

TEACHERS' PERCEPTION OF TEACHER AND LEARNER PERFORMANCE ACTIVITIES IN *NKPOKITI* AND *IGBODIEGWU* DANCE MUSIC

BY

MAZELI, ROSEMARY E.

Department of Music
Faculty of Arts
Nnamdi Azikiwe University, Awka
Anambra State

Dr. C. C. Esimone.

Faculty of Arts
Nnamdi Azikiwe university, Awka
Anambra State

Abstract

The study investigated teachers' perception of teacher and learner performance activities of *Nkpokiti* and *Igbodiegwu* dance music: A case of primary schools in Umunze. A mixed method involving both qualitative and quantitative designs was adopted for the study. This involved the use of focus person's interview and structured questionnaire in data collection from primary school teachers in Umunze. Two instruments were used in the collection of data for the study: A structured questionnaire and interview schedule. Two video clips of model dance groups, i.e. *Nkpokiti* and *Igbodiegwu*, were provided to participants through WhatsApp medium. The instruments were validated by three lecturers (two in music education and one in measurement and evaluation) from Nnamdi Azikiwe University, Awka. Data were collected personally by the researcher who served as moderator and an assistant. The questionnaire data were analyzed using the mean at a cut-off point of 3.00; while the interview results were analysed qualitatively. The study found, among others, that there are pedagogical values in *Nkpokiti* and *Igbodiegwu* dance music in relation to providing teachers and learners' performance activities for music teaching and learning at primary school level. Based on the findings, it was recommended among others, the need to consider the use of model dance music like *Nkpokiti* and *Igbodiegwu* in teaching and learning the music component of the Cultural and Creative Arts curriculum in primary school.

Key Words: *Nkpokiti*, *Igbodiegwu*, Performance activities, Dance music

Introduction

Dance is a very important aspect of African music as seen in the close relationship between body movement and music. Dance music is the patterning of the human body in time and space in order to give expression to ideas and emotions. In the dance arena, it is natural for performers and listeners to move rhythmically. Drummers may move among dancers on the dance ground, but in general, musical performance draws all people present into a unified atmosphere of action. Okafor (2011) described dance as “a ubiquitous medium of communication or expression in African cultures” (p. 32). In another vein, Adegbite (2010) has observed the didactic function of dance music. According to him, “dance plays various roles that are functional in all the major manifestations of human endeavors” (p. 112). More so, dance also has helped in shaping and re-shaping the history of different cultures all over the world. Thus, it is easily regarded as a universal phenomenon, just like the spoken word, or language. And as one of the potent instruments/tools for communication and nation building, it has been used as a symbol of oneness which culminates into aiding societal and behavioural changes. In Nigeria, dance music engages all the senses in the performer and audience/listeners alike. It feeds the eyes, the ears, and in the process arouses and excites the body. This can be said about the *Nkpokiti* and *Igbodiegwu* dances of Umunze in Orumba South Local Government Area of Anambra State.

The name *Nkpokiti* was derived from Mr. Nwankwo’s nickname which he acquired after challenging and beating a village bully who was twice his size (Nwafor, 2015). *Nkpokiti* grew from strength to strength and became world-renowned following its escapade locally and internationally. *Igbodiegwu* on the other hand is an offshoot of *Nkpokiti*. Both share similar costume, call and response, and pattern of dance steps and acrobatic displays. *Igbodiegwu* came as a result of disagreement among the leadership of the *Nkpokiti* in the 1990s leading to the creation of a faction. Both dances today are always a delight to eyes and have been consulted far and wide for their entertainment values.

While the entertainment value of the two dance groups is not questionable, their pedagogical values have not been explored. Pedagogy is a term which is concerned with what a teacher does to influence learning in others. In curriculum implementation cycle, the teacher is interested in the goals/objectives, content, teacher activities and the learner activities (Onyeme, 2019). Teacher performance activities involve those teacher behaviour that aims to influence learning; while learner performance activities are those discrete well planned behaviour which learners are expected to display in course of teaching and learning in order to acquire the content. In music lessons, the teacher deploys certain behaviours that will enable learner learn music. Most of the time, teachers improvise both the content and the means (teacher and learner performance activities) in order to achieve the goals. This method is often boring and do not provide the rich experiences which real dance music can offer. Gibbs,

Quennerstedt and Larsson (2017) explored the different ways in which a dance can be used to teach students in physical education. Particular attention was paid to the learning processes in which students can be involved when the dance game is used as a teaching resource. It concluded that dance can be used pedagogically to teach music because it focuses on the moves and steps and allows the teacher to focus on observing, supporting, assigning tasks and providing feedback. In another study, Onyiuke (2015) investigated childhood music education in Nigeria and found that up to 10 learning strategies including use of model dance music can be employed by music teachers to ensure fruitful and effective acquisition of musical knowledge by Nigerian pupils. Based on these findings a number of recommendations for improvement of the music education in Nigerian primary schools have been made, one of which is the adoption of model traditional dance music in music instructional delivery.

