TEACHING DANCE THROUGH VIDEO TECHNOLOGY: THE CASE OF SCHOOL OF PERFORMING ARTS DANCE DEPARTMENT LEGON

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Abstract

In Africa where the acquisition of traditional dance knowledge is essential through life-long participation in activities connected with this art form, the application of video technology to the teaching of dance and its related arts of music, drama and the visual arts, will not only help shorten the learning and teaching processes. It is hoped that this will result in improved methods of preservation and documentation. The quest for higher and quality education has always been paramount on Ghana's Agenda. The Department of Dance Studies at the University of Ghana and other institutions nationwide with over 50 years of dance education have faced many challenges in attempts to fulfill some educational obligations. The above may be attributed to the complexity of dance as a fleeting phenomenon, which sometimes makes the teaching of this art form a daunting challenge for both teachers and learners. As the combination of video, computers and internet application becomes increasingly useful in many areas of society, the need for its application in various aspects of the arts is becoming increasingly important. With particular focus on the Damba Takai dance from the northern region of Ghana, this paper will examine the use of video technology as an aid to the development of a codification system for the teaching of Ghanaian dances.

Keywords: *Dance, Damba Takai, Video Technology, Dance Styles, Movement Techniques*

Introduction

Education in the arts has taken a swift transformation in response to present-day technological era and dance is no exception. Though the application of video, computers and internet has become increasingly useful to the Arts globally, its application in the field of dance studies in Ghana is yet to realize its full potential. This paper highlights the value of video technology in the teaching and learning of dance in academic institutions such as the Department of Dance Studies in the University of Ghana, Legon. It suggests the use of video tutorials as a supplementary material for teaching and learning using the Damba / Takai dance; a rearranged dance form from the Northern region of Ghana. The discussion will be supported with some theories and concepts based on Dale's (1969) cone of learning, dual coding and social cognitive theory to drive home its intended purpose.

Formal Dance Education in Ghana

Ghana's "formal" dance education training started in October 1962 when the School of Music and Drama (now School of Performing Arts) was established. Kwame Nkrumah summarizes the aims of the School by saying;

> *... The School of Music, Dance and Drama, will link the University of Ghana with the national theatre movement in Ghana. In this way, the institute can serve the needs of the people by helping to develop new forms of dance, drama, of music and creative writing, that are at the same time closely related to our Ghanaian traditions and*

> *express the ideas and aspirations of our people…* This should lead to new strides in our cultural development Adinku (1964, 1).

In light of the above, courses were developed in the main areas of Music, Drama and Dance-which are pertinent to this discussion. Over the past fifty-eight years, the number of dance students in the School has increased significantly and currently the School has students pursuing Bachelors and Masters Programs in addition to the Diploma program it started with.

As much as the growing number of students is encouraging; the problem of available resources to cope with this rising enrollment is overwhelming. Furthermore, the complexity of dance as a fleeting phenomenon, coupled with the cultural-specific nature of the various movement vocabularies also exerts some degree of challenge on its teaching and learning process.

The above may account for the fair number of students who sometimes are unable to assimilate, digest and replicate dance movements correctly. In an attempt to find possible teaching aids to help address the above challenges, the researcher decided to explore the area of Video and how this technology could be used to facilitate and supplement teaching at the Department of Dance Studies at the University of Ghana.

Technology-Enhanced Learning in Dance Education (Global Perspective)

The evolution of electronic technology has facilitated work in many fields of endeavor and the area of Fine Arts has also benefited massively from this evolution. The area of Fine Arts has been expanded further through computer programs like *Corel draw, Adobe Photoshop* and *auto CAD.* Similarly, the area of Music under Performing Arts is endowed with computer software such as Fruity Loops, Adobe Premier, Q-base, E-logic and Edius that facilitate the composition of music. In academia, advanced technological communication devices such as mobile phones, laptops and internet access irrespective of geographical location have improved distance learning, thus giving students the capacity to access large volumes of educational materials from e-libraries.

Thus, the integration of technology into dance education has transformed the way dance is taught, learned, and experienced. As technology continues to evolve, educators and students alike are leveraging digital tools to enhance the teaching and learning of dance. This literature review explores the various dimensions of technology's role in dance education, including its impact on teaching methodologies, student engagement, accessibility, and the development of new forms of dance expression.

