writing papers on African related dance forms and apply these skills to their class assignments, future education, research and performances (DANS 106, Course Outline, UG).

Affirming the theory base teaching, the teachers in an interview indicated how they go about teaching their theory courses.

When I am teaching Dance Forms of the World, I give the students reading materials related to this dance forms. I compliment this reading materials with audio visuals so that they get a pictorial reflection of what I am teaching them (Ama, UEW).

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This teacher in an attempt to get students to gain deeper understanding, included audio video sections of these dances as they are performed in their respective contexts.

Having established there exist theoretical courses in the dance programmes in UG, UCC and UEW, I will now discuss the methods the teachers employ. The data indicate that, teachers employ both teacher-centered and student-centered approaches in their teaching. In the subsequent paragraphs, I present the results on teacher-centered and student-centered teaching methods.

Teacher-Centered Teaching Methods

Another indicator of practice base that emerged from the data is teacher centered method of teaching dance. Most teachers hold the view that teaching some dance courses practically should have the teacher as the sole repository of dance knowledge so that the teacher can achieve the exact dance movements, he/she requires of the student. This was indicated in the dance technique and traditional dance courses. An objective of traditional dance class stated, "Perform at least two selected dances in a sequential order as studied in class" (DAN 112, Course Outline, UCC). In such a situation, the student is not allowed to improvise the movement but the student is expected to perform the movements as they were taught.

Student-Centered Teaching Methods

Student centered teaching method was made evident in the interview responses of some of the teachers. Participants admitted they do not know it all and that, students also have some dance knowledge they can bring on board. A participant from UEW stated,

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So, my thing is that, I am not there to say that I am doing this or I am doing that. But it is more of a student-centred approach that I use in my delivery. It's a shared experience, though I might guide them. (Ama, UEW)

Corroborating this view, another participant in group interview at UG shows how he employs students to bring their ideas on board in the following words;

The students are knowledgeable we are also knowledgeable, so we can't think as if they don't know anything. Even though I have the syllabus or the curriculum… I put it down, then we "jawjaw" about it so at least everybody will bring his or her idea on board Sombona, UGGI).

Another participant although affirms the student-centered method for her teaching, believed that as a teacher you have to be firm as well as versatile with the teaching techniques used. She noted:

You have to be strong on what you are imparting onto the children and as much as possible, you know there are lots of techniques in teaching. So you as a lecturer should be conversant with the teaching method or style that you are using because those that you're teaching are not kids. At times, they would come to class and they would be in different moods. So, you the lecturer should know the type of technique and style you can use so that it would help…You have to be versatile with what thing you are imparting (Kesiwaa, UGGI).

This participant identified mood swings as a challenge that can affect a student's participation in class. Therefore, the versatility of teaching techniques that a teacher has can help the teacher have control of the class.

The commonest venue for teaching dance theory courses is the general university venue for teaching all theory courses. It is usually referred to a

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lecture hall where there is a podium erected for the teacher with a board for writing or projecting power points and teaching aids.

Practice-theory Based Teaching

The teachers in all the universities qualify to teach both theory and practical courses. Likewise, some of the courses by the structure demands both theory and practice approach in teaching. Some of these courses identified are Labanotation and Choreography. Although Labanotation requires one to read and notate scores, it will not be meaningful if the students do not perform what is on the score. In the same vein, Choreography is performance base but the students is required to have knowledge of the choreographic devices in order to apply them in his/her choreographic works. These reasons, therefore, underscore the practice-theory nature of Labanotation and Choreography courses.

The course descriptions of both courses give credence to the practice-theory base teaching in the dance programmes in UG, UCC and UEW. Labanotation is offered at UG and UCC whiles Choreography is offered in all the three institutions.

The venue for both courses uses both the venue for the practical courses as well as the venue for the theoretical courses identified earlier.

In addition to the practice and/or theory base teaching, the mode of assessment was assessed for this study. Generally, the assessment mode for practical and/or theory courses are the same but differ from institutions. Their mode of assessment is thirty/seventy percent for continues and end of semester assessments for UG. Contrary to the assessment mode in UG, UCC and UEW assessment is thirty/seventy percent for continues and end of semester

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assessments for UG. and forty/sixty percent for continues and end of semester assessments for UCC and UEW. This is captured in the course outlines of UCC and UEW. The following captures a sampled assessment mode in a course outline from UCC.

Nature of Assessment

Continuous assessment made up of 2 quizzes and 2 assignment- 40%

End of semester examination – 60%

Total – 100%

Although assessment was integral in assessment of the overall performance of students in the three universities, some of the participants indicated that their aim for teaching was not for examination. The following words captures standpoint of a participant in UG,

I am not too much concerned with examination. In fact, I tell my students, if I have my own way, I won't conduct examination. I will just use your attendance and participation to grade you. But, well, the university regulation requires that examination must be conducted (Nimo, UG)

Supporting this view, another participant put the issue of assessment disinterestedness in the following words,

Yeh, much of the dances we do here is errm, contemporary dances, and it helps us to broaden our knowledge about our contemporary dances and we choreograph it and it had a certain meaning which we portray to the general public and we get to know and learn a lot of things. I normally focus on students getting the dance move than the examinable aspects. (Jebuni, UCC)

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Discussion

Under this discussion, I present some dance methodological strategies espoused in existing literature that confirms the findings in this study. The findings from the results show existence of performance-based programme in the three universities. Since dance is a performing art, it is in place that its performance aspect be included in the classroom setting in order for the students to have a better understanding of dance as an art form and a better appreciation of dance as an academic discipline. This practice base teaching and learning findings in dance ascertain the findings of (Campitelli & Gobet, 2011; Seels (1997).

Additionally, the indicators in this study demonstrate the presence of theory-based programme. This approach to teaching and learning dance is in line with the findings of (Amegagoe, 2015, 2006; Ashley 2006)

During dance training some instructors are interested in the students dance acquisition than test or examination. This is seen in the views of Jebuni (UCC) and Nimo (UG). The position of the instructor is in line with Jones and Egley (2007) whose study raises serious questions about whether the pressure of test-based accountability has had a positive effect on student learning. Jones and Egley indicated that instead of improving teaching and learning, many teachers indicated that Florida's testing program has impeded student learning by negatively affecting their teaching practices and forcing them to teach in ways that promote test-taking skills over learning for understanding.

I have discussed the two-broad theme for this study which borders on the philosophical underpinnings and teaching methods. In the subsequent

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paragraphs, I will discuss the link that exists between the philosophies identified to the teaching methods.

Link between philosophy and teaching methods

The intrinsic value of dance philosophy is not separate from its instrumental benefits. (Riemer 2003, Smith Artaud 2002). The most outstanding indicator that came out clearly in the findings of the philosophical underpinnings and the teaching methodologies is the holistic nature of the dance programme (Amegagoe 2006). The holistic nature in this sense lies in the fact that, the philosophies complement each other. The synergistic nature of these philosophies lies in the strength of the dance education programme in Ghana. Likewise, the practice and theory approaches combined in teaching dance gives the programme the holistic nature similar to the philosophies.

The praxial and aesthetic philosophies are linked to the practical approach of teaching whiles utilitarian and Sankofa philosophies are mostly expressed in the theoretical approach of teaching dance. The extent to which the philosophies are in sync with the teaching approaches is, therefore, brought to bear in this study.

Having presented the link between the philosophies and teaching methods, I will focus on conceptualising the philosophies identified from the findings in this study.

Philosophical Structure of Dance Education in Ghana

Having presented the findings from this study above, I would attempt to draw up the philosophical structure of the dance education program to give us a vivid pictorial reflection. *Figure 22* captures the philosophical structure of dance education in Ghana.

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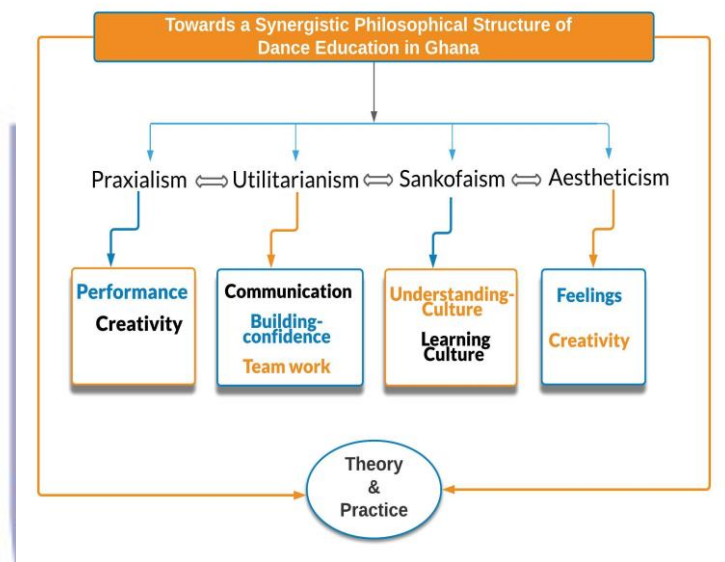
Figure 22: Philosophical structure of dance education in Ghana

Summary

In this chapter, I have presented the findings on the philosophical underpinnings and the teaching methods used in the dance education programme in Ghanaian universities: University of Ghana (UG), University of Cape Coast (UCC) and University of Education, Winneba (UEW). In the succeeding chapter which is the final chapter for this study, I present summary of the findings, conclusions and recommendations of this study.

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CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

In this final chapter, I present an overview of the entire study, a summary of the findings, conclusions and recommendations of this study, including limitations and directions for future research.

Summary of the study

The study explored educational philosophy as the backbone of any efficient education. It encapsulates essentially the principles, the ways of thinking and the beliefs that provide the foundation and the framework for teaching and learning of dance education in the three public universities in Ghana. The study sought to broadly explore the philosophical basis of dance education programmes in Ghanaian public universities and their implications for teaching and learning methods adopted in its delivery to students. The specific purpose was thus: to examine contemporary approaches to teaching and learning of dance in Ghanaian public universities; to determine how the philosophical underpinnings of dance education inform the teaching and learning methods of dance in Ghanaian public universities; and to discover the nature of the philosophical structure and its implications for attainment of holistic dance education in Ghanaian public universities. This study is relevant in filling the lacuna in the dance education literature as it clearly unravels the philosophies guiding dance programmes in Ghanaian public universities. Specifically, the findings and recommendations of this study would become a guide for dance curriculum developers on the subsequent review of dance programmes in Ghanaian universities. Thus, the findings would produce an empirical document on the philosophical substructure of dance education in

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Ghanaian public universities. Additionally, this study would help dance teachers to develop students' holistically as they are exposed to the diverse philosophical foundations of dance.

The qualitative paradigm of inquiry, based on the constructivist or interpretivist philosophical worldviews of research, were adopted. This is because the phenomenon under study has attracted very little attention from researchers, resulting in the paucity of literature on empirical research on philosophical underpinnings of Ghanaian dance education and the implications for dance pedagogy in general and also the particular characteristics that the Ghanaian dance education brings to bear. The study area was restricted to the Central and Greater Accra regions of Ghana since the three Universities under investigation are located in these regions. The participants for the purpose of this study were made up of both educators and students of dance education in Ghana (UG, UCC, and UEW) in Accra, Cape Coast and Winneba, respectively. Three public universities running programmes in dance were purposively selected. The study employed interview/focus group discussions (FGDs), document and observations as research instruments for data collection.

Data for the current study was collected based on the dance education programmes in Ghana, particularly concerning the following objectives: philosophical underpinnings of the dance programme; contemporary approaches used in dance education in Ghanaian public universities; how the philosophical underpinnings identified inform teaching and learning; and the philosophical structure which informs holistic dance education in Ghanaian public universities leading to holistic education of the dance student for

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sustainable society. Dance teachers were interviewed and focus group discussions (FGDs) were employed for the student respondents. In addition to the interviews and FGDs were also the use of content analysis for various documents accessed for analysis. 12 teachers and 23 students from the 3 institutions - UCC, UG and UEW constituted the total respondents for the study. Data were elicited based on the research questions of the study. The three research questions were answered qualitatively using interviews, documents and observations.

Interviews/FGDs, documents and observations were used to elicit information from participants while still and motion pictures (videos) were employed for further clarification of responses from participants. The interviews were tape recorded and note taking was also done to augment the recording of the data. The qualitative analytical processes of transcribing, coding and determination of patterns/features/themes were employed to support the analysis of data collected during the interviews, FGDs, and observations. Particularly, responses emanating from the interviews and the FGDs were subsequently developed into thematic topics to guide the reporting in the final write up.

Summary of the Findings

Altogether, teachers and students were interviewed and engaged in Focus Group Discussions (FGDs) for this study. While some of the participants indicated that they had obtained formal training in the art of dance, others are currently undergoing such training as students of dance education; either having a first degree, masters or pursing a doctoral degree. Participants had

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also practised the art of dance for a considerable number of years ranging between four years and fifteen years.

The philosophies underpinning dance education in Ghanaian public universities were described based on some indicators relating to the value that public universities; departments, teachers and students embrace to guide the dance education programme. The analysis revealed that philosophies underpinning dance education in Ghanaian higher education (public universities in particular) were identified based on departmental and personal (teachers and students) levels of engagement (relationship) and meaning.

The departmental and personal philosophies point to diverse philosophies informing dance education at University of Ghana (UG), University of Cape Coast (UCC), and University of Education, Winneba (UEW). The emergent philosophical indicators reveal the following: holistic dance education, cultural dimensions, creativity, understanding dance, collective idea, visibility, discipline, usefulness of dance (dance as tool for communication, teaching other subjects, confidence, team work, exercise and muscle building), self-identity, national identity, perception change and discipline.

Consequently, four main (multiple) philosophies such as praxialism, utilitarianism, sankofaism, and aestheticism were identified as the key philosophical underpins guiding dance education in Ghanaian public universities. Though varied in form, these different philosophies were described to be interrelated and this informed the synergistic nature of dance education in Ghanaian public universities. This pattern in the results was revealed in each of the universities under investigation to underscore the

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complex, holistic and synergistic nature and value of dance education in Ghanaian public universities. Also, the diverse philosophies reflected how contemporary dance in Ghana was perceived, received, and incorporated into Ghanaian dance curricula (for public universities) and society.

The second research questioned sought to know contemporary approaches used in the teaching and learning of dance in Ghanaian public universities. The results from the teaching methods employed in the dance education programme in Ghanaian public universities were sought in terms of investigating the curriculum/syllabus and the teaching approach(es) being used by teachers to teach dance in UG, UCC and UEW. The key findings revealed a number of pedagogical approaches emerging from the data to support teaching and learning of dance education in Ghana. Generally, the following pedagogical strategies were identified from the data: practical method, theoretical method, and theory-practice-based approach. Within these approaches, teacher-centred learning, student-centred learning and or student-directed learning were also identified. For the three universities I observed, it is remarkable to say that teacher-centered approach to teaching was more dominant in the dance pedagogy of Ghanaian public universities.

The identified philosophical underpinnings relative to different pedagogical strategies were taken into consideration in the description of the relationship between the former and the latter. And since the philosophical underpinnings of Ghanaian dance education were diverse and synergistic in nature, multiple but integrative and collaborative teaching and learning approaches were used to implement the identified philosophies synergistically in a holistic way to reflect the nature and value of the dance education

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programme to universities and the Ghanaian community. Hence, the need for multiple pedagogical strategies to support teaching and learning in dance education in Ghana. Also, the practice-theory-based nature of the dance education programme in Ghana warrant the use of different teaching and learning methods to meet the demands of each mode of learning. The analyses also show that students of artistic dance also develop and use creative higher-order thinking skills while inventing solutions to movement problems.

From the foregoing, the findings demonstrated that there is a corresponding/suitable relationship between the identified philosophies and contemporary teaching and learning methods employed by teachers to support dance education in Ghanaian public universities.

Praxial philosophy demanded the use of practice-based learning largely, teacher-dominated learning, and student-centred learning. Utilitarianism and Sankofaism saw the use of theory-practice-based teaching. Aestheticism also evidenced the application of theory-based learning, practice-based learning, theory-practice-based learning, student-centred method, teacher-centred approach, reflective learning, and self-regulated learning. This was to encourage shift in dance teaching culture in order for both teachers and students to embrace self-awareness in dance practice.

This was revealed in the fairly balanced and consistent match between the identified philosophies and ways in which each philosophy informed a particular pedagogical method used. In this sense, it stands to reason that the pedagogical approaches used to support dance education delivery in Ghanaian public universities suitably support diverse but integrative teaching and learning methods used.

The fourth research objective sought to discover a philosophical structure that should inform holistic dance education in Ghanaian public universities. The philosophical structure that emerged from the study was described as synergistic in nature and value. This supports and underscores the holistic nature of the dance education programme in terms of mode of implementation and or delivery. Diverse, interrelated and or mutual relationship among the four philosophical underpins: praxialism, utilitarianism, sankofaism, and aestheticism were described to reveal the synergistic relationship among the various philosophical inclinations. In effect, each philosophical stance demonstrated the essence/value/uniqueness of each philosophy on its own within the synergistic philosophical structure of dance education in Ghanaian public universities. Within the synergistic philosophical structure of dance education lies the interrelated/mutual relationship between and among the four main identified philosophies in terms of complementarity. This synergistic structure further shed light on the common link between the dance curricula, the philosophies, and the Ghanaian community/society. To support the implementation of the synergistic philosophical structure, multiple but complementary (combinations of theory, practice, theory-practice-centred strategies, teacher-centred, and student-centred) pedagogical approaches were mostly employed to sustain dance pedagogy in Ghanaian public universities.

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Conclusions

My purpose for this study was to explore the philosophical underpinnings of dance education in Ghana in the light of how they inform teaching and learning in the attainment of quality dance education. Therefore, following the processes of data collection and analyses, a number of conclusions can be drawn.

First, the philosophical underpinnings guiding dance education in Ghana are diverse but related in orientation and practice. The diversity of the philosophies reflect how contemporary dance in Ghana is perceived, received and incorporated into Ghanaian dance curricula and society. One of the major philosophies running dance education in these three universities was the holistic development of the human body, through dance education. Clearly, holistic training and development of the human being, through dance emerged as one of the major philosophies that underpin dance education in UG, UCC and UEW. Another philosophy indicated that dance is a way of expressing culture; that dance is an expression of culture. In addition, was the philosophy that stipulates that dance is a means of artistic expression which involves technique, stamina, discipline and creativity. Besides is the philosophy of dance as a social phenomenon.

Basically, the analyses revealed four most important philosophical underpins, namely: praxialism, utilitarianism, sankofaism, and aestheticism. These have been identified and related to the results I had after the collection of data. However, the findings could not shed light on how synergistically the underpinning philosophies were operationalised to improve holistic/quality dance education delivery in Ghanaian public universities.

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Contemporary approaches to teaching and learning in Ghanaian dance education were eclectic; comprising the integration of different pedagogical methods. A number of pedagogical approaches support teaching and learning of dance education in Ghana. The following learning approaches were identified from the data: practice-based learning, theory-based learning, teacher-centred learning, student-centred learning, and student-directed learning. For the three universities I observed, it is remarkable to say that teacher-centered approach of learning is more dominant. However, teacher dominated learning approaches have the tendency to discourage co-creative input, shared activity, and shared process of inquiry-oriented learning through dialogue. The purpose of which is to improve creative autonomy in dance education in higher learning in Ghanaian public universities.

Since the philosophical underpinnings of Ghanaian dance education are diverse, different but complementary teaching and learning approaches were used to implement the identified philosophies. Hence, multiple but related pedagogical strategies were used to support the teaching and learning in a suitable, balanced, and consistent manner. Also, the practice-theory-based nature of the programme warrant the use of different teaching and learning methods to meet the demands of each mode of learning. The analyses also showed that students of artistic dance also develop and use creative higher-order thinking skills while inventing solutions to movement problems.

The foregoing conclusions were suggestive that dance education in Ghanaian public universities is more complex and holistic. Holistic dance education requires the dance teacher to educate each dance student as a whole so that the student fits into the society's norms and values. Therefore, diverse

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but related philosophical underpins were used to implement dance pedagogy in the support of holistic/quality dance education in Ghanaian public universities. However, the findings could not corroborate how consistently teachers used different philosophical orientations in a synergistic manner. This would echo the holistic nature of dance education to enable dance students understand and imbibe holistic values (benefits) of the dance programme in and through the art of dance to attain quality dance education. Disregard for proper balance in philosophical orientation and training could negatively affect holistic training of dance students in artistic, aesthetic, and cultural education. This by extension would adversely affect cognitive (intellectual), psychomotor (physical) and affective (sensorial/emotional) learning and the extent to which provision is made for attainment of such a goal.

Recommendations

Recommendations were made based on the findings and conclusions which emerged from the study. The results indicated that philosophy in dance education is indispensable. Dance is practiced in many forms and for many reasons, such as social, educative, political and therapeutic. In recent times, philosophical consideration of dance has gained in strength, diversity, and complexity. Philosophy of dance that has developed as a subset of philosophical aesthetics, considers philosophical questions such as what is the nature of a dance? And how are dance performances appreciated, experienced and perceived? Also, there are strategies that need to be adopted by both teachers and students to facilitate the teaching and learning of dance.

The findings of the study presented a multifaceted philosophy (nature and value) of a budding dance education programme. However, these

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philosophies were implied in the dance programmes. In order to help students have a strong foundational basis for the dance programme, I recommend that the universities that run these dance programmes should consider philosophy of dance explicit in their dance programmes. The philosophical underpinning(s) of each institution could be clearly stated in the departments' programmes and teachers' course outlines.

The universities under investigation appeared to promote teacher-centred teaching and learning at the expense of student-centred teaching and learning approach. Such consideration has the inclination to limit creative autonomy in dance education delivery. So, I recommend that dance teachers should consider equal student-centred approach in their teaching delivery. This will enhance collaborative and synergistic approaches to dance pedagogy. It will also promote critical engagement in pedagogical model of teaching that is consistent with the dialogue nature of enquiry in dance education and enhance inquiry-oriented practice of learning, dialogue mode of communication, reflective and active learning.

To ensure consistency between philosophical underpinnings and pedagogical approaches in the delivery of quality dance education in Ghanaian public universities, teachers need to appraise their own teaching to improve shift in dance culture to embrace self-awareness in dance practice and pedagogy. So, teachers should be knowledgeable about the philosophies and make them explicit in their delivery. This would encourage co-creative input to improve creative autonomy of dance students. This would also redefine traditional conception of dance pedagogy and engender mutuality and possibility, shared experiential knowing. By extension, students would be

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empowered to define their own learning process, setting questions, finding their voice, identifying objectives, realising authenticity and support each other to promote transformative dance experiences. It is also important that dance education in Ghanaian public universities is evaluated holistically and synergistically to ensure that there is a link between underpinning philosophies of the programme and the Ghanaian community/society.

This study has attempted to discover the nature of the philosophical structure and its implications for attainment of holistic dance education in Ghanaian public universities. Therefore, I recommend for consideration a "Synergistic Philosophical Structure of Dance Education" for the three universities studied. This could serve as a guide in developing an explicit philosophical dance programme for dance pedagogy.

Suggestions for Further Research

The study explored philosophical underpinnings of dance education in Ghana to examine the implications for teaching and learning. I admit the limitations in the use of the qualitative paradigm of inquiry and therefore reach out to other researchers in Ghanaian dance education scholarship to explore the phenomenon by means of the quantitative method of inquiry. This may help substantiate and/or counter some of the findings of the present study and further serve as a means to generalise the findings.

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APPENDICES

Appendix A

UNIVERSITY OF CAPE COAST
COLLEGE OF HUMANITY AND LEGAL STUDIES
DEPARTMENT OF MUSIC AND DANCE
CONSENT FORM FOR RESEARCH PARTICIPANTS

Introduction

You are requested to participate in this research aimed at exploring the philosophical underpinnings of dance education programmes in Ghanaian public universities and their implication for teaching and learning methods. This research is conducted by Margaret Delali Numekevor, a Doctor of Philosophy Candidate in Music Education, Department of Music and Dance, UCC.

Confidentiality and Anonymity of research participant

I will not be collecting or retaining any information about your identity. The records of this study shall be kept strictly confidential – the research records will be kept in a locked file, and all electronic information will be coded and secured using a password-protected file stored in the clouds. I will not include any information in any report I may publish that would make it possible for you to be identified.

Rights as a research participant

The decision to participate in this study is entirely yours. You may refuse to take part in the study at any time. You have the right not to answer any question, as well as to withdraw completely from the study at any point during the process. You also have the right to request that I should not use any of your responses in the research. You have the right to ask questions about the study and to have those questions answered by me before, during and after the

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research. If you have further questions and/or concerns, please feel free to contact me at numemade@gmail.com or via mobile phone on 0243545793.

Consent

I have read and understood the information provided on this consent form, I certify that I am 18 years or older, and I indicate my willingness to take part in this study voluntarily.

Participant/Respondent   Researcher

Date: …………………………   Date: …………………………

Signature: ……………………   Signature: ……………………

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Appendix B

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UNIVERSITY OF CAPE COAST
COLLEGE OF HUMANITY AND LEGAL STUDIES
DEPARTMENT OF MUSIC AND DANCE
INTERVIEW GUIDE FOR TEACHERS OF DANCE EDUCATION IN
THE UG, UCC AND UEW

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The study upon which this interview guide is based aimed at exploring the philosophical underpinnings of dance education programmes in Ghanaian public universities and their implication for teaching and learning methods. This research is conducted by Margaret Delali Numekevor, a Doctor of Philosophy Candidate in Music Education, Department of Music and Dance, UCC. You are kindly requested to provide your candid response to the following questions.

Ground rules for the interview

1. Before we begin, I would like to assure you that this interview is not intended to test or evaluate your work as a teacher of dance education.

2. Please feel free to speak about your opinion, concerns and issues, even if you think they are negative. I need to know your views and ideas about the issues we are going to talk about.

3. Please do let me know if you have any questions and concerns regarding this interview or your rights as a research participant.

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Interview Questions:

1.   To begin with, please tell me about yourself? [*Probe for specifics such as institution, age, highest educational qualification, designation, current employment status, years of teaching*]

2.   Please, what is the nature of the courses you teach? [*Probe to find out if the courses are practice-based or theory-based or they are both*]

3.   Do you know the Department's philosophy(ies)?

4.   If **yes**, could you please elaborate this philosophical foundation (s) in your Department?

5.   If yes, how did you know about it? *(Were you oriented by the department or you identified it by yourself)*

6.   If **yes**, how does the Department philosophy(ies) inform your teaching? *(Allow for some response first before making a follow up.)*

7.   Do you have a personal philosophy?

8.   If yes, what is(are) your teaching philosophy(ies)?

9.   How does the Department philosophy(ies) inform your personal philosophy(ies)?

10. What teaching methods do you use?

11. Are there adequate teaching and learning materials for you to teach with?

12. If yes, what form(s) does (do) it (they) take?

13. What type of test do you conduct for students? *(Performance, reading & writing, observing behaviors, and other cognitive behaviour)*

14. What constitutes the mode of assessment of students? (*For Performance….Panel or individual*)

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15. How do you assess your students? (*For Performance .... They perform from memory* **OR** *reproduce a demonstrated movement* **OR** *production participation, etc...... For theory, how*)

16. How do you assess students' dance research project performance?

17. Are there adequate teaching facilities?

18. What is lacking in the dance programme presently?

Appendix C

UNIVERSITY OF CAPE COAST
COLLEGE OF HUMANITY AND LEGAL STUDIES
DEPARTMENT OF MUSIC AND DANCE
FOCUS GROUP DISCUSSION GUIDE FOR STUDENTS OF DANCE
EDUCATION IN THE UG, UCC AND UEW

The study upon which this focus group discussion guide is based aimed at exploring the philosophical underpinnings of dance education programmes in Ghanaian public universities and its implication for teaching and learning methods. This research is conducted by Margaret Delali Numekevor, a Doctor of Philosophy Candidate in Music Education, Department of Music and Dance, UCC.

Introductory remarks

Thanks for taking the time to join us to talk about the dance programme you are pursuing now. You were invited because you are studying dance education and have some experiences which will help me unravel the philosophical underpinnings of the dance programme we have in this university. There are no wrong answers, but rather different points of view. Please feel free to share your point of view, even if it differs from what others would say. Keep in mind that I am just as interested in negative comments as positive comments, and at times the negative comments are the most helpful. You have probably noticed the microphone. I am recording the session because I do not want to miss any of your comments. People often say very helpful things in these discussions, and I can not write fast enough to get them all down. I will identify you by your first names, and I would not use any of your names in my reports. You are assured of complete confidentiality. I would like to assure you that this discussion is not intended to test or evaluate

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you as a student. Please do let me know if you have any concerns regarding this discussion or your rights as a research participant.

Questions to guide Focus Group Discussions

1. Let us find out, please tell me about yourselves? (*Probe for specifics such as institution, age range, sex, level, programme*).

2. What is the nature of the courses you offer? [*Probe to find out if the courses are practice-based or theory-based or they are both*]

3. Do you know your Department's philosophy(ies)?

4. If **yes**, could you please elaborate this philosophical foundation in your Department?

5. If yes, how did you know about it? *(Were you oriented by the department or you identified it by yourself)*

6. How do you learn? *(For both theory and practice)*

7. Are there adequate teaching and learning materials for you to learn?

8. How are you examined for both practical and theory-based courses?

9. How are you examined during dance research project performances?

10. Are there adequate teaching facilities?

11. What is lacking in the dance programme presently?

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Appendix D

UNIVERSITY OF CAPE COAST
COLLEGE OF HUMANITY AND LEGAL STUDIES
DEPARTMENT OF MUSIC AND DANCE
OBSERVATION CHECKLIST
Name of University:…………………….

Date:…………………

AREAS / ITEMS OF INTEREST TO OBSERVE	REMARKS
Teaching and Learning	
Dance Hall	
Mirror Rooms	
Changing Rooms	
Wash Rooms	
Teaching Equipment (sound system, musical instruments)	

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Appendix E

UNIVERSITY OF CAPE COAST
COLLEGE OF HUMANITY AND LEGAL STUDIES
DEPARTMENT OF MUSIC AND DANCE
DOCUMENT REVIEW GUIDE
Name of University:…………………….

Date:…………………

Item	Document required	Information Needed	Meet requirement Yes/No	Remark
1	Strategic plan	Vision/Mission Statement		
2	Curriculum	Courses, Course Descriptions,		
3	Course outline	Teaching objectives, Teaching and learning outcomes, Evaluation and Assessments,		
4	Time table	Number of credit hours allotted per week for theory and practical courses		

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