It is the contention of this study that model dance music like *Nkpokiti* and *Igbodiegwu* can offer pupils rich experiences they need to appreciate music. It is the perception of teachers on teachers' and learners' performance activities of *Nkpokiti* and *Igbodiegwu* dance music that the study is poised to explore using two selected primary schools in Orumba South Local Government Area of Anambra State as case.

Statement of the Problem

The rich and attractive dance music of Umunze people have attracted attention of people from far and wide. Most importantly, the famous *Nkpokiti* Dance is world renowned, and has been making the Umunze community and Nigeria proud. Its offshoot, *Igbodiegwu* is fast growing with equal attraction. Thus, researchers have attempted to explore various dimensions of *Nkpokiti* and *Igbodiegwu* Dances of Umunze. Although the entertainment value of the dance music is generally acknowledged, the pedagogical values of *Nkpokiti* and *Igbodiegwu* dance music especially in offering teacher and learner performance activities have not received any attention in previous researches. With such attraction which the dance music hold, they could provide rich resources for effective instructional delivery in music lessons. The pedagogical values of these traditional dance music however, were not given any attention in earlier studies. Whether *Nkpokiti* and *Igbodiegwu* dance music could provide some teacher and learner activities in primary school music is the problem the study seeks to address.

Purpose of the Study

The main purpose of the study is to find out teachers' perception of teacher and learner activities values of *Nkpokiti* and *Igbodiegwu* dance music using two primary schools in Umunze, Orumba South LGA. Specifically, the study seeks to determine:

1. The values of *Nkpokiti* and *Igbodiegwu* dance music in providing teacher activities for music lessons;

2. The values of *Nkpokiti* and *Igbodiegwu* dance music in providing learner activities for music lesson.

Research Questions

The following research questions were answered in the study:

1. What are the values of *Nkpokiti* and *Igbodiegwu* dance music in providing teacher activities for music lessons?
2. What are the values of *Nkpokiti* and *Igbodiegwu* dance music in providing learner activities for music lesson?

Research Methodology

This study adopted a mixed design involving qualitative and quantitative approaches. The study was conducted in Umunze in Orumba South Local Government Area of Anambra State, Nigeria. Umunze is the headquarters of Orumba South Local Government Area. Umunze is home to various dance groups such as *Nkpokiti*, *Igbodiegwu*, *Igba Egwurugwu*, *Ovu Ivu*, and so on. The population of the study was 342 teachers in the 42 primary schools in the area. The target population however, was 53 teachers who teach the music component of the Cultural and Creative Art subject in the primary schools. All the members of the target population were involved in the survey. Two instruments were used in the collection of data for the study: A structured questionnaire and interview schedule. Two video clips of model dance groups, i.e. *Nkpokiti* and *Igbodiegwu*, were provided to participants through WhatsApp medium. The models provided participants with stimuli to respond appropriately to questionnaire items and interview. The questionnaire is arranged in four clusters seeking information on the four research questions posed in the study. The interview schedule is meant to clarify questions posed in the research questions for better understanding. The instruments were validated by three lecturers (two in music education and one in measurement and evaluation) from Nnamdi Azikiwe University, Awka. Data were collected personally by the researcher who served as moderator and an assistant. The questionnaire data were analyzed using the mean at a cut-off point of 3.00.

Results

Research Question One: What are the values of *Nkpokiti* and *Igbodiegwu* dance music in providing teacher activities for music lessons?

Table 1: Values of *Nkpokiti* and *Igbodiegwu* dance music in providing teacher activities for music lessons

S/N	Teacher Activities	SA	A	D	SD	X	Remark
1	Teachers can compose the song/music of the model dance music.	201	98	16	14	3.48	Agreed
2	Teachers can demonstrate the dance steps of the model dance music.	176	100	50	3	3.36	Agreed
3	Teachers can play the various instruments of the model dance music.	211	76	10	32	3.42	Agreed
4	Teachers can hire experts to demonstrate some of the needed activities.	301	20	7	1	3.89	Agreed
5	Teachers can improvise some instruments without affecting their pedagogical values.	99	70	100	60	2.63	Disagreed
Grand Mean						3.36	Agreed

Data in Table 1 shows the mean responses of teachers on values of *Nkpokiti* and *Igbodiegwu* dance music in providing teacher activities for music lessons. Items 1, 2, 3 and 4 had mean responses of 3.48, 3.36, 3.42 and 3.89 respectively. These ratings are above the cut-off point of 3.00 and indicate respondents' agreement with the pedagogical values of these aspects of the teacher activities during music lessons. Item 5, however had mean response of 2.63 which is below the required cut-off point. This indicates respondents' disagreement with the pedagogical values of this aspect of the teacher activities of the music curriculum. The grand mean of 3.36 however, was above the cut-off point and therefore indicates that respondents agreed with the pedagogical values of the dance music in providing teacher activities for music lesson at that level.

Research Question Two: What are the values of *Nkpokiti* and *Igbodiegwu* dance music in providing learner activities for music lesson?

Table 2: Values of *Nkpokiti* and *Igbodiegwu* dance music in providing learner activities for music lessons

S/N	Learner Activities	SA	A	D	SD	X	Remark
6	Learners can be made to compose the song/music of the model dance music.	203	87	30	9	3.47	Agreed
7	Learners can demonstrate the dance steps of the model dance music.	198	100	25	6	3.49	Agreed
8	Learners can play the various instruments of the model dance music.	222	66	21	20	3.49	Agreed
9	Learners can improvise some instruments without affecting their pedagogical values.	11	32	211	75	1.94	Disagreed
Grand Mean						3.10	Agreed

Data in Table 2 shows the mean responses of teachers on pedagogical values of *Nkpokiti* and *Igbodiegwu* dance music in providing learner activities for music lessons. Items 6, 7 and 8 had mean responses of 3.47, 3.49 and 3.49 respectively. These ratings are above the cut-off point of 3.00 and indicate respondents' agreement with the pedagogical values of these aspects of the learner activities during music lessons. Item 9, however had mean response of 1.94 which is below the required cut-off point. This indicates respondents' disagreement with the pedagogical values of this aspect of the learner activities of the music curriculum. The grand mean of 3.10 however, was above the cut-off point and therefore indicates that respondents agreed with the pedagogical values of the dance music in providing learner activities for music lesson at that level.

Discussion

This study explored the pedagogical values of *Nkpokiti* and *Igbodiegwu* dance music of Umunze. The study was based on the perspective of primary school teachers in two selected primary schools in the area. The first research question sought to find out the values of *Nkpokiti* and *Igbodiegwu* dance music in providing teacher activities for music lessons. Teacher performance activities constitute one of the pillars of lesson plan. Teachers provide in their plan what the teachers should be doing in course of and at every stage of the teaching and learning process in order to promote learning. The findings are that the model dance music provide rich teacher activities for the music lesson at that level. Specifically, teachers can compose the song/music of the model dance music and use same for teaching; they also can demonstrate the dance steps of the model dance music for pupils to observe and imitate. Teachers also can play the various instruments of the model dance music; and can hire experts to demonstrate some of the needed activities where some of them proved difficult. The only area that teachers may be found wanting is in improvising some instruments without affecting their pedagogical values. The findings of the study agrees with Gibbs *et al* (2017) who observed that the role of the music teacher is to be able to use music to teach the various subjects topics such as poems, alphabets, numbers, colours, moral instructions, personal hygiene, health education and so on. It does not include improvisation of music instruments. In the research question two, the study sought to find out the values of *Nkpokiti* and *Igbodiegwu* dance music in providing learner activities for music lesson. Learner activities complement the teacher activities for learning to take place. The findings showed that the model dance music also provide learner activities for primary school music lesson. The study found that learners can be made to compose the song/music of the model dance music. Learners also can demonstrate the dance steps of the model dance music, and play the various instruments of the model dance music. Learners however may not improvise some instruments without affecting their pedagogical values. The finding is consistent with Onyiuke (2015) that demonstration practice provides pupils with rich music learning experiences that enables them display lifelong appreciation for music and dance. It is important therefore that model dance music be employed to enrich the music lessons of primary school pupils.

Recommendations

1. There is the need to consider the use of model dance music like *Nkpokiti* and *Igbodiegwu* in teaching and learning of the music component of the Cultural and Creative Arts curriculum in primary school;
2. Music teachers should be provided training in some model dance music like *Nkpokiti* and *Igbodiegwu* using model choreographers;
3. There is the need for synergy between *Nkpokiti* and *Igbodiegwu* choreographers and music teachers in the implementation of the music component of the primary school curriculum;
4. The school authority should provide institutional support for the collaboration of the traditional dance music like *Nkpokiti* and *Igbodiegwu* in instructional delivery;
5. Curriculum planners should consider the inclusion of the model dance music in the music curriculum in order to provide rich learning experience to pupils in primary schools.

Conclusion

The entertainment value of the traditional *Nkpokiti* and *Igbodiegwu* dance music is without question. The pedagogical values of the dance music has not been explored until now. *Nkpokiti* and *Igbodiegwu* offer rich values for the teaching and learning of the music component of the Cultural and Creative Arts curriculum. The study has shown that these dance music are relevant to the goals of primary school music, music content, and teachers and learners activities. If adopted, the dance music could provide a richer and alternative experiences for music teaching and learning at primary school level.

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