

**STAGING EGWU OHUHU DANCE OF THE ANIOMA PEOPLE OF  
DELTA STATE FOR CULTURAL REVIVAL**

**BY**

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BENIN CITY**

**AUGUST, 2021.**

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**A SPECIAL PROJECT SUBMITTED TO THE DEPARTMENT OF  
THEATRE ARTS, FACULTY OF ART, UNIVERSITY OF BENIN IN  
PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE AWARD  
OF BACHELOR OF ARTS DEGREE IN THEATRE ART**

**AUGUST, 2021.**

## **DECLARATION**

This project is based on a study undertaken by me in the Department of Theatre Arts, Faculty of art, University of Benin under the supervision of Prof. Christopher Ugolo. All ideas and views are products of my personal research. Where the views of others have been used and expressed, they were fully acknowledged.

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**BARDI OSOBUANOMOLA CATHERINE**  
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**DATE**

## CERTIFICATION

I hereby certify that this project was done by Bardi Osobuanomola Catherine under my supervision.

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**PROFESSOR CHRISTOPHER UGOLO**  
*(Project Supervisor)*

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**DATE**

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**DR. P. ODOGBOR**  
*(Head of Department)*

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**DATE**

## **DEDICATION**

This work is dedicated to Almighty God who saw me through everything and to my parents and relatives who supported me financially.

## ACKNOWLEDGEMENTS

First and foremost, my thanks and praises goes to the Almighty God, for His rain of blessings throughout my research work, from the beginning to the end.

I would like to express my deep and sincere gratitude to my research supervisor, Professor Christopher Ugolo for giving me the opportunity to do this research and providing invaluable support and guidance in this research. His creativity, vision, sincerity and motivation have deeply inspired me. He has taught me the methodology to carry out the research and present the research works as clearly as possible. It was a great privilege and honor to work and study under his guidance. I would like to thank him for his friendship, empathy, and great sense of humor.

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## **ABSTRACT**

The purpose of this research project is to employ traditional dance as a vehicle for creating awareness, reviving of a dance going extinct and identity construction, using the Egwu Ohuhu dance of the Anioma people of Delta state as an example. This work researched into the cultural background of the Anioma people, the Egwu Ohuhu dance, and the problems associated with cultural extinction and provided solutions to help revive cultural dances. It also researched on the uniqueness of Egwu Ohuhu dance in retaining the cultural qualities of the Anioma people. The methodologies used in sourcing for information were; Primary research method which involved personal interviews with the indigenes of Ugbodu Village, Secondary method which involved library research and the consultation of books, journals, articles, commentaries and so on which were related to the topic of research. Also, Experimental method of research which involved, the creation of a dance script, auditioning rehearsing with the performers and staging a dance performance. The research concludes that dance can be utilized as a tool and weapon to create awareness, and create a notion that the act is more than the mere movement of the body which could serve as a form of entertainment. It can have a purpose to change ideals and provide solutions to problems.

## **CHAPTER ONE**

### **INTRODUCTION**

#### **1.1 BACKGROUND TO THE STUDY**

Dance is most commonly defined as a way of human expression through movement. But from the anthropological point of view, dance can be defined as a cultural practice and as a social ritual (Radcliffe-Brown 1994).

Dance may range from social pastime to theatrical performance or from religious rite to fitness-related activity. In one form or the other it appeals to all social classes and widely ranging levels of artistic taste. Dance has become an important part of our cultural, and educational experience.

Cultural dances play a huge role in African Societies. Some of these dances are either used as a means of teaching moral values, for ritual purposes, encouraging abundant crops, honoring kings and queens, celebrating wedding, marking rites of passage and other ceremonial occasions. Dance has always been an indispensable element of life in the Nigeria societies and binding together communities. With the rise of modernization, certain cultures are left behind and soon would die off because of the lack of interest of our today's youth.

The project is about bringing to light one of the many cultural dances which is diminishing greatly through the lack of interest of our today's youth in learning,

and performing these dances. Egwu Ohuhu dance of the Anioma people will be used as a case study.

Dance generally has been viewed as a form of entertainment. It has been credited as a means of artistic expression which involves techniques, stamina, discipline and creativity.

Egwu Ohuhu is a dance that unifies the Enuani people of Delta state. The dance is solely meant for entertainment and it can be performed in Marriages, burials, reunions and any other social gathering. This dance is about displaying the sophisticated dance style of the Anioma people of Delta state.

The Egwu Ohuhu dance is as old as the culture of the Anioma people, and requires physical exertion of energy on the part of the dancer to perform it effectively. The cultural songs bring out the best in performance and any good dancer skilled in the steps can perform it even with rhythmic clap of the hands. Egwu Ohuhu dance fires passion thereby drawing attention towards the dance art. It truly represents the cultural life of the Anioma people.

## **1.2 STATEMENT OF THE PROBLEM**

In our today's world, Nigerians are slowly abandoning their traditions for Western cultures that are often used as a measure of civilization and progress. The Nigerian youths are no longer interested in knowing and learning about their

heritage but rather they take pride in the traditions of the Western world. This research not only will create awareness but proffer adequate solution to help revive our cultural dances.

### **1.3 RESEARCH METHODOLOGY**

To carry out this research adequately the researcher would be employing the experimental research method, primary research method and the secondary research method.

1. Primary research method would include personal interviews with indigenes of the Ugbodu Village where the research would be carried out. The researcher will use face to face interview and participant observation method.
2. Secondary research method would include consulting books and articles written by other people on dance generally and the subject matter including other issues around culture and cultural revival.
3. Experimental method would involve rehearsals and staging of Egwu Ohuhu dance as an effort for cultural revival.

### **1.4 AIM AND OBJECTIVES OF STUDY**

The aim and the objectives of the study shall include;

1. Research into the Egwu Ohuhu dance and the Anioma people of delta state especially in Ugbodu Village where the dance comes from.

2. To generate enough study materials of Egwu Ohuhu dance through research, particularly the dance movements, costume, music and songs, use of space, make-up and so on.
3. To attempt to revive the Egwu Ohuhu dance through a practical stage production.
4. To generate awareness of the Egwu Ohuhu dance through a practical production.

## **1.5 SCOPE OF THE STUDY**

The research shall be focusing on the revival of one of the many cultural dances which is slowly fading away, that is, the Egwu Ohuhu dance. Not only will it identify the problems, but it will also provide solution on how this dance can be brought back to the limelight as it was in the past.

The dance Egwu Ohuhu shall also be staged in order to create awareness. There shall be a report on the practical project that shall focus on the issues of cultural revival and the challenges of the practical project.

## **1.6 LIMITATIONS OF STUDY**

The limitations of this study include;

1. **Financial Limitation-** In order to carry out this study the researcher would need adequate finance in order to plan and execute this study. For example,

transportation cost, going back and forth the place where the research would be carried out and the provision of adequate costumes and instruments may involve a lot of finance that the researcher may not be able to source, being a student.

2. Getting people to participate and be interested in the practical aspect of this study could be a problem.
3. **Time constraint:** Because of the time frame of the school's academic calendar, the researcher may not be able to gather every information needed for this research.
4. Getting students to use as dancers and rehearsing with them may be a problem.

## 1.7 SIGNIFICANCE OF THE STUDY

The major concern of this study is to research and stage one of the many cultural dances that is in need of revival, that is, the Egwu Ohuhu dance of the Anioma people.

The study also aims at providing enough study materials to many who would want to gain deeper knowledge and understanding about Egwu Ohuhu dance. Finally, it will also encourage young adults to learn to appreciate dances of all cultures whether from well-known cultures or the minorities. Students of theatre and dance shall find it a valuable resource material. Young choreographers and

dance ethnographers will find it very useful particularly as source material for future work/research.

## **1.8 DEFINITION OF TERMS**

**DANCE:** According to the Oxfords learners' dictionary, dance is defined as a series of movements and steps that are usually performed to music.

**CULTURAL-** According to the Oxfords learners' dictionary, cultural is defined as connected with the culture of a particular society or group, its customs, beliefs.

**REVIVAL:** According to the Oxfords learners' dictionary, Revival is the process of something becoming or being made popular or fashionable again

**STAGING:** According to the Oxfords learners' dictionary, staging is defined as the way in which a play is produced and presented on stage.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.1 HISTORICAL BACKGROUND OF THE ANIOMA PEOPLE**

The Anioma people are peace- loving people who are historically known for maintaining peace and tranquility among themselves as well as retaining long-standing peace with their neighbors.

The name Anioma literally means, ‘Good Land,’ it is an abbreviation gotten from Aniocha (A) and Ndokwa (N), Ika (I) and Oshimili (O). The names are of the four neighborhood areas. Every one of these, Aniocha, Oshimili, Ndokwa and Ika subgroups have a long historical relationship, and have consistently been utilized to recognize different bits of the present Anioma district for quite a long time by the locals of the land. The Anioma area consists of nine local government areas in Delta State. The local government areas are:

- Aniocha South
- Aniocha North
- Ika North East
- Ika South
- Ndokwa East
- Ndokwa West

- Oshimili North
- Oshimili South
- Ukwuani

According to Dieyi (2003; 45) ‘Anioma comprises of diverse ethnic origins that have over the centuries developed syncretic culture and values different from their surrounding neighbors. These cultural homogeneities and values brought the people of Anioma together as a united and deterred people sharing together common destiny.’

Just like most settlements in Nigeria, the Anioma people suffered attacks from the British, but before they were conquered, they resisted by fighting the ‘Ekwumekwu war’ (1883-1914). A war that marked the conquest and collapse of settlements. Ekumekwu according to Igbafe, (1971) “is a whirlwind or something fast devastating, invisible and yet forcefully real.” The war, from Esogbue’s book ‘Essentials of Anioma people,’ is said to have occurred in two phases.

Some Anioma historians have opined that Ekwumekwu could be traced to 1830, the year, the Lander Brothers who were on exploration to discover the source of the Niger were captured which consequently put the Anioma region in the Black book of the British. Aboh locals sacked the British Trading Factory in 1860 in what followed. In 1870, the British conquered Ndoni. In 1880, Atani faced its own

conquest in the hands of the British and on November 2nd, 1897, Onitsha, ended the first phase of the Ekwumekwu movement.

The second phase of the movement began with the Ibusa-British war and the conquest and defeat of the town in 1898. In 1904, Ukwunzu and Owa engaged the British and were consequently defeated. In 1906, Iwa fell to the same British while Ogwashi-Uku, collapsed but Otu Ekwumekwu continued to unleash terror on the British. Esogbue notes that ‘the battle was so fierce that the British had to relocate their colonial office from Asaba to Calabar.

There were several other causes Esogbue pinpointed which he said to have caused the war, beyond the capture of the Lander Brothers and sacking of the British Trading Posts within the Anioma area.

- 1) There was distrust between the Royal Niger company of the British and Anioma people as recorded in series of failed negotiations.
- 2) The Anioma people construed some decisions and policies of the British to mean the desecration and destruction of their shrines and other sacred places thus subjecting them to mockery.
- 3) The bombardment of Onitsha in particular led to movement of people to Asaba, a safer area already occupied by the British but the British misread the movements to mean disorder while it was in fact, a retreat for safety.

- 4) The colonial administration officially and mistakenly alluded to inability of the Anioma people to govern themselves leading to establishments of native courts in several parts of the region.
- 5) The inability of the British to address the remote and immediate causes of the uprising but sought to play down worsened the situation for 1900, the area came under the direct control of the British government leading to the redefinition of the people's destiny, a situation that advanced the resentment which finally exploded.
- 6) That the situation would worsen was not surprising since the British were obviously not interested in building an economic empire that would in the end Benefit their Home Government rather than seek lasting peace within the region.
- 7) Negotiation was one tool that the Anioma people never had privilege of. Not only did the British avoid negotiation but refused to enter into any kind of treaty with the people thus setting the stage for the battles that ensued.

Igbafe's words probably says more of the fact that the Anioma's were able to resist the British longer than any other settlements because of the secrecy and level of spiritual strength involved in Ekumekwu activities. After the fall of Anioma, the British, to further demobilize the people partitioned off the Anioma region (Balkanization).

‘As they say, there is always a price to pay for losing a war’ Esogbue (2016)

There was loss of territories to other states and regions. Onitsha was lost to Anambra, Ukwuani/Ndokwa was placed in Warri division, while Igbanke, was situated under Benin.

## **2.2 ORIGIN OF EGWU OHUHU DANCE IN ANIOMA, DELTA STATE**

The ‘Egwu Ohuhu’ is a dance the Ugbodu people were born to meet. According to Mama Makanwan from Ugbodu village in Aniocha North, who has been part of the dance for more than seven decades says, “The dance has no specific date of origin nor is there a founder – it is like part of tradition.”

The Egwu Ohuhu, started as a gathering of village women to celebrate child birth: a situation where one of the villagers delivers a baby, and the good news is spread around the village. Women come out and dance to the home of the newborn baby. There, the women dance and sing – no instruments were required, just clapping of their hands. As time went on, the women deemed it fit to form a group made up of just women specially known for this dance and were called upon to perform at occasions.

Initially, there was no specific attire for the dance, just the usual two wrappers and blouse. But as time went on, the ‘Akwa Ocha’ was introduced to make the dance more ‘Anioma in nature’ as Rosemary Ngozichukwuka an indigene

of the village says – since the Akwa Ocha is the traditional attire of the Anioma people. Without the ‘Akwa Ocha’, the Egwu Ohuhu is not complete.

As the dance metamorphosed, into an organized groups, it was dimmed necessary to have a leader whose house becomes the venue where rehearsals and meetings are held. The house is also the takeoff and end point of any performance. The leader is called ‘YEWA’ meaning our mother.

The songs for the dance come spontaneously and the lyrics are words that gladden the heart. Mama Makanwan speaking on this, says it is lyrics that makes the dancer break into the actual dance steps with smiles on their faces.

### **2.3 EGWU OHUHU DANCE AS A CARRIER OF THE CULTURE OF THE ANIOMA PEOPLE**

According to Wendell Pierce, ‘The role of culture is that it’s the form through which we as a society reflect on who we are, where we’ve been, where we hope to be.’

The Anioma people can best be understood by their culture, custom, language, music, dance, core values and beliefs. The Anioma people, through their diverse origins have developed a culture that is unique to them and distinct from other ethnic groups. To a large degree, culture determines how the members of a certain society thinks and feels; it directs their actions and defines their outlook in life. The first highly influential definition of culture came from Edward Taylor

(1871,1) who defines it as ‘that complex whole which includes knowledge, belief, art, morals, law, custom, and other capabilities and habits acquired by man as a member of society’.

Herskovits (1948:17) tells us that, ‘Culture is the man-made part of the environment,’ and Meade (1953: 22) says ‘Culture is the total shared, learned behavior of a society or a subgroup.’

Ralph Linton, a cultural sociologist explains culture as an order of learned behavior and is associated with a permanent requirement or function in a society that is shared in the community. (1947:21)

As every culture is filled with symbols that stand for certain things or evoke various reaction and emotions, the Anioma people are known to have rich components which they are known for. The cultural components of the Anioma society which they portray in the Egwu Ohuhu dance are:

- 1) Costumes
- 2) Music
- 3) Language
- 4) The traditional greetings
- 5) Dance Movements

## **COSTUME**

The best-known Anioma attire is the Akwa-Ocha cultural fabric. ‘Akwa-Ocha’ which translates to ‘white cloth’ or ‘pure cloth’ is also known as ‘Otogwu’, ‘Ogbeyi Akpani’ or ‘Akwa Olulu’ in all Anioma quarters, it represents the cultural mark and civilization that denotes peace, purity and cleanliness in the traditional and spiritual Anioma society.

‘Akwa-Ocha motifs and symbols and their functions reveal the people’s history, religion and social behavior,’ says Lovina.

Akwa-Ocha is so important to the Anioma people that a funeral ceremony is considered incomplete without the use of the material. Most Anioma adults who die are traditionally buried in Akwa-Ocha. It is also used in performing ‘Itu uni’ rites for the dead in which daughters and relatives of the deceased are expected to contribute during funerals to accompany the dead to the world beyond. Traditionally, it is worn by the relatives of the dead at funeral ceremonies. However, Akwa-Ocha is not strictly meant to be worn during funeral ceremonies, as it can also be worn by cultural dancing groups during performance such as the Egwu Ohuhu dance, bride or groom during marriage ceremonies, naming ceremony, thanksgiving or any other important events.

Augustine Ogechukwu Nwulia, a poet from Asaba, Delta state best describes the quality of the Anioma pride in his poem ‘Akwa-Ocha (White Attire)’.

A pride to the Anioma people  
pure and sacred.  
A symbol of culture  
radiating elegance and beauty,  
with love and dignity  
igniting the cultural traits of

Ndi Aniocha  
Ndi Ndokwa  
Ndi Ika  
Ndi Oshimili

Purity of a race  
sanctity of a land.  
The life style of a people  
reflected in fabric.

Uniqueness in garment  
blended white regalia,  
mashed with red coral beads  
holy sartorial sarong,  
truly a proclamation of culture and tradition.

Oto-ogwu!  
More than a sash,  
neither an attire nor outfit  
A rich social heritage and tradition.  
Akwa-Ocha!

An identity  
definition of a people,  
value to cultural fiesta,  
meaning to umu' anioma  
face of tradition.  
A garment of greatness!

## **MUSIC AND DANCE**

‘The Anioma nation is traditionally rich in music and the people are widely known for their “power” dance, which requires physical strength to perform.’ Esogbue (2016: 82)

This style of dance of the Anioma people is known as ‘Egwu Ohuhu’, ‘Egwu Osusu’ or ‘Egwu Oshushu’ which requires the oscillation of the hands, twisting of waist, going down and getting up, and moving from one point to another gracefully. The dance begins with ‘ntucha’, light movements in rhythmical manner until it is time to exert force in the performance. Ntucha affords the dancer to save his energy for the real dance to come, because when this energy is consumed during the ‘ntucha’, it becomes difficult or impossible to do ohuhu. Therefore the application of the two styles is what makes up this dance.

Esogbue in his book “Essentials of Anioma History quotes Godfrey Chukwudifu Osakwe, an Anioma-born from Akwukwu-Igbo in his explicit description of the dance style:

‘This energetic dance style of the Anioma's fire passion spontaneity, thereby drawing the attention towards the dance art. With striking charisma, distinguished charm and stunning appearances of the dancers in their immaculate traditional dress of Akwa-Ocha, the Anioma dance is an award winner...’

As there are many dialects spoken among the Anioma people, so as they are several kinds of traditional music and dance. Some originated from the area, while others are borrowed from neighboring Ibos, Bini, Ishan, Yoruba and Igala people.

Typically, performing any Anioma traditional dance may require the use of the instruments below:

- 1) Ishaka (Maracas)
- 2) Akpele (Native flute)
- 3) Ushe, Ududu (Native Pot)
- 4) Agogo (Gong)
- 5) Uboma
- 6) Egede (Drums)

The songs are rendered in the native dialects followed with chorus and frequent clapping of the hands. Typically, the lead vocalist sings the songs and the second vocalist takes over from him. The role of the third vocalist becomes 'akpata Onu' (rendering of proverbs) and chorus follows usually after the second vocalist has done the singing. Some of the songs are usually for entertainment, an example is the Egwu Ohuhu dance, but some are specifically sang for certain occasions like funerals, (Aguba), chieftaincy and so on.

Sometimes, the Egwu Ohuhu does not require danceable songs to dance, although it brings out the best in performance. Any skilled dancer can perform it

even with sheer rhythmic clap of their hands, tapping of bottles and mere rendition of songs without beat.

Some examples of other Anioma dances are;

- 1) **Okanga:** The Okanga dance which was originally meant to be a war dance but today it is used as a passage rite genre to honor a demised title holder but in some communities like Ewulu, Okanga is used to honor a person who has performed a heroic deed and celebrate chieftaincy title conferment. The dance goes with three native drums ‘Olimbga’, ‘Ka anyi koa’ and ‘tukpom tukpom’.
- 2) **Aguba:** This is a funeral dance used especially during the second burial of an Alor title holder in several Anioma communities.
- 3) **Egwu Agbala:** Egwu Agbala is a common dance and a very energetic one. It requires musical instruments such as Agogo, Bongo drums and clapping of the hands. The dance is performed during funeral or marriage ceremonies.
- 4) **Otu Opia:** It is a dance majorly performed by the youths and Ndi Okwuleque for Alor title holders. Children of the deceased, friends, family members are also allowed to partake in the dance.

## LANGUAGE AND DIALECTS

What better way to know a people other than by the Language they speak?

Language is strong, convenient and the best form of communication and an inseparable part of the human society. It is the best way to express everything; thoughts, desires, emotions and feelings. Further, we can interact with each other easily through the language. We may as well say that Language is the best system of communication around the world as it distinguishes man from animals.

The following definitions will make the meaning of language clearer;

The American linguistics Bernard Bloch and George L. Trager formulated that “A language is a system of Arbitrary vocal symbols by means of which social groups cooperates.”

According to Allen – “Language is a means of communicating thought.”

O. Jespersen says “Language is a set of human habits, the purpose of which is to give expression to thoughts and feelings.”

There are four basic language skills which can be applicable to the identification of a certain tribe or culture.

- 1) Listening
- 2) Speaking
- 3) Reading
- 4) Writing

In the case of the Egwu Ohuhu dance, the speaking and listening is best used when the songs are sung and greetings are made in the native dialects. About five languages are spoken by the Anioma people and the songs used represent the sub-groups.

### **i. IGBO**

The Igbo language is native to the Igbo people, southeastern region of Nigeria but its speakers extended beyond the zone to the Anioma area, South-South region of the country. The language is classified under Niger-Congo and its noted for its richness in proverbs and other forms of wise sayings. The language is said to have many forms of accents and dialects. The Enuani dialect is a branch of the igbo language and is spoken by the majority of the Anioma people whose origins are traced to the Igbos of the south east that are mainly Nri and Isu.

### **ii. OLUKUMI OR OLUKWUMI**

The Olukwumi language is the old and extinct language of the ancient Yoruba race still mainly retained by the Anioma communities of Ugboodu, Ukwu Nzu (Eko Efun) and other members of Odiani Clan. Olukwumi also known as 'LUCUMI' in some distant quarters is spoke by practitioners of the Santeria region in Cuba, Puerto Rico and Dominican Republic. In these Anioma quarters, the language is called Olukwumi or Yoruba. It belongs to Niger-Cogo language family. Since the arrival of the speakers of this language from Ife, the cradle of Yoruba and

Owo, the Anioma settlers have preserved the originality of the ancient Yoruba Language.

### **iii. OZA OR OZZARA**

Oza is another language spoken in the Anioma area though some linguists consider it as a language of the Edo's but it remains somewhat distinct. Speakers of this language are mainly Ozanogogo, Alisors, and other family members within the ancestral arrangement founded by the Bini migrants. However, it is a reformed Efoid language spoken close to Bini.

### **iv. IGALA**

Although this language is particularly the language of the Igala ethnic group, it is spoken among some of the Anioma people, peculiarly by the Ebu people. These people are referred to as multi-linguists that combine Enuani, Igala and Ishan as their native languages.

### **v. ISOKO**

This language is spoken by some of the Anioma communities; Egbeme Quater of Ase, Ibrode, and Onogbokor. The language is strikingly similar to the Urhobo language in terms of tone.

## **vi. EBOH/UKWUANI**

This language is spoken by the Ndokwa people. The origin of the Ukwani people are still debated till date, as a dominant narrative suggests the people originated from Benin and the other from Igbo.

## **THE TRADITIONAL GREETINGS**

The Anioma society is equipped with traditional greetings and salutations with which the people greet themselves. These salutations are dependent on the sex, lineage, status and marriages. During the Egwu Ohuhu dance, the general salutations are made before the dance starts, and when a dancer reaches the climax where her body is in a bent shape, the people in Enuani makes an approvingly remark ‘azu a na je egwu’ (This fish is going to play), a cheerful statement that denotes a good dancer. These remarks and salutations helps not only in the identification of the subgroups mentioned earlier, but the kind of people the dance is done for.

Victoria Obiageli Anyasi, an indigene of Idumuje-Unor states ‘the Anioma’s find enduring value in all of their greetings...’

The Anioma traditional greetings are borrowed mainly from Igbo and Edo cultures but some have evolved from the Anioma background. Greetings such as ‘Igwe,’ ‘Ogbuefi,’ ‘Uwaoma,’ ‘Obiageliaku,’ ‘Ozorji,’ ‘Odogwu,’ and so on are

derived from the Igbo background. The Iyase institution traced to Bini with its distinct greetings in a number of Anioma towns like Ibusa, -Unor Owa, Agbor, Iselu-Uku, Idumuje and Asaba.

The totality of Ndokwa/Ukwani greet their men 'Aje' and their woman 'Oteofe' to which the women respond 'Owuashuego.'

In Ezi, Ogene, Ebo, and Oboli are greetings popular to the community. In Akwukwu-Igbo, "Onowi" is the greeting, "Ogbe Iyase" which is the title for the oldest man in this quarter. Ogbuefi, Onyaa and Ede are two greetings in the community, so also in Ugboodu, where the indigenes greet 'Okita,' and 'Ogbuefi.'

## **2.4 DANCE AND CULTURAL REVIVAL**

In simple terms, REVIVAL is the rekindling of something. Many Cultural dances in Nigeria especially dances of the minority groups are in dire need of revival. The importance of dance in our society cannot be over emphasized as it is an important factor in the life of the people of the old. It is a way, they tell people their stories through their movements and a way other people of different cultures could have respect, knowledge and therefore give importance to their tradition.

Sachs (1997) notes, dance was at all times and in all culture (From the magic and animism of Paleolithic man to the indigenous religions of African Peoples and tribes; from the ancient Civilizations of East and the Ancient societies

of medieval Europe to the Western capitalist Societies) tightly embedded in the life of a particular society.

“Why should extinct dances be removed from the gutters and back to life?” Many youths of the 20<sup>th</sup> century ask this question repeatedly. In addition, because of the way societies have diminished the value of these cultural dances, the youths have no qualms whatsoever in reviving what is already lost or what is on the pathway of going down the drain. But they forget that these Cultural dances have significance in their societies.

Cultural dances which is one of our most remarkable cultural artifacts, embodies songs in local dialects and specific movements have a great role to play in as it can expose people to cultures, some people may have forgotten or may not have contact with, as it is a valuable form of transmitting the traditions and customs of a certain culture.

It possesses fundamental values of great worth to our culture and children because it preserves the joyful tunes and movements inherited from our ancestors. It represents the nationality of the people, and reflects many aspects of the, for example, the Anioma culture.

Regular performances of the dance in its originality in the immediate locality will revitalize the urge in the young females to want to be part of the

performance and from there groups can be formed. These groups can take the dance beyond village, town, state and country levels.

With adequate efforts for cultural revival through the medium are made, certain things maybe achieved. Dance can therefore achieve the following functions when discussing reviving cultures;

- 1) It serves as a means for youths to make contacts with their native environments.
- 2) It bridges the gap between the traditional and modern way of life.
- 3) To improve existing cultures

With that in mind, let's look at the methods through which dance can be used to bring about cultural revival. It brings about revival when it is danced, taught, and watched.

## **REVIVALIST COMMUNITIES AND ACTIVITIES**

Revivalist communities can be formed, encompassing network of individuals mainly from village communities and Kinship groups, minorities perhaps. Although revival groups originate in a specific place for instance Ugboodu, they quickly spread out to states and national boundaries if they have their mind set on true revival. In order to create a sense of community, revivalists shows, journals, radio stations help to bring people separated by geographical space together; while

dance festivals, workshops and competitions bring people physically together. Here, people get drawn to these events and there, they meet face to face to share ideas, to discuss strength and weaknesses of steps, songs and costumes within the tradition, to actively learn and experience the revivalist main goals and to socialize among others. These events are fundamental in the revival's success for they have the ability to draw attentions to the live experiences and direct human contact.

### **DANCE EDUCATION (TEACHING THE REVIVAL)**

An excerpt from the 'Human Kinetics' defines dance education as educating the learner through the media of dancing, dance making and dance appreciation. As an educational modality, dance does well to enrich the child, teenagers, adults and the older citizens. Now, taking this to the school level, making positive changes in this sector could not only pave a path for more impactful cultural dance appreciation among young people, but it has the ability for the government to fund the arts, especially in Nigeria today. By analyzing schools, as one of primary sources of learning, subjects more in line with profitability and productivity have been prioritized more so than others. Subjects within the arts like dance for example, are seen less financially necessary.

Having dance as a subject, and educators; dance educators, physical educators, classroom teachers, has a possibility of grabbing the attention of the

learners and preserving certain cultures especially the minority, which will be instilled in their mind and as a result, some would love to go into practice.

As for the older citizens; mature adults to senior citizens, who are passed the age of primary education may as well attend lessons communities offer through dance studios, arts, cultural, entertainment, recreation and fitness organization.

## **MARKETING THE REVIVAL**

This is a feature dance revivals can use in revitalizing cultures. The Oxford Languages defines Marketing as the action or business of promoting and selling products or services, including market research and advertising. For revivalist communities to make this a reality, they can adequately use non-profit and/or commercial enterprises catering to the market consisting of concerts, festival promotions, sales of dance recordings, newsletter, and pedagogical publications. “It is difficult for any revival to exist for more than a few years without entering into this phase,” (Tamara E. Livingston 1999). Not only can the media industry serve to perpetuate revivalist doctrine and practices, but it is a valuable accessory to organizations for the formation and maintenance of a society based on a shared interest.

Before the communities can adequately make use of the industrial sector, they must pass through some certain traditions in actualizing their dream of revival. Tamara E. Livingston calls this a revivalist tradition. She identifies that this

revivalist traditions begins with the initial objectification of a tradition which transforms it into a thing before it can be restored and the process is furthered each time the practice is distilled into steps, patterns and movements, fixed in time and space by video recording tapes and offered for public consumption on stage and television.

## **CHAPTER THREE**

### **PRODUCTION REPORT**

#### **3.1 DANCE SCRIPT/SYNOPSIS OF THE DANCE “IGU AFA”**

Makanwa, the wife of King Bamizoko of Udumagba quarters of Ugbodu Town has finally put to bed a son after several years of childlessness. Her sister in happiness goes to the king’s quarters to announce the good news to the King and his chiefs announcing the wonderful gift of Life. The king in happiness calls for a blissful celebration.

On the seventh day of the child’s birth, the family members and friends gather to give the child a suitable name and at the same time celebrate the birth.

#### **SEQUENCE OF ACTIONS:**

##### **SEQUENCE 1: OPENING**

Light comes on stage and a narrator walks up to the stage telling the audience the pains Chief Bamizoke and Makanwa have gone through in getting a child.

##### **SEQUENCE 2: THE GOOD NEWS**

The four chiefs enter the stage and two sit on opposite sides. The king enters anxiously, parading the stage. The chiefs try to calm him down. These actions are

mimed. The narrator explains the actions on stage while the actors are miming. A woman rushes to the stage dancing and kneels in front of the king. Her expression is one of joy and happiness. She tells them the good news. The king calls the town crier to announce to the people the good news. Only the king exits.

### **SEQUENCE 3: NAMING CEREMONY**

The four chiefs are seated. The townspeople enter the stage and stand on both sides singing and dancing. The king and his wife enter with a child close to her chest. The chiefs name the child one after the other. . The Queen finally gives the child a suitable name. After this the entertainment of guests starts with the dance, “Egwu Ohuhu”.

### **CHARACTERS:**

The Narrator

King Bamizoke

Queen Makanwa

Four Chiefs

Orchestra/Townspeople

Dancers

**CAST:**

Narrator:	Ekwemuka Kelvin
King:	Ason Richard Joseph
Queen:	Okafor Chineyere
Chiefs:	Kuteyi Akintade, Suleiman Adiza Kubura, Omokaro James and Izunegbu Philip Chijoke
Guards:	Chidubem Goodluck, Collins.
Woman:	Imasuen Aisosa
Orchestra:	Mamamu Deborah, Elizabeth Andrew, Osakwe Faith Iwinosa, Efamka Omaka Uka, Onyeri success, Emmanuel Esther, Onwaeze Ogochukwu, Sunday Magdalene, Liamsin Lisa Elisabeth, Udeh Ngozichukwuka Katherine, Ifeanyi Peace Hayenichuku, Aroture Favour Ufoma, Enyia Ruth Ozibe, Abolo Ewomazino Aretha, Oritsetserundede Bojoh, Isokpehi Favour and Susanna Onosakhale Akugbe, Tari Blessing, and Arayi-Ayana Oritsetimeyin Eyinmisan.
Dancers:	Winning-wisdom Itsenagbemhe, Igben Vessy, Chistina Gershom Nwabuiife, Okwudilichukwu Goodness oluchukwu, Eboesomi Sharon Omonegho, Jinadu Oghenetejiri Oreoluwa, Izeubizua Osadwbamwen Mary, Ogbanu Onyedikachi Victoria, Osasu Wisdom Osato and Agboju Delemi David.

**CREW:**

Stage Manager:	Onyeri Success
Costumier:	Idogho Sarah
Assistant Costumier:	Favour Isokpehi
Props Manager:	Favour Aroture
Instrumentalists:	Mbah Bright, Edet Emmanuel, Okpufe Joshua, Enumah Olise Adeolu
Set designers:	Festus Osadebe and Osaro Marvis
House Management:	Chidubem Goodluck, Sofia.

**LOCATIONS:**

SEQUENCE 1

**Plain stage**

SEQUENCE 2

**The Kings Quarters**

SEQUENCE 3

**The Kings Quarters**

### **3.2 DANCE CONCEPTS AND MOVEMENTS**

The use of the narrator in the execution of the dance script was to: It seeks to intensify the actions on stage. To tell the story of the struggles of the royal family in getting a child, without having to realize them on stage.

The use of songs in the execution of the dance script was to: Set the mood, enable a free flow scene changes and it was used for cultural identification

#### **SEQUENCE 1: OPENING**

The orchestra begins singing as the narrator walks to the stage. He tells the story of the plight of the royal family of Ugboodu like a folktale in order to capture the attention of the audience. His narration gives the audience an insight of the lives of the royal family and their struggles in getting a child.

#### **SEQUENCE 2: THE GOOD NEWS**

The orchestra sings, ushering the four chiefs and a very tensed king on stage. These characters do not sit, they stand parading their seats with worry. Their actions are mimed as the songs go on. The orchestra reduce their voices as the narrator begins explaining the actions seen. He tells the audience that the queen had finally put to bed and then she bore a son. A scream is heard at the background, signifying that a child had been born. A woman runs up to the king in a hurry, telling him a child had been born, but of course, these actions are mimed. The woman rushes off,

a town crier answers to the king. The king speaks to him, then he rushes off too hitting his gong as he goes. The king and a chief walk out in excitement, leaving the three chiefs.

### **SEQUENCE 3: NAMING CEREMONY**

The orchestra dance and sing to the stage. The song sung explains the actions, about a child being born. The king walks in with his wife, the chief and two guards. The ceremony starts with one of the chiefs taking the baby from the queen to bestow on him a name. He takes it to another chief who names the child as well. The queen finally chooses a name for herself and then the king declares the ceremony open. The dance leader starts singing about the need for patience in everything you do. At the end of the song she dances. The other dancers join in and they dance to the celebration of a new born.

At the end of this sequence, everyone dances out.

### **3.3 REHEARSAL DIARY**

#### **TUESDAY 27TH APRIL, 2021**

The rehearsal started by 6:30pm with an opening prayer by Onyeri Success, the stage manager. Then exercises were done focusing on the legs and waist. Bardi Osobuanomola Catherine, the choreographer introduced herself and urged the others in attendance to introduce themselves. She went further to select her crew members

who will be working closely with her till the end of the production. She read out her script in order for those in attendance to understand what the dance was going to be about. After this, she announced her rehearsal schedule as follows;

Tuesday 6pm to 8pm

Friday 6pm to 8pm

Saturday 10am to 12pm (This was later changed to Sunday 6pm to 8pm).

A song was learnt and it was taught by the assistant orchestra leader, Ifeanyi Peace. The rehearsal ended with a closing prayer by Chidubem Goodluck at exactly 8:05pm.

#### **FRIDAY 30TH APRIL, 2021**

The rehearsal started by 6:10pm with an opening prayer taken by Ifeanyi Peace. Voice and full body exercises were conducted by the choreographer. Catherine ordered everyone to sit in a circle while Deborah, the orchestra leader taught the songs. After this, Catherine indicated said those interested in dancing should excuse themselves from the orchestra. Catherine and Wisdom taught the dance steps but majority found it difficult to do the important movements.

The rehearsals ended with prayers at about 8:10pm.

## **TUESDAY 4TH MAY, 2021 (DAY OF AUDITION)**

Rehearsal's today started by 6:05 with prayers and exercises led by Winning-Wisdom. Catherine instructed that those interested in dancing should make their way to the dance floor and the others not interested should join the orchestra. Thereafter, she asked the dancers to perform the dance that was taught at the previous rehearsal. Some of the dancers were finding it difficult to sustain the movements, while some couldn't perform the movements properly. Then the dancers came out simultaneously to do the dance over and over again. After this, she set up a panel to choose her dancers. Then she explained what is needed of the dancer. She held her audition and chose her dancers.

The rehearsal ended at about 8:10 with refreshments and prayers.

## **FRIDAY 7TH MAY, 2021**

Today's rehearsal started at about 6:00pm. A group member said the prayers and the exercises were conducted by Catherine. The instrumentalists and the orchestra members went outside for their rehearsals. The dancers stayed back to learn the steps. A dancer was missing today so Catherine filled in for her. Catherine was sick today so she told Wisdom to help teach the steps. Patterns were worked on as well as some of the dance steps.

Everybody came together for the closing prayer which was led by Chijoke. In addition, the rehearsals ended by 8:20pm.

### **SUNDAY 9TH MAY, 2021**

The rehearsals started with an opening prayer taken by Adiza at 6:30pm. Catherine conducted a light exercise for the dancers. She ordered for the orchestra to learn the songs while she taught the dancers. She was assisted by Wisdom. The play wasn't rehearsed today but the roles and lines were distributed to the respective persons.

The rehearsal ended by 8:00pm.

### **TUESDAY 11TH MAY, 2021**

Rehearsal started with opening prayers by Onyeri Success (stage manager) by 6:15pm. Catherine told the actors to go outside the dance studio while the dancers stay in to learn the routine. The orchestra was later told to leave the dance studio because the gongs and maracas was distracting. New steps were taught today. The dancers found it difficult to get some movements correctly but Wisdom encouraged them to make attempts to get it right. The play which held outside was rehearsed three times after which everyone sang the songs.

The rehearsal ended at 8:30pm

## **FRIDAY 14TH MAY, 2021**

A group member opened the rehearsal with prayer at about 6:10pm. Catherine separated the actors and the dancers today. Afterwards, Catherine and Winning-Wisdom added patterns and added steps to the dance. She told the dancers to face the mirror in order to get the steps properly. Corrections were made. After that, Wisdom took over the teaching while Catherine took care of the actors.

The rehearsals ended at about 8:00pm with a closing prayer led by James.

## **WEDNESDAY 19TH MAY, 2021**

Catherine called for rehearsals today for only dancers and orchestra members. Rehearsals started around 10pm. The rehearsal today was impromptu because Catherine's supervisor wanted to see the dance the next day. The dance was not finished yet, so Catherine quickly added some steps in order for the dance to be ready for the next day. The dance was rehearsed repeatedly from top to bottom. The choreographer gave an appreciation speech to those who came to the rehearsal on short notice and announced that they should be ready by 1pm the next day in order to show her supervisor the dance by 2pm.

The rehearsal ended by 11:45pm.

## **THURSDAY 20TH MAY, 2021**

Today Catherine was meant to show her dance for the first time to her supervisor by 2pm. She showed hers by 3:00pm and her supervisor made some corrections. He complained about the monotony of the steps and the need for the choreographer to be able to be creative with movements despite the culture having limited patterns and movements.

The rehearsals ended by 3:25pm.

## **FRIDAY 21ST MAY, 2021**

The rehearsal kicked off quite early today. It started by 6:02pm. Winning-Wisdom led the exercise for today. Afterwards, Catherine showed the dancers what the costume for the dance looked like and at the same time she showed them a video of the dance, pointing out certain movements they were not getting properly. The dance was rehearsed, then some adjustments were made.

Miss Awele, a new dance lecturer in the department of theatre arts, University of Benin, came in and watched the dance. She made certain corrections to their movements like the need for them to bend low since it was a traditional dance. She also encouraged them to do the dance like the leader of the dance, Tina. The dance was taken once again but the dancers were unable to add the required energy because they were tired.

The rehearsal ended by 8pm.

## **SUNDAY 23RD May, 2021**

The rehearsal started by 6:00pm. Catherine had a brief discussion with her dancers encouraging them to do better and appreciating them for helping out in her dance. She took the actors out of the dance studio and told the dancers to stay inside. Egbele Tracy, took care of the actors while Catherine focused on the dancers. Several corrections were made in the necessary places. Thereafter, Catherine had the dancers take their measurements for their costumes.

The rehearsal ended by 8:10pm.

## **TUESDAY 25TH MAY, 2021**

Catherine announced that her supervisor was to see the dance again this weekend so the rehearsal was taken with seriousness. The rehearsal started by 6:01pm. The play and the dance was rehearsed from sequence 1 to sequence 3 repeatedly. The rehearsal ended by 8:20pm.

## **THURSDAY 27TH MAY, 2021**

The rehearsal today was meant to be a one hour rehearsal because it was impromptu. The rehearsal today started by 7:30pm. Some of the actors were not in attendance while majority came late without giving a valid reason for their lateness. Catherine had Aristotle to fill in for an absent actor. Afterwards, they ran the play

and the dance. Catherine complained about the audibility of the actors and asked for another run through of the play. The rehearsals ended by 8:15pm.

### **FRIDAY 28TH MAY, 2021**

Today, the performance was shown to Catherine's supervisor in order for him to make adequate corrections. The showcase slated for 2:00pm started by 3:00pm because the Supervisor came later than expected. We didn't show the dance until around 4:30pm. Catherine's supervisor complained about a few things like the length of the play, the centralization of the circle which is a pattern in the dance, and the need for the leader of the dance to be pronounced in the dance because of her role. He also mentioned the need to have the right facial expression. The performance was only ran once.

Catherine thanked her dancers and the rehearsal ended at about 5:15pm.

### **TUESDAY 1ST JUNE, 2021**

The rehearsals for today was taken at the theatre hall in order to perfect the stage blocking for the performance on the 7th of June, 2021. The time of rehearsals still remained the same, (6pm to 8pm). Rehearsals may be done at a time different from the usual time when occasions call for it. Nwaeze Uche (Graduate for the University of Benin) came around for this rehearsal and made slight corrections to the drama. The rehearsal started by 6pm at the theatre hall. The orchestra sang

terribly today, making Catherine yell at the members. The orchestra leader stopped singing, complaining her voiced was cracked, so the songs were taken by Catherine.

The rehearsal ended at about 8:20pm

### **WEDNESDAY 2ND JUNE, 2021**

The rehearsal kicked off immediately by 6:15pm. Afterwards, the actors and the dancers began performing while Catherine made corrections along the way. They repeated the dance two times after which some of the orchestra members tried on their costume. Thereafter the rehearsal ended by 8:00pm.

### **THURSDAY 3RD JUNE, 2021**

The rehearsal started by 6:10pm. The rehearsal held at the theatre hall and it was done as if it was the production day. We had issues with the orchestra members on this day because of how poorly they rendered the songs. So Catherine made them take the songs severally trying to identify the main cause of the problem. She discovered the problem came from the orchestra leader. Catherine made a decision to change the orchestra leader on this day. The dance and the drama was rehearsed two more times.

The rehearsal ended by 7:59pm with a closing prayer by Akin.

## **SATURDAY 5TH JUNE, 2021**

The rehearsal conducted today was mainly for the orchestra including the instrumentalist. The rehearsal started later than scheduled because the choreographer was late because she was sorting out her costumes for the production. The rehearsal slated for 12:00pm started by 1:03pm with an opening prayer by Bojoh. The rehearsal ran smoothly and towards the end, the choreographer announced the date and time for the dress and tech which she said was on Sunday by 2:00pm. Elisabeth Andrew led the closing prayers and the rehearsals ended by 2:03pm.

## **SUNDAY 6TH JUNE, 2021**

Today's was the dress and tech rehearsal and it kicked off at 2:58pm. We waited for about 6 hours for Catherine's supervisor to finish with his other supervisees. The dancers ran the dance just like how it would be performed the following day, being the day of the performance. The dance was done twice. Catherine's supervisor made some corrections to the dance like the positioning of the orchestra members and the audibility of the narrator. Catherine gave a call time for 12pm the next day. Rehearsals ended by 9:30pm.

This is the day for the production and it was slated for 4PM. Catherine gave a call time for 12pm. According to the arrangement, IGU AFA was to come last in the production. During the performance, there were no issues, the dancers came in



10.	<b>IMASUEN AISOSA</b>	v	v	v	o	v	v	v	v	v	v	v	v	v	v	v	v	o	o	v	v	v	v
11.	<b>MBAH BRIGHT</b>	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v
12.	<b>EDET EMMANUEL</b>	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v
13.	<b>OKPUFE JOSHUA</b>	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v
14.	<b>ENUMAH OLISE ADEOLU</b>	v	v	v	v	v	v	v	v	v	v	v	v	v	v	o	v	v	v	v	v	v	v
15.	<b>AGBOJU DELEMI DAVID</b>	v	v	v	v	v	v	o	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v
16.	<b>OSASU WISDOM OSATO</b>	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v
17.	<b>OGBANU O. VICTORIA</b>	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v
18.	<b>IZEUBIZUA O. MARY</b>	v	v	v	v	v	o	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v
19.	<b>JINADU O. OREOLUWA</b>	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v
20.	<b>EBOESOMI SHARON OMONEGHO</b>	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	o	v	v	v	v	v	v
21.	<b>OKWUDILICHUKWU GOODNESS</b>	v	v	v	v	v	v	v	v	v	v	o	v	v	v	v	v	v	v	v	v	v	v
22.	<b>CHISTINA G. NWABUIFE</b>	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v
23.	<b>IGBEN VESSY</b>	v	v	v	v	v	v	v	v	v	v	o	v	v	v	v	v	v	v	v	v	v	v
24.	<b>WINNING-WISDOM I.</b>	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v
25.	<b>MAMAMU DEBORAH</b>	v	v	v	v	v	v	v	v	v	v	v	v	v	o	v	v	v	v	v	v	v	v
26.	<b>ELIZABETH ANDREW</b>	v	v	v	v	v	v	o	o	v	v	v	v	v	v	v	v	v	v	v	v	v	v

27.	<b>OSAKWE FAITH IWINOSA</b>	v	v	v	v	v	v	v	v	v	o	v	v	v	v	v	o	v	v	v	v	v	
28.	<b>EFAMKA OMAKA UKA</b>	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v
29.	<b>EMMANUEL ESTHER</b>	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v
30.	<b>ONWAEZE OGOCHUKWU</b>	v	v	v	v	v	v	v	v	v	v	o	v	v	v	v	v	v	v	v	v	v	v
31.	<b>SUNDAY MAGDALENE</b>	v	v	v	v	v	v	v	v	v	v	v	v	v	v	o	o	v	v	v	v	v	v
32.	<b>LIAMSIN LISA ELISABETH</b>	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v
33.	<b>UDEH N. KATHERINE</b>	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v
34.	<b>IFEANYI PEACE HAYENICHUKU</b>	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v
35.	<b>AROTURE FAVOUR UFOMA</b>	v	v	v	v	v	v	v	v	v	v	v	v	v	o	v	v	v	v	v	v	v	v
36.	<b>ENYIA RUTH OZIBE</b>	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v
37.	<b>ABOLO EWOMAZINO ARETHA</b>	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v
38.	<b>ORITSETSERUNDEDE BOJOH</b>	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v
39.	<b>ISOKPEHI FAVOUR</b>	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v
40.	<b>SUSANNA ONOSAKHALE AKUGBE</b>	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v	v
41.	<b>TARI BLESSING</b>	o	o	o	o	o	o	o	v	v	v	v	v	v	v	v	v	v	v	v	v	v	o
42.	<b>ARAYI-AYANA O. EYINMISAN</b>	v	v	v	v	v	v	v	v	v	v		v	v	v	v	v	v	v	v	v	v	v

### **3.4 FLOOR PATTERN/USE OF SPACE**

Floor pattern key-

Narrator – (N)

King – (K)

Queen – (Q)

Chief – (C)

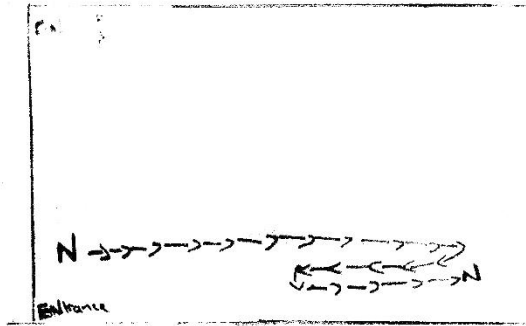
Orchestra/townspeople – (X)

Dancers – (O)

Guards – (G)

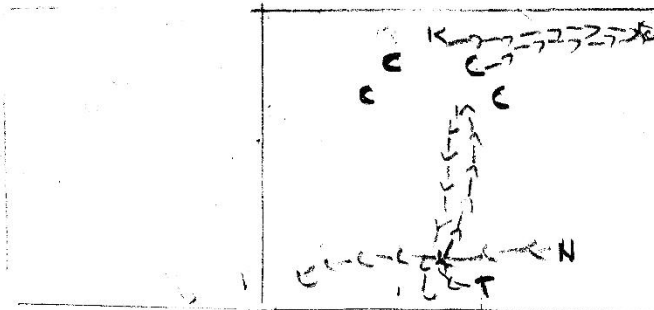
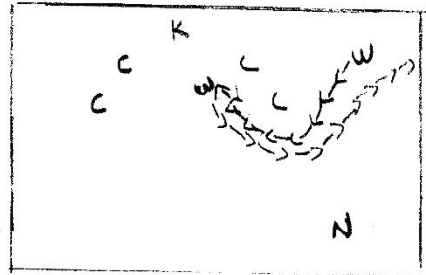
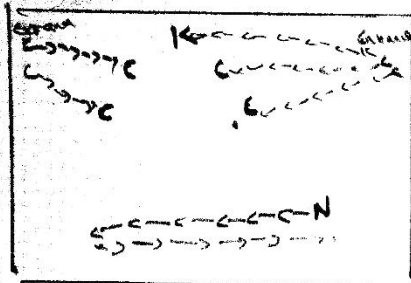
Woman – (W)

SEQUENCE ONE



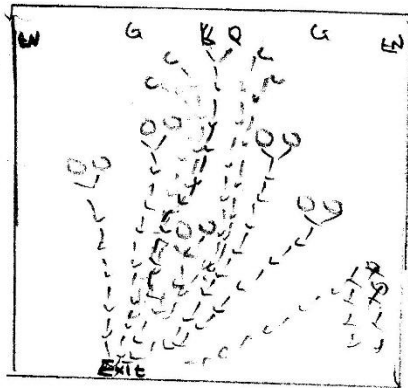
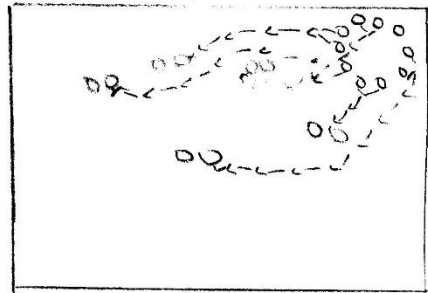
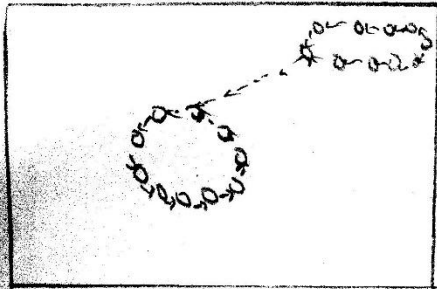
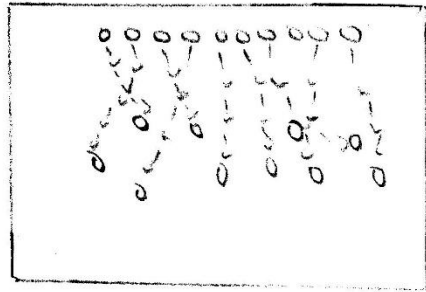
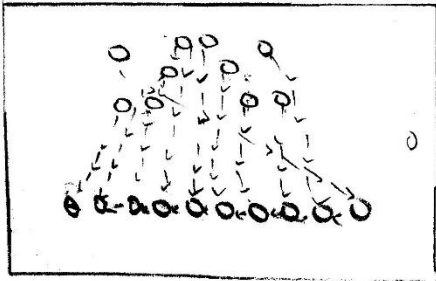
KEYS  
Narrator (N)

SEQUENCE TWO



KEYS  
King (N)  
Chiefs (C)  
Narrator (N)  
Woman (W)  
Towncrier (T)





KEYS

KING - (K)

TOWN PEOPLE / ORCHESTRA

(\*)

DANCERS (D)

GUARDS (G)

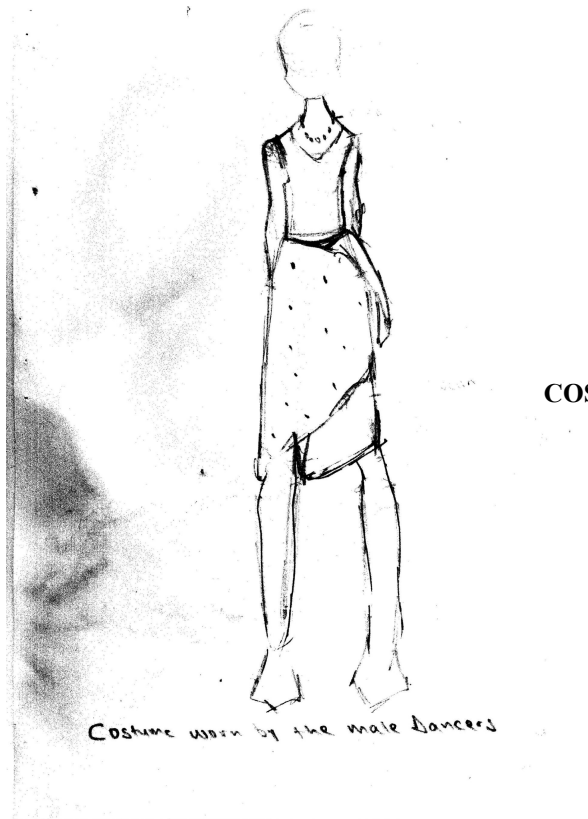
QUEEN (Q)

CHIEFS (C)

### 3.5 (A) COSTUME

	<b>CHARACTER</b>	<b>COSTUME</b>	<b>PROPS</b>	<b>SEQUENCE</b>
1.	Narrator	White Akwa-Ocha tied around his waist down to his knees.	Head beads only	Sequence 1 and 2
2.	Chiefs	They wear a native shirt and a pair of trousers. A red cap is placed on their head.	Neck and Hand Beads	Sequence 2 and 3
3.	King	He wears a long white Kaftan covering him down to his ankle	Beaded cap, Neck beads, Hand beads and Native fan (Akupe)	Sequence 2 and 3
4.	Queen	A beaded cream blouse is worn. Akwa-ocha is tied around her waist	Hand, head and Neck beads.	Sequence 3
5.	Orchestra and Townspeople.	A blouse and a wrapper is tied around their waist. Gele is worn on the head.	Hand and Neck beads.	All sequences
6.	Dancers	A red blouse is worn, Red Gele is tied around their head.	Hand and Neck beads. White Handkerchief and horse tail.	Sequence 3
7.	Instrumentalist	A white vest is worn on the upper part of their body and a white wrapper is tied across their chest, up to their shoulders.	Neck and Hand beads	All sequences

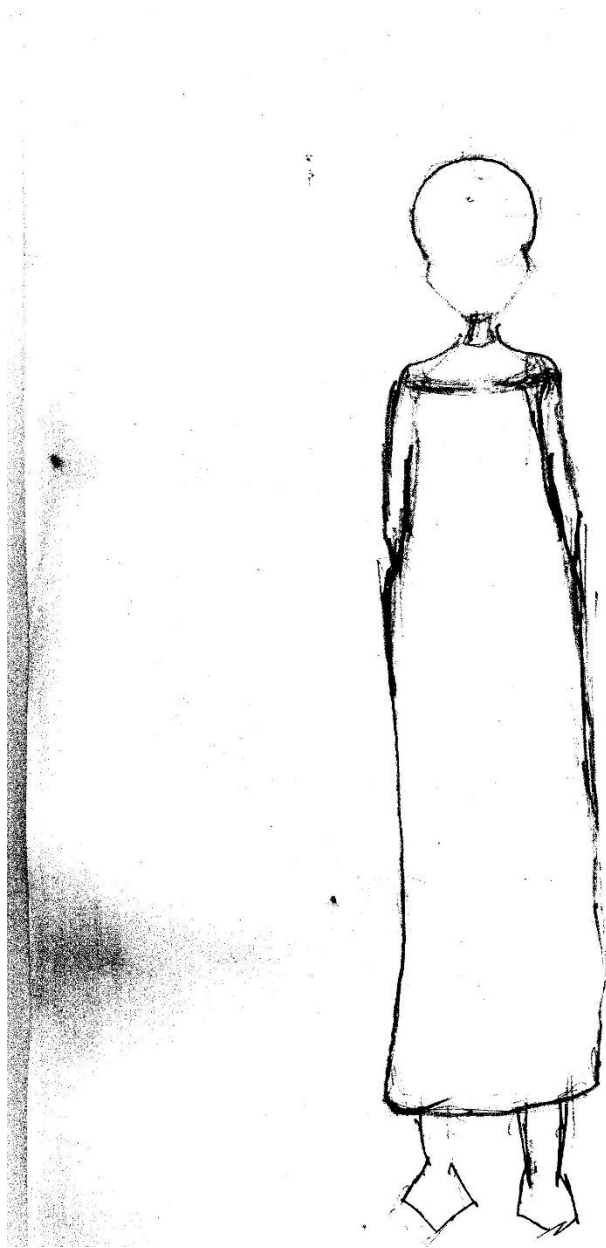
8.	Town crier	A white vest is worn on the upper part of his body and a white wrapper is tied across his chest	Hand beads	Sequence 2
9.	Woman	A wrapper is tied on her chest down to her ankles.	No Accessories	Sequence 2
10	Guards	A wrapper is tied on their waist	No accessories	Sequence 3



**COSTUME FOR THE MALE DANCERS**



**COSTUME FOR THE KING**



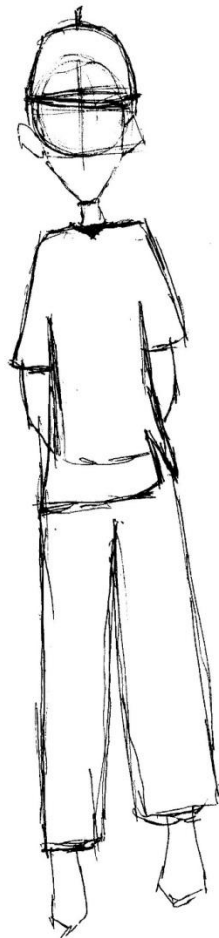
**COSTUME WORN BY THE WOMAN**



**COSTUME FOR THE  
INSTRUMENTALIST AND TOWN CRIER**



**COSTUME FOR THE GUARDS**



**COSTUME FOR THE CHIEFS**

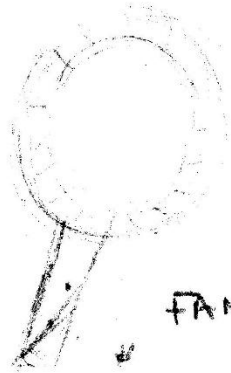
**(B) PROPERTIES**

1. Handkerchief
2. Fan
3. Stools
4. Throne (King and queen)

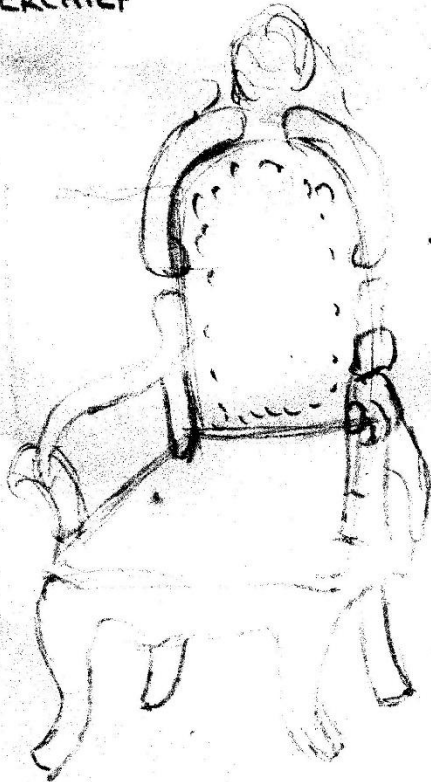
PROPS



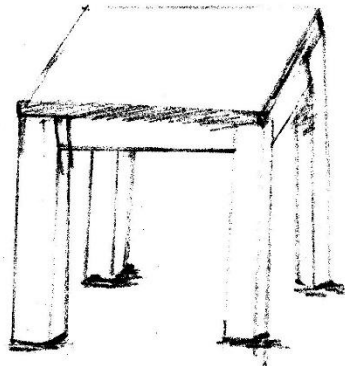
HANDKERCHIEF



FAN



THRONE



STOOL

### 3.6 MUSIC/SONGS

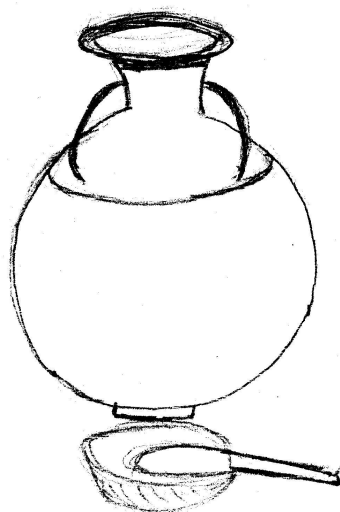
SEQUENCE	SONG	MEANING
1.	Agbale etebe egwu Welu nti luani o Agbale etebe egwu Welu nbe n'ukwu tebezie o Iye oko Oyolima bu egwu	Women are dancing Listen carefully Women are dancing Using their waist to dance
2.	Aya mma oh...oo Aya mma... eh	
3.	Amu Nwoke Nwoke, Nwan bu Nwan Amu Nwanyi Nwanyi, Nwan bu Nwan Amu Nwoke mu Nwanyi, Nwan by nwan Nwan nke chukwu ye ye, welu na bu eee	You give birth to a male, a child is a child You give birth to a female, a child is a child Whether a boy or a girl, a child is a child Whichever God gives, you take
	Nwa shulu nwa shulu oo Kpala nu ma Nwa shulu ododo Kpala nu ma  Ogologo yeya ogologo Ogologo kayin nine bikwa nudo ayanyanye  Ogologo yeya ogologo Ogologo umu woke wa n'ibe ye ayanyanye  Ogologo yeya ogologo Ogologo umu nwayi wa n'ibe ye ayanyanye	Child of treasure... Child of treasure <i>Chants</i> Him whom the cap of royalty fits his head <i>Chants</i>  For long friendship, Let us all live in peace For long friendship Men and their mates should live in peace. For long friendship Women and their mates should live in peace.  Our dance is a dance of joy Our words are words of joy Our message is a message of

	<p>Ah ah ah egwu anyi bu egwu oma  Ah ah ah oku anyi bu oku oma  Ah ah ah ah ah ah ozi anyi bu ozi oma  Nwa tulu chukwu zi, enyi ozi  Anyi abia ozi oma</p> <p>Onye meki ihian o me ne owen  Onye meki ihian o me ne owen  Obu ni zhu ni hian o  Iya zu ni wan o  Onye zu meki ihian o me o eh</p>	<p>joy  Our lord sent us on an errand  We gave come to deliver the message.</p> <p>Whatever you do for a person,  You are rewarded,  If you train up one's child,  And you train your child,  Whatever you do, you do for yourself.</p>
	<p>Eee o eje ne  Ewo elene eje ne  Onye wa kwe eje ne weko inkpisu ahu reka na o ya o</p> <p>Eee o eje nwan  Ewo elene eje nwan  Onye wa kwe eje nwan weko inkpisu ahu reka na o ya o</p> <p>Eee o eje di  Ewo elene eje di  Onye wa kwe eje di weko inkpisu ahu reka na o ya o</p> <p>Isi kwele eze gee li eze nu wa e,  Ewo... isi kwe li eze gee li eze,  Isi kwele ugo gee li ugo,</p>	<p>Good husband, good husband  One with a good husband has a good family backing.  Good child, good child  One with a good husband has a good family backing.  Good mother, good mother  One with a good husband has a good family backing.</p> <p>The right person will be crowned king in life,  The right person will be crowned king in life,  A person who deserves honor would be honored in life,  God's crown is the best,  God's crown is the best,  We must be patient in life</p>

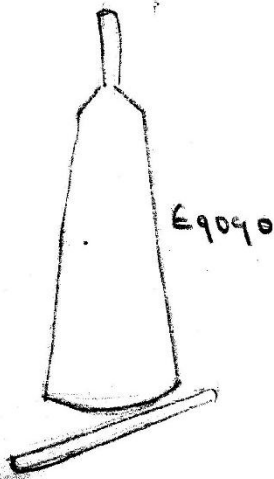
	<p>Ugo chukwu tube mmadu kamma, Ugo chukwu tube mmadu kamma, Ewo... anyi ga enwe ndidi o nuwa, Onye anukpo na o nwannem, Ugo chukwu tube mmadu kamma, Ugo chukwu tube mmadu kamma.</p>	<p>Do not be in a hurry my brothers and sisters God's crown is the best, God's crown is the best.</p>
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## INSTRUMENTS

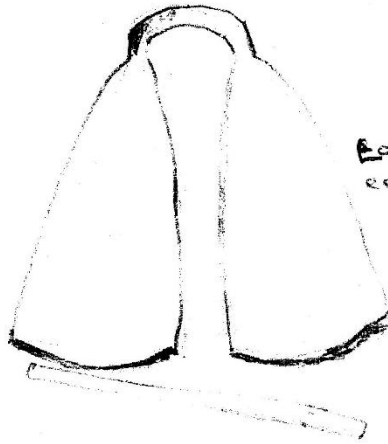
1. Egogo – Gong
2. Egogo erun mazin – Double gong
3. Kpokoro – Wooden gong
4. Egogo lila – Long gong
5. Udu - Pot



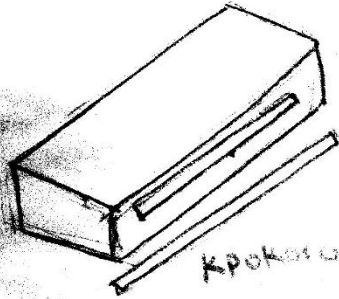
Udu



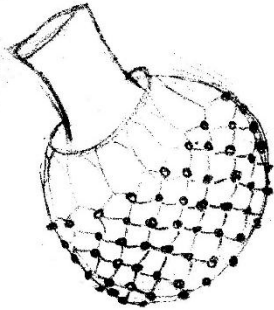
E9090



E9090  
erun m311

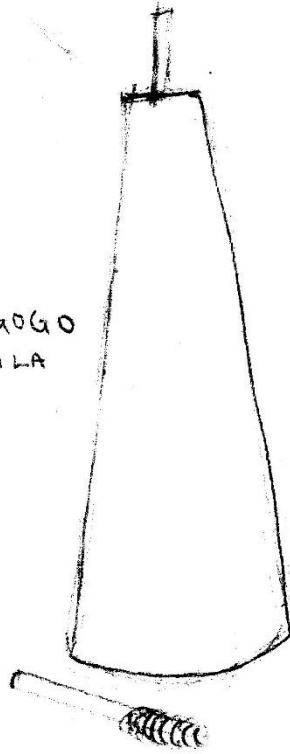


Kpokoko



UKuse

E9060  
LILA



### **3.7 BUDGET**

COSTUME		60,000
PROPS		3,500
INSTRUMENTS		15,000
VIDEO COVERAGE		8,000
STAGE LIGHTING/ GENERATOR		15,500
SET		1,500
REFERESHMENTS		10,000
<b>TOTAL</b>	<b>-</b>	<b>113,500</b>

### **3.8 CHALLENGES FACED IN THE PRODUCTION PROCESS**

The task of planning and organizing a dance performance is an overwhelming and sometimes exhausting undertaking. Below are the challenges faced during the production process.

1. Dancers feeling too much pressure and having problems executing the proper movements because of the high energy level needed.

2. Due to the extinction of an important instrument; the ‘Akpere’ (flute) and a suitable player, and the efforts made to find one, the performance had to do without it.
3. The Akwa-Ocha which is the main and essential costume for the dance was not easy to get because of the high cost and the lack of interest in the young adults to own it. So I had to visit the elderly to be able to get it the number required. And it took a lot of convincing to enable them let go of such precious wrapper.
4. Egwu Ohuhu steps are monotonous in nature, so it was a challenge getting suitable movements and at the same time keeping them true to the culture.
5. The narrator had slight difficulties pronouncing the Olukumi words because the language is not common.

## **CHAPTER FOUR**

### **SUMMARY, CONCLUSION AND RECOMMENDATIONS**

#### **4.1 SUMMARY**

The primary aim of this study was to carry out a proper investigation into the extinction of cultural dances in Nigeria using the Egwu Ohuhu dance of the Anioma people as a case study. As stated earlier, the Nigerian youths are no longer interested in their traditional dances, due to unavoidable factors caused either by the government in their inability to providing suitable dance education in the educational system.

The first chapter of this research gives an insight of the necessary problems the research is trying to solve. It also established the fact that culture is quickly dying in our today's world and that dance can be used as a tool to bring about the revival of dying cultures.

The second chapter reviewed some relevant literature on the Historical background of the Anioma people. It also explored the origin of the Egwu Ohuhu dance from the perspective of an indigene where the research was carried out. The chapter also reveals the Egwu Ohuhu dance as a significant carrier of the culture of the Anioma people in terms of Costumes, Music, Language, traditional greetings

and the dance movements. Much later in the second chapter, ways in which culture can be sustained was shown.

The third chapter of this work paid attention to the practical and experimental section of this research work. It is the production report which shows how the researcher was able to achieve the production from start to finish and the challenges faced during the production process.

## **4.2 RECOMMENDATIONS**

Based on the extensive study in this research, the following recommendations are made:

- Government at all levels must divest itself from its prejudice against dance and introduce it as a course of study to the younger ones at the primary and secondary school levels in order to sustain our cultural heritage.
- Dance should be used not only for entertainment but it should serve as a means by which awareness is created, especially to individuals ignorant about their cultural background.
- More local clubs and associations tied to cultures are encouraged to spring up as it is a great means to meet new people who have moved far from their homes and have forgotten where they came from.
- Parents should endeavor to teach their children about their cultural heritage.

- Since the Akpere is gradually going extinct because of lack of continuation by the people, I have found that using the gongs, the Udu and the maracas brings a nice effect too, and enables the dancers to perform effectively.

### **4.3 CONCLUSION**

Dance in this project is being utilized as a tool and weapon to create awareness, and create a notion that the act is more than the mere movement of the body which could serve as a form of entertainment. It can be used to change wrong societal perceptions.

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## **ORAL INTERVIEWS**

Oral interview with Mama Makanwa, an Egwu Ohuhu dance leader. January 23<sup>rd</sup>, 2021. Ugboodu town, Delta state.

Oral interview with Rosemary Ngozichukwuka, a local indigenous member of the Ugboodu community, Delta state. January 24<sup>th</sup>, 2021.

## APPENDIX

### PHOTO SPEAK OF PERFORMANCE

#### SEQUENCE ONE: OPENING



The narrator telling the audience of the struggles of the royal family of Ugbodu in getting a child and how the people are pressuring the king to take a new wife .



The orchestra singing at the orchestra pit as the narrator narrates

## SEQUENCE TWO: GOOD NEWS



The chiefs waiting for the arrival of the king. The narrator is at the side narrating the actions in this sequence.



The king and the chiefs are anxiously waiting for the news about the birth of the prince.



The woman telling the king and his cabinet about the birth of the prince



The king and his cabinet rejoicing about the good news they received.



The king telling the town crier to announce to the people the good news and to invite them to the palace for a grand celebration



The town crier rushing off to spread the news to the towns people.

### SEQUENCE THREE: NAMING CEREMONY (MOVEMENT ONE)



The orchestra/townspople and the dancers are singing and dancing to the stage.



The king and the queen carrying the child are dancing in, accompanied by a chief and two guards



The King, the Queen and the New Prince on stage.



The first chief giving the child a name.



The second chief giving the child a name.



The Queen choosing a name for the child and the King declaring the opening of the celebration

## SEQUENCE THREE: MOVEMENT TWO



The Orchestra leader greeting.



The dance leader singing and greeting the king



The dance leader performing a solo dance to usher in the other dancers.





The dancers celebrates with Egwu Ohuhu Dance