

Dance and its many Faces in the Nigerian Worldview

Tosin Kooshima, Tume (Ph.D)

Department of Theatre and Media Arts

Federal University Oye-Ekiti, Nigeria

kooshima.tume@fuoye.edu.ng

+234 803 668 1039

Introduction

Several scholars have offered various definitions regarding the art of dance, and in spite of their diverse perspectives on the subject, their agreement on the essence of dance has been constant. No matter the standpoint from which dance is viewed, it remains a universal art which exists in every culture of the world. However, the meaning and use of dance may vary across cultures and social contexts. Apart from being a living culture which compresses the collective experience of a people in rhythms and movements, dance lends itself to expression in other elements depending on the culture involved. The practice and functional values of dance have direct bearing with the socio-aesthetic and cultural sensibilities of the given society from which it emanates (Ododo & Igweonu, 54). This is because the socio-cultural values of each clime are factors which influence their dances.

An insight into the nature of dance is provided by Ufford-Azorbo when she asserts that “dance in Nigeria is shaped through the way a Nigerian think, feels, believes, and reacts to the physical resources which surround the dancer and her intangible cosmos” (11). Ufford-Azorbo’s assertion foregrounds the premise of this article. Though dance is a cultural activity and a global phenomenon, the article situates the concept of dance within the worldview of Africa in general, and Nigeria in particular. The paper views dance from the lens of African dance practice and scholarship. It specifically gives meaning to dance from the perspective of its nature, functions and identity in Nigeria.

The Nature and Functionality of Dance

Dance serves multiple purposes in the African socio-cultural milieu, permeating the personal, political, social, religious, and spiritual spheres of human life. Though its many functions are

broadly categorised into three: “social, ritual, and artistic”, dance has been practiced throughout history for artistic, educational, therapeutic, social, political, religious and other purposes” (Grieve, 1; Bresnahan,1). It has also been said that societies deploy dance for their “spiritual, physical, socio-political and economic advancement” (Uji & Awuawuer, 251). This segment of the article discusses the traditional roles and functions of dance.

Communication: One of the fortes of dance is its expressive value. It is an art imbued with elements which consciously or unconsciously communicate the ideologies, fears, hopes and aspirations of its creator, performer, and even audience. Sorell (9) asserts that “dance is as old as man and his desire to express himself, to communicate his joys and sorrows, to celebrate and to mourn with the most immediate instrument: his body”. Bakare’s (1) definition of dance as “the rhythmic movement of the body in time and space to make statements”, also suggests that the primary aim of dance is to communicate. In fact, all the theories the origin of dance (ritual, evolution, and behavioural) confirm that dance serves as a tool to express emotions, and also functions as a physical response to the environment and situations. As an expressive non-verbal art form, dance communicates both cognitively and affectively (Ajayi, 11).

Worship: In almost every culture of the world and in most religions, dance is usually deployed as a tool of worship. It is a vital ingredient at spiritual gatherings where rituals are performed. Specifically, in African dance discourse, the functionality of dance is considered from “either secular or sacred performance” purviews (Emoruwa, 37). As posited in the ritual theory of dance, once the early man acknowledged the existence of a superior being, he created dance as a means of paying obeisance to him. The various deities that exist in the different cultures of the world are worshipped through the dance medium. This is why pictorial evidence from the early carvings and painting art works of various civilizations such as the Greek, Egypt, and Benin depict people in varying degrees of dance actions. This is a pointer to the fact that dance has always been an integral aspect of rituals and worship. It is during worship of deities that African traditional dances are performed in their purest and original forms.

Entertainment: Among all the living art forms, dance has the highest entertainment value. It has been a form of entertainment and expression since the beginning of time, from medieval times

through the renaissance (humankinetics.com). For a long time in the theatre, dance was used only as entertainment and interlude during drama performances. However, dance has now gained an autonomous recognition among art forms. In social gatherings, dancers are engaged because dance is a vital ingredient in recreation and facilitating social bonds. Its entertainment value is also being deployed as a marketing tool. This explains why dance is now increasingly being used in commercials to advertise goods and services (Tume, 1). It is important to note that in Africa, an event or occasion is hardly complete without the use of dance as entertainment.

History Documentation and Culture Preservation: Dance functions as an archive which incorporates elements of the lived experiences of a people. It has also been described as “a well from which various shades of historical experiences are drawn” (Ediri, 122). It has an expressive and appealing nature which makes it one of the most viable art forms to codify and showcase the variegated aspects of culture (Tume,1). It therefore serves as a powerful agent of culture preservation. Ufford-Azorbo (3-11) elaborates that:

Among the artistic forms common to Nigeria, dance is one of the most popular as it encompasses language, social custom, family structure, political orientation, religion, economy, philosophy, belief and value systems of the people...It houses the totality of life and culture expressed in pure visible form.