Enhancing Teaching Methodologies

There are a lot of approaches employed in teaching dance with technology that facilitate transmission, these includes digital resources and online platforms, video analysis and feedback, virtual reality (VR) and augmented reality (AR). One must note that a significant body of research highlights the use of online platforms (e.g., live streaming, interactive video, motion capture) and digital resources in dance education. Online video tutorials, digital choreography tools, and interactive websites have become invaluable resources for both teachers and students (Graham & O'Connor, 2018). These resources allow students to learn at their own pace, revisit complex movements, and access a wider range of styles and techniques than might be available in a traditional classroom setting.

Video Analysis and Feedback is another approach used to enhance teaching. The use of video technology has revolutionized feedback mechanisms in dance education. Studies show that video analysis enables students to observe their performances critically and receive constructive feedback from instructors (Kassing, & Jay, 2003). By recording rehearsals or performances,

dancers can analyze their body mechanics, spatial awareness, and expressive qualities. This reflective practice fosters a deeper understanding of their art form.

Emerging technologies such as Virtual Reality (VR) and Augmented Reality (AR) are beginning to find applications in dance education. Research indicates that these technologies can create immersive learning environments where students can practice in virtual spaces or interact with digital representations of choreographic works (Davis & Dyer, 2020). Such experiences can enhance spatial awareness and creative exploration, providing a unique platform for experimentation.

Increasing Student Engagement

Gamification strategies have been increasingly applied in dance education to enhance student engagement. By incorporating game-like elements into lessons (such as challenges, rewards, and competitions) educators can motivate students to participate actively (Baker, & McMahon, 2019). Studies suggest that gamified learning experiences can lead to improved retention of skills and concepts. Social media platforms have become critical tools for building communities within dance education. Students can share their work, connect with peers, and engage with professional dancers and choreographers through platforms like Instagram and TikTok (Sullivan & O'Reilly, 2021). This connectivity fosters a sense of belonging and encourages collaborative learning opportunities beyond the traditional classroom.

Accessibility in Dance Education

The COVID-19 pandemic accelerated the adoption of remote learning technologies in dance education. Virtual classes became a necessity, allowing students to continue their training from home (Rogers & Kauffman, 2021). Research indicates that online platforms can provide greater accessibility for students who may have geographical or physical barriers to attending in-person classes. More so, adaptive technologies play a crucial role in making dance education more inclusive for students with disabilities. Tools such as motion capture systems and specialized software can help tailor dance instruction to meet diverse needs (Ferguson & Gunter, 2020). These technologies enable all students to engage meaningfully with dance, promoting inclusivity within the art form.

New Forms of Dance Expression

The development of choreographic software has opened new avenues for creativity in dance education. Programs like Notator and Dance Forms allow choreographers to create, visualize, and share their work digitally (Harris & Ralston, 2019). This technological advancement not only streamlines the choreographic process but also encourages innovative approaches to movement composition. Technology has enabled the fusion of dance with other art forms such as film, visual arts, and digital media. Research shows that multimedia performances can enhance storytelling in dance, allowing for richer narratives and deeper emotional connections with audiences (Cohen & Smith, 2020). This interdisciplinary approach broadens the scope of what dance can represent and how it can be experienced.

The role of technology in dance education is multifaceted and continues to evolve. From enhancing teaching methodologies to increasing student engagement and accessibility, technology has proven to be a powerful ally in the field of dance education. As educators embrace these advancements, it is essential to remain mindful of the pedagogical implications and strive for a balanced integration that prioritizes artistic integrity alongside technological innovation. Future research should focus

on long-term outcomes of technology-enhanced dance education and explore best practices for its implementation in diverse educational settings.

Examples of Successful and Unsuccessful Implementations of Video Tutorials

In the study and practice of dance, video stands out as an efficient tool that lends itself to this ephemeral art form. Video may be described as the recording of moving images and sounds on a video tape or other recordable mediums; Royce supports this statement when he notes that:

> *Just as the advent of the wire recorder and the tape recorder was viewed by some as the ultimate solution to the problems of recording music in the field, so has film been viewed as the answer to making a record of dance*. (Royce, 1982:53)

According to Adinku (1994), video has the ability to encompass all aspects of a performance, including the spoken elements, setting, musical instruments, props, and costumes associated with that specific dance, thereby, making it one of the best ways of letting us visualize dance, where so many elements are in motion.

The implementation of video tutorials as a learning tool has gained significant traction in various educational and professional settings. This approach leverages multimedia to enhance engagement, facilitate understanding, and provide flexible learning opportunities. However, the success or failure of video tutorials can vary based on several factors, including design, delivery, context, and audience needs. Below are detailed examples from current literature illustrating both successful and unsuccessful implementations of video tutorials.

Successful Implementations of the use of video tutorial is seen with the Khan Academy who has made global impact. Khan Academy is an educational organization founded by Salman Khan in 2008. Khan Academy's commitment to free education has made it accessible to millions of learners worldwide. The platform is available in multiple language, further broadening its reach. This institution has received numerous accolades for its innovative approach to education. It has been recognized as a leader in online learning and has inspired similar initiatives across the globe. Videos on this platform are available for free, making education accessible to a global audience. The use of engaging visuals and real-world applications helps maintain learner interest. Interestingly, students can learn at their own pace, revisiting complex topics as needed. A study by Baker et al. (2016) found that students using Khan Academy showed improved academic performance in mathematics compared to those who did not use the platform.

Another successful usage of video is the flipped classroom model. The flipped classroom model has gained traction in educational settings due to its emphasis on active learning and student engagement. One of the key success factors of this model is the enhanced interaction it promotes between students and instructors. By shifting direct instruction to outside the classroom, often through video lectures, class time can be devoted to collaborative activities, discussions, and hands-on projects that deepen understanding (Bergmann & Sams, 2012). For instance, in a study conducted by O'Flaherty and Phillips (2015), students reported higher levels of participation and satisfaction when engaging in problem-solving tasks during class, as opposed to traditional lecture formats. This interactive environment not only fosters peer-to-peer learning but also allows educators to provide targeted support based on individual student needs. Overall, the flipped classroom model exemplifies how innovative instructional strategies can enhance learning outcomes by creating a more dynamic and participatory educational experience. More so, research by Kizilcec et al. (2017) demonstrated that learners in MOOCs who actively engaged with video content had higher completion rates than those who did not.

Unsuccessful Implementations

The unsuccessful implementation of poorly designed videos in educational settings can be attributed to a lack of alignment with established multimedia learning principles and learners' cognitive needs. According to Mayer (2014), effective video design should reduce cognitive overload and promote meaningful learning through integrated verbal and visual information. However, Hew and Cheung (2014) highlight that poorly designed videos often fail to engage students, resulting in diminished motivation and learning outcomes. Furthermore, Felder and Silverman (1998) underscore the importance of accommodating diverse learning styles, suggesting that videos not tailored to varied learner preferences can hinder comprehension and retention. Together, these studies emphasize that neglecting cognitive principles and learner diversity in video design undermines its educational potential, leading to unsuccessful implementation.

Challenges of Using the Video Tutorials

While some students benefit from visual content, others may prefer hands-on or auditory learning experiences. Video tutorials often present challenges for visual learners when the content does not effectively cater to their preference for visual information processing. Felder and Silverman (1998) emphasize that visual learners comprehend and retain information better through diagrams, charts, and other visual aids rather than text-heavy or purely auditory presentations. When video tutorials are not designed with sufficient visual supports or fail to integrate clear and well-structured visuals, these learners may struggle to engage with the material, leading to reduced learning effectiveness. Thus, the mismatch between video tutorial design and visual learner needs highlights the importance of aligning instructional media with diverse learning styles to enhance comprehension and retention.

The implementation of video tutorials can be highly successful when designed thoughtfully and integrated into a supportive learning environment. Examples from Khan Academy and flipped classrooms illustrate effective practices that enhance learning outcomes. Conversely, poorly designed videos, inadequate support structures, and mismatches with learner preferences can lead to unsuccessful implementations. Educators and instructional designers must consider these factors to maximize the effectiveness of video tutorials in educational contexts.

Cultural Preservation and Digital Heritage

Digital technology has significantly transformed the preservation and documentation of cultural heritage by offering innovative methods to acquire, store, convert, and share cultural information. Modern digital techniques such as 3D scanning, high-resolution imaging, virtual reality (VR), and augmented reality (AR) enable the creation of detailed and immersive digital replicas of heritage sites and artifacts. These technologies not only facilitate accurate documentation that informs conservation and restoration efforts but also provide engaging and accessible experiences to the public, thus enhancing understanding and appreciation of cultural heritage. Digital strategies, as seen in contexts like modern China, employ a variety of digital tools including GIS, digital museums, and social media platforms to promote sustainable cultural heritage preservation while also encouraging public participation and creative economic development related to cultural assets. Such digital methods address limitations of traditional techniques by enabling wider distribution, easier maintenance, and long-term storage of cultural heritage data, ensuring the ongoing utilization and sustainability of cultural resources.

The rise of advanced technologies, including the metaverse, further exemplifies the evolving landscape of digital heritage preservation. Metaverse applications enable highly interactive and immersive virtual reconstructions of cultural heritage sites, supporting educational outreach and global accessibility while ensuring detailed documentation and monitoring of heritage assets. This trend has been accelerated by recent global events like the COVID-19 pandemic, which underscored the importance of digital access to cultural heritage. However, challenges remain around data authenticity, representation, security, and technical obsolescence. Despite these challenges, digital technology fosters inclusivity by breaking down physical barriers to heritage access and empowering communities to actively participate in preserving and interpreting their cultural traditions.

The integration of AI, semantic web technologies, and machine learning further opens new frontiers in managing large digital collections and enhancing metadata retrieval, contributing to a holistic and sustainable approach to cultural heritage preservation in the digital era. Technology, when thoughtfully integrated, not only modernizes and revitalizes dance education but also enhances access, motivation, learning outcomes, and preservation of cultural heritage. The literature confirms the overwhelmingly positive potential of technology but also warns of the necessity for equity and balance with tradition. The ongoing evolution of dance education depends on sustainable, inclusive, and innovative use of technology. A culmination of the above concepts and insights coupled with some degree of teaching experience at the Department of Dance Studies led the researcher to believe in the viability of dance video tutorials as supplementary teaching materials. The researcher acknowledges the use of other preservation methods like the written or oral literature and Labanotation in the preservation of dances before and during the era of technology.

Theoretical Framework

The theoretical concept that aided this whole project is based on the cone of learning by Dale (1969), and other relevant cognitive and learning theories that support the use of video, such as dual coding and social cognitive theory.

Edgar's Cone of learning categorically states that:

> *After two weeks we tend to remember 10% - 30% of what we read, hear and see if the nature of involvement is only verbal receiving, 50% of what we hear and see if the nature of involvement is only visual receiving (watching a movie or a demonstration), after two weeks we tend to remember 70% of what we say(participating in a discussion giving a talk) if only the nature of involvement is receiving /participating, Lastly 90% is remembered upon the involvement of saying and doing or practicing an activity.* (Dale, 1969)

The Cone of learning suggests that in watching a movie, looking at an exhibition or any other related visual activity, we tend to remember 50% of what we hear and see right after two weeks. The application of this theory to the video tutorials which involve seeing, hearing and participation implies that, after two weeks one can remember as the cone suggests, 50% information of what has been seen in the video and 70% information for partaking in the exercise. Therefore, constant usage of the video tutorial in the researcher's opinion, would benefit students in the learning of dances and other related activities as students will through the help of the tutorial be able to easily recollect movements and any other information relating to the dance after viewing and participating.

Dual Coding Theory was proposed by Allan Paivio in 1971. Dual coding theory posits that information is processed through two distinct cognitive channels: verbal and visual. According to this theory, learning can be enhanced when information is presented simultaneously in both verbal (such as spoken or written words) and visual (such as images or animations) formats because these dual codes create separate but interconnected mental representations. The dual coding of material enables learners to encode and retrieve information more effectively, increasing the likelihood of long-term retention. Video tutorials inherently leverage this theory by combining auditory narration with visual imagery, thus engaging both cognitive channels and improving comprehension and memory. Such an approach helps reduce cognitive overload by distributing cognitive processing across the dual pathways, enhancing learning outcomes as compared to using verbal or visual information alone.

Social cognitive theory emphasizes learning through observation, imitation, and modeling within social contexts, highlighting the role of self-efficacy and motivation in the learning process (Bandura, 1986). Video tutorials serve as powerful tools in this framework by providing learners with clear models of desired skills or behaviors through demonstration in a socially contextual manner, thereby facilitating observational learning. Additionally, constructivist theory, which argues that learners actively construct knowledge through experiences and reflections, supports the use of video tutorials as they offer interactive and engaging content that encourages learners to connect new information with their existing knowledge (Piaget, 1950; Vygotsky, 1978). By promoting active engagement and scaffolding learning experiences, video tutorials align well with constructivist principles, fostering deeper understanding and skill acquisition through multi-modal sensory input and contextual relevance.

Methodology

The qualitative method of research was adopted by the researcher, focusing on the ethnographic exploration of the Damba Takai music and dance form from the Northern region of Ghana performed in the School of Performing Arts, Department of Dance Studies Legon. The services of a film editor were employed to facilitate the filming, editing and capturing of the dance using a video script created by the researcher. The film as a tool is in accordance with ethnographical procedures, which requires and supports the acquisition of information through interviews, observation and interactions with the people or objects under study. Video technology is the best tool that can be used to execute the approach of continuity as film records continuity, thereby making it one of the best ways of letting both students and lecturers visualize dance, where so many elements are in motion. More so, data gathering from libraries, archives and field research were relevant to this study.

The primary objective of this field research is to have a video recording of how the Damba and Takai dances are performed in their traditional context and also to document aesthetics and historical data on Damba and Takai dances for posterity. The secondary objective however is to give students of dance studies who have not had the opportunity of visiting Dagbon the opportunity to witness the dance performance through visual display, using video. The researcher had the invaluable opportunity to visit the indigenous community known for their performance of the Damba Takai dance, where they were warmly welcomed and granted permission to document the dance's rich cultural significance. Engaging directly with the community members, the researcher was able to immerse themselves in the traditions and narratives that underpin this vibrant expression of identity and heritage. Through thoughtful conversations and firsthand observation, they gained insights into the historical context, spiritual meanings, and social functions of the

dance, ensuring that any potential cultural misinterpretations were avoided. This respectful collaboration not only honored the authenticity of the Damba Takai dance but also fostered a deeper appreciation for its role in preserving the community's cultural legacy.

Developing the Video Tutorial

The video tutorial was designed in a way to capture how the Damba and Takai dances are performed within their original context. However, the main focus of the project is based on Opoku's choreographic works which he renamed, *Damba Takai*, since he combined the two dance suits into one piece which is now part of the repertoire of the School of Performing Arts Dance Studies Department. Since the Dance Studies Department in the University of Ghana teaches the Damba Takai dance based on Prof. Mawere Opoku's choreographic arrangement, the researcher's selection of sequence, movement vocabulary, drum rhythm and song text invariably derive existence from Opoku's choreographic arrangement.

The Creative Process

The essence of the video tutorials was to codify the two dance movements and their rhythmic pattern for easy learning by students through video documentation. The major factors which aided the researcher to come up with complete and detailed video tutorials that will facilitate teaching and learning included: *Codification process and script design.*

Codification Process

The Codification process involves codifying the dance movements for easy learning and understanding; here, the lyrics of the dance are broken down for simplification and by this, the basic movements and the sequence of the dance movements are given specific names.

Script Design

Shooting script may be defined as "a film production document which states all composite information like the image size, shots number, picture or image and the sound to be recorded". Thus, to facilitate the process, I developed a shooting script based on available researched information that will map out how the video tutorial would be achieved and what should be in the final content. Below is a section of the screen script developed for the editor and cameraman.

Detailed Content of the Video Tutorial

This *Damba Takai Traditional Dance Made Easy in Learning* is a one and half hour length video tutorial. When you upload the video tutorial onto any device, whether it is a laptop, phone or other media interface, the menu automatically appears which is made up of five buttons to facilitate easy navigation. Each of these buttons contains detailed information in a form of tutorial which is grounded in dance and in interviews. One must note that most of the tools used to develop this tutorial were done at the film studio, where the editor used film techniques and the screen scripts developed for the project by the researcher. However, the sound tracks, pictures and diagrams used by the editor were created by the researcher to make the tutorial interesting to watch. The video techniques analyzed for viewers understanding were structured out as follows: *Historical information, Performance with costume, Performance without costume, Tutorials and the Drum rhythms*. Below is a detailed description of information under each button.

Historical information

The chief of Tamale, Nzab Dakpema Alhassan Dawuni and his sub-chiefs gave the researcher the historical perspective of the Damba festival and Takai dance. The information

gathered at the research field was very relevant for learners to acquire the dance's actual movement vocabulary and also to build up their creative abilities. Under the Historical information, students can explore different aspects of the Damba and Takai dances in their cultural context and significance for educational purposes within the University system in Ghana. The Damba festival that took place in March 2009 was filmed and preserved by video with the Tamale Dakpema and his subjects, educating viewers on certain aspects of the festival. Appendix I shows the chief of Tamale Dakpema, Alhassan Dawuni and his sub chiefs as well as pictures from the Damba Festival and dancers of *Youth Home* Performing.

Performance with Costume

This section of the discussion shows performance of the Damba- Takai dance as taught by the University of Ghana Dance Studies Department performed by the Ghana Dance Ensemble. It indicates the dancers wearing the full costume used when performing the dance. This is then broken down into two patterns or folds to give learners the needed clarifications in the dance body movement shapes. To make movements of the dance clear to learners, the tempo of the rhythm is taken at a slow pace to reveal all the nuances of the dance with the synchronization of the costume which will make learners get the movement structure of the dance when performing it. The other pattern or the fold has to do with the normal tempo of the dance, where dancers exhibit the movements of the dance to its perfection. Once again, learners will see the dance with the synchronization of the costume in its normal tempo (Fig 1). This however, sets learners' minds to knowing the actual rhythmic pattern of the dance and translates it when learning the dance. Figure one is a picture of the Dancers under this section of the video tutorial:

Figure 1: *Picture of Dancers in Costume*

Performance without Costume

Exhibiting the dance without the costume is to reveal the body posture of the dancers to learners as to how the body responds to the rhythm or the beat of the music. In this regard, learners see how the dancers' body shape is, when performing certain movements either in slow tempo or fast tempo. Figure two is a picture of the dancers under this section.

Figure 2: *Picture of Dancers not in costume*

Tutorials

This section is the hallmark of the project. The researcher reiterates emphatically the sources of Damba-Takai dance in the Dance Studies Department of the University of Ghana. For the viewer to create an *image in his mind* using the mirror concept of Lacan theory, a performance of the Damba Takai dance (normal tempo) was edited, so that the viewer can see how the dance is performed. This will enable learners to learn the basic movements and concepts of the dance after watching the video and could apply it in the dance training session. The video is designed to show two interfaces of the dancer, one side of the video shows the whole body executing the movement while the other side shows the back of the performer. The video was designed in this manner for students to be able to mirror the instruction without getting confused about hand and leg movements. Right after the instructors' description of the various movements and how it is performed, a group performance follows, this is to help the viewer visualize how the dance is performed in a group.

In my opinion, this would aid the students in the learning of the Damba Takai dance and other related activities; thus, constant usage of the video tutorial, in terms of viewing and participation by students will help them to easily recollect movements and any other information relating to the dance as suggested by Edgar and Williams in their exposition of the Cone of Learning and Visual Learning theories.

Drum Rhythm

The main Dagbon traditional musical instruments are used which include the *Gungon* and *Lunga.* Due to the fact that the dance is made up of eight movements, the drummers play all the rhythms in slow and fast tempo. The reason being that, the learner can watch this section after learning all the eight movements to practice with the drum rhythm. The slow rhythm is first played to help the viewer gain confidence and also master the drum rhythm pattern for the Damba Takai dance; this is followed by the normal tempo. The drummers also demonstrate to the learner the rhythm each instrument produces. Below are pictures of all the instruments:

Dondo ***Brekete Drum*** ***Waele Flute***

Figure 3: *Picture of all the Instruments*

Costume

The costume used is to serve the following purposes:

- To portray traditionally what the Dagbamba uses when performing the Damba and Takai dance.
- It is used to enhance the quality of the video as well as to allow the viewers to know the right costume for this particular dance and how it is used.

In the video tutorial, the researcher presents two frames at the menu section which includes the 'performance with costume and performance without *costume'*. Under the *Performance with Costume* frame, the researcher made the dancers wear the exact costume that is used when performing the dance in the traditional sector which is what Opoku proposed to be used by the Ghana Dance Ensemble dancers when performing the dance. The gentle and graceful nature of the movement when performed makes the costume beautiful as the gown flows around the dancer's body. Below is the picture (Figure 4) of the various costumes with their English and indigenous names;

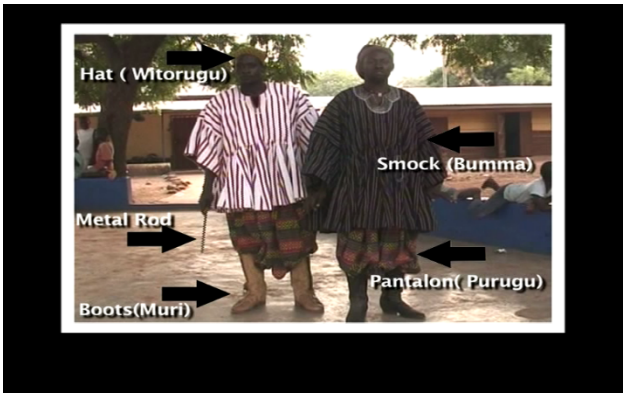

Figure 4: *Costume for the Damba Takai dance*

However, under the '*Performance without costume'* frame the researcher chose to costume the dancers with the rehearsal kit but made sure the colors of the rehearsal kit were fit for the camera. The decided color fit for the camera was Black and so dancers wore black sleeveless top and trousers.

Findings

Experiment with the Students after the Development of the Video Tutorial

Experiments

After completing the video tutorial for Damba Takai dance, experiments were conducted to test its effectiveness. This was done by coordinating with my supervisor who advised me to use the Bachelor of Arts level 100s (B.A) and the Bachelor of Fine Arts level 100s (B.F.A) randomly selecting six (6) students from the class register to participate in the experiments. The B.A students were not exposed to a lot of movement techniques like the B.F.A's and so I gave the video tutorial to the B.A students and taught both groups the same way. More attention was paid to the B.F. A's, because they were the controlled group and was not given the video tutorial while learning the dance.

The whole experiment took two weeks with a total time of twenty hours spent on the two groups. From the researcher's observation less, time (specifically 30 minute instead of about an hour each day) was spent working with the B. A's rather than with the BFA's, reason being that the BA's had the advantage of watching the video. Hence it was easier for them to learn the dance faster as they already had the visual images in mind as compared to the BFA's who did not have the video as a guide and thus had to rely solely on the researcher (teacher) in learning the dance. In my opinion the ability of the BA's to learn faster is a clear example of one of the theories used by the researcher in his research which says that when one watches any video ideal images are created in the mind through visuals which suggests that registered images in the mind can be achieve when one works towards it.

The final assessment aimed to evaluate both groups by comparing their acquisition of knowledge and their performance in the dance. A questionnaire was designed for the two groups to help the researcher find out their opinions about the use of the video tutorial. This helped to analyze and note if the proposal being suggested by the researcher will be of use to the Dance Studies Department in the facilitation of teaching.

After analyzing and comparing the responses to these questions, the researcher gained insight into the students' perceptions of using the video tutorial. Focusing on question three, which asked students who used the Damba Takai dance video tutorial about its academic relevance, several students expressed that the video tutorial was helpful for learning, test preparation, and clarifying questions not answered in class. They appreciated that the tutorial allowed them to learn the dance at their own convenience and pace, enabled independent learning without assistance from a lecturer or teaching assistant, and provided historical background along with detailed descriptions of drum patterns and dance movements for a comprehensive understanding. These answers solidify the argument about the use of video tutorial as a supplementing tool for teaching since it offers the opportunity to practice the dance after class and the students the researcher used for the experiments also support the use of the video.

Regarding the final question posed to students who used the video tutorial, it is important to clarify that this does not criticize the traditional teaching approach as ineffective, but rather highlights the need for supplementary materials to support students outside of class hours. Several students who watched the video expressed that they were able to learn the Damba Takai dance more quickly, thoroughly, and confidently through the tutorial compared to other dances learned in the dance hall. The tutorial also offered eager students the chance to deepen their understanding beyond classroom instruction and anticipate upcoming dance movements. Many noted that they learned the dance faster with the video's help and gained additional knowledge about its history, costume,

and drum ensembles, contrasting with longer learning periods for other dances like Kpatsa and Agbaza in the practical class section.

From these responses, it is clear that both groups favored using the video tutorial as a valuable supplementary teaching resource. The video tutorial notably facilitates faster, easier learning and confident performance, thereby enhancing teaching and learning in the Dance Studies Department. When uploading the Damba Takai Traditional Dance video tutorials onto any device, whether it is a laptop, phone, or other media interface, the menu automatically appears first to facilitate easy navigation. After analyzing and comparing the responses to various questions, the researcher understood how students perceived the use of the video tutorial. Specifically, students who used the Damba Takai dance video tutorial found it academically relevant for learning, test preparation, and clarifying in-class questions. They appreciated learning at their own pace and without the help of a lecturer, along with gaining historical background and detailed descriptions of drum patterns and dance movements.

Regarding the last question, it was clarified that this does not condemn traditional teaching methods but highlights students' need for supplementary materials outside class hours. Students reported learning the Damba Takai dance faster, more thoroughly, and with greater confidence through the video tutorial compared to other dance classes. The video also enabled deeper understanding beyond classroom teaching and provided additional knowledge of history, costumes, and drum ensembles. Both groups encouraged the use of the video tutorial as a helpful supplementary tool that facilitates quicker, easier learning and confident performance, ultimately enhancing teaching and learning in the Dance Studies Department.

Recommendation

Generalizability and Adaptability

The video tutorials of the Damba Takai dance function as a flexible educational resource that transcends their original use for the School of Performing Arts Dance Studies Department. While primarily designed to teach the detailed movements of the Damba Takai dance, the tutorials employ a universal teaching framework that includes breaking down movements into manageable parts, clear visual demonstrations, and progressive skill-building. Additionally, the researcher incorporates historical background, Performers in and out of Costumes, and written text which enriches students' understanding of the dance's traditional significance. This structure and methodology can be adapted to other dance forms and educational contexts, making the tutorials relevant for teaching diverse styles and integrating cultural contexts in dance education.

Moreover, these tutorials offer customizable content that instructors can modify to suit the characteristics and techniques of different dance styles. Their adaptability extends beyond dance departments, benefiting fields such as cultural studies, anthropology, and music education by exploring dance's cultural aspects. Various institutions can implement these tutorials in workshops, community programs, and online platforms, broadening access to quality dance education and promoting cultural exchange. Collaborative projects between institutions can further enhance this resource by showcasing a wide range of global dance styles, supporting cultural appreciation and preservation. Thus, the Damba Takai tutorials serve as a versatile tool that supports learning and celebration of global dance traditions across diverse settings.

Conclusion

In line with modern technological trends, the University of Ghana, Department of Dance Studies needs to update its system of teaching dances to suit students' demand. This, in the researcher's view, would improve the quality of teaching and learning. The required improvement, the writer believes, can be achieved by supplementing the old teaching approach with video tutorials, to offer a new paradigm. This new paradigm shift in students' learning process stems from the fact that there has been an overwhelming increase in the number of students, thereby making teaching and learning practically difficult. To avoid this difficulty in learning, there is the need for the Department to adapt other pragmatic learning methods such as the video tutorials to supplement students' learning. I will like to conclude with William Ryburn's (1975) statement that:

> *Teaching is a relationship which helps the child to develop all his/her powers. Though he gets information, he learns to work and do things. He is helped to learn for himself. He is inspired to use all his powers so that he may make true adjustment and prepare himself for what lies ahead. When a child has had good teaching, he leaves school confident and ready for the job market harmonious developed personality, he is self–reliant... He has been given a desire for more knowledge and a desire to use all his powers in living a worthy life.* (Ryburn 1975: 24-25).

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