The continuous practice of a dance preserves the cultural heritage of the people who own it. Therefore, the easiest and fastest way to know and understand a people is to see their dances.

Vocation: From time immemorial, dance is acknowledged as a profession. Today, it is a viable source of livelihood to many dance artistes across the world. Every weekend in all corners of Nigeria, events such as wedding and burial ceremonies occur, and in most cases cultural dancers are usually engaged to provide entertainment to liven up these occasions. A high percentage of the artistes employed in the various State Councils for Arts and Culture in Nigeria are primarily dancers (Tume 2). Also, regardless of the genre of music, most popular music videos prominently feature dancers. The evolution of the internet has also brought about an increase on the consumption of dance products through social media platforms and other virtual means.

Culture identification and promotion: Dance harnesses and encodes the various aspects and

elements of culture in the most expressive manner. It “can easily become an effective instrument for identity formation” (Utoh-Ezeajugh & Offorbuike 61). Odunze (26) states that “the symbolism of dance must not only aim at evoking emotions, but (it) must be culturally relevant to be understood.” She reiterates that dance movements and expressions tell specific stories that are based on the life and beliefs of the community from which the dance emanates, thereby enabling the dance to effectively interpret the feelings and expectations of the members of the community. The cultural relevance of dance therefore makes it a useful tool in defining and promoting a people’s ethnic identity.

Communal Edification: Dance is a vibrant art that permeates every aspect of the African life. Unlike other forms of dance, African dance is not detached from the lives of the people who own it, as it projects their beliefs and situations (Fodeba, 20; Emoruwa, 37). John Blacking asserts that:

Dance is part of the basic infrastructure of life in Africa... African societies treat dance as a foundation of social life, which enables individuals to discover and develop their human potential, to reaffirm their relationships with each other, to sharpen their sensibilities and educate their emotions (cited in Awuawuer, 191)

It is a light which illuminates and articulates the totality of people’s lives, level of development, cultural bonds, and cohesiveness (Suru, 2). Without any doubt, dance holds a highly sentimental value for Africans, and the above positions describe how it moulds and reflects the African way of life. Since time immemorial, societies have used dance to validate social institutions and to enforce conformity to social and cultural norms. This is because dance performances usually ignite in the audience a mental reaction, either in agreement or dissent with the message of the performance. When an audience is receptive of the message of a dance performance, it works on their psyche, and it may begin to reflect in their social interactions. This point is aptly captured in Ufford-Azorbo’s (22) assertion that dance is a device which furthers the maintenance of group solidarity while presenting itself through the creative use of movement for aesthetic activity.

Nation Building: Dance is a powerful tool, suitable for social engineering, national cohesion and unity. It is an important instrument for “awakening the national psyche” (Udoka, 218). Utoh-

Ezeajugh and Offorbuike's (61) buttress this point in their assertion that:

National identity is not an inborn trait, rather it is a direct result of the presence of elements from the shared activities, practices and other common factors in people's daily lives such as national symbols, language, colours, dance culture, history, dress culture, and consciousness, as well as ethnic bonding, music, food, arts, craft, and so on.

With the power to induce possession, dance and music allow people not only to imagine the nation, but to have the experience of being part of it (Njidda, 71; Turino, 174). Turino (56) reiterates that:

The special power of participatory music and dance to create group unity and identity is due to their nature as inclusive, collective activities that place the subtle signs of social interaction and relationships in the foreground.

Turino's position aligns with Awuawuer's (192) view that:

Indeed, this is often why dance is regarded as a potent tool for shaping and re-shaping the history of different cultures all over the world... As one of the potent instruments for communication and nation building, dance has been used to symbolize unity thereby aiding societal and behavioural changes.

These persuasive attributes of dance have also been deployed by the state as a catalyst for national orientation, identity, and unity. For example the dance performances at the National Festival of Arts and Culture (NAFEST) provide edifying experiences which can be used to engineer social change and to condition the mindset of people towards national integration.

The Many Faces of Dance in the Nigerian Worldview

In the worldview of Nigerian cultures, dance embodies a whole range of concepts, and means various things to the diverse cultures within the nation. This segment of the paper highlights the various identities of dance within the Nigerian worldview.

Dance as Art: It has been asserted that dance is one of the oldest forms of all arts (windycityweddingdance.com, kirbykendrick.com). Mcfee (86-89) clarifies that for anything to be considered as art, it must be subjected to a battery of concepts which include interpretation, appreciation, artistic judgement of the aesthetic value of the art. He further articulates that:

...‘art’ is an institutional concept, with a constructed, conventional character. Further, works of art, such as **dances**, are essentially interpreted objects; indeed, this is part of what it means to speak of them as objects of artistic (rather than aesthetic) judgement... In contrast to visual arts like painting and sculpture, which are atemporal, performing acts like dance take time, not just in the trivial sense that it takes time to see or experience them, but in the more profound sense that they centrally involve events, which are in the flow of time, occurring at a particular moment.

Mcfee’s submissions are echoed in Siegel’s (1) position that, “dance is an event that disappears in the very act of materialising... (it) exists at a perpetual vanishing point, for at the moment of its creation it is gone”. Abbe (1) similarly views dance as a “universal art form...whose sole existence is in performance”, while Ufford-Azorbo (7) describes it as an “elusive art” which is ephemeral in nature. Though, ephemeral and transient in nature, the expressive value of dance makes its effects tangible and long-lasting. As an artistic re-enactment of the tangible and intangible fragments of culture in a visual form, dance is first and foremost an art. It is a performing art that employs beautiful movements of the body and other theatrical elements to express feelings and communicate subliminal messages. Unlike the visual art works which are fixed, the fluid and transient nature of dance demands that it be performed for it to be experienced. Nevertheless, for the purpose of preservation, dance can be recorded, documented, or re-performed. Thus, its nature is both evanescent and permanent.

Dance as Movement: Among the definitions given dance is that of Anderson (9) who claims that it is a “movement that has been organised so that it is rewarding to behold”. Likewise, Bakare (1) sees dance as the “rhythmic movement of the body in time and space to make statements”. Copeland (13) declares that “in dance, movement is declared autonomous of meaning”, while

Arnold Udoka, in an interview declared that “movement is the primary ingredient of dance”. Dance has also been described as an “art which is concerned with conveying emotions and meaning to its viewers through body movements” (Tume, 4), while Ufford-Azorbo (1) explains that dance “brings into manifestation the rhythmic movement of the human body in time and space”.

The above viewpoints seem to lend credence to the popular opinion that dance is basically a movement which communicates. However, these stances should not suggest that the element of movement in dance is absolute, self-sufficient and needs to bear no meaning, as that would undermine the other theatrical elements such as music, props, make-up, and costumes, which are harnessed into the dance art. In African climes, dance is much more than mere movement. Movement is only an aspect of the totality of the dance art.

Dance as language: Dance is a non-verbal art which has the capacity of communicating and prompting responses from its viewers. Bakare’s (76) holistic definition of dance is that it is “a language which expresses the geographical locations, biological temperament, religious beliefs, political and historical experiences, social practice and economic peculiarities of the people that own it”. Tume (62) also described it as “a universal non-verbal language through which culture is expressed, interpreted, transmitted, and nurtured”. Obafemi’s (26) position that language is fundamental as cultural vehicle of expression, thought, ideas, and invention, can be further illustrated with the dance art. Ugolo (286) reiterates this fact thus:

The dance art in Nigerian traditions and cultures harmonises and domesticates the other art forms in its expression. It is at once utilitarian in its expression, and it combines and aggregates, thereby making its **language** highly symbolic and abstract.

In essence, dance is a globally accepted language, and all forms of it communicate one idea or the other. The vocabularies of dance communicate deeper than words, as they are self-expressive and ultimately need no interpreters.

Dance as Ritual: Rituals are conceived to regulate the relationship between members of the society and the supernatural powers who are strongly believed to be in control of human activities (Ojuade, 240). Traditional African societies thrive on rituals to perform various functions such as

evocation, invocation, deification, and cleansing, at rites of passage like age-group initiation, wedding, naming, and burial ceremonies. During these rites, dance and music are used as either accompaniments or as a component of the rituals. Explaining the phenomenal connection between dance, and rituals, Ajayi (186) affirms that dance is a means of sacred communication recognized within the (African) culture, and is able to effectively fulfil the multi-faceted functions of religion and bridge the chasm between this world and the other, and between the deity and its worshippers.

Ritual observances in Africa, and indeed Nigeria, are incomplete without their dance contents. Hence, religious ritual remains one of the major sources of dance in Nigeria Ojuade (240). Typical cases of the many dances in this group are Amiri ritual dance segment of the Oyarore festival of the Alago people, Ivia Egben dance of the Ovia Osese rites of the Ogori Magongo people, Iria and Oruseki dances of the Kalabaris in the Southern Nigeria, Tsav Utu dance of the Tiv people, Icaya dance of the Idoma people, and the Bori spirit possession dance of the Hausa people, among others.

Dance as Festival: Dance is one of the most iconic activities in African festivals. Ugolo (286) states that:

In many Nigerian traditional festivals, ceremonies and performances, the artistic expression that becomes very obvious to the onlooker is the dance art which manifests in movement, mimesis, songs, music, and the plastic arts in terms of the masquerade traditions that abound in many cultures across the Nigerian landscape.

Apart from the fact that dance is a vital aspect of most African festivals, research shows that several traditional dances in Africa derive their names from the festivals during which they are performed. A few examples of dances in this category are: the Olokun dance of the Olokun festival of the Benin people, Bata Yemoja dance of the Yemoja festival of the Yoruba people, the Odu dance of the Odu festival of the Alago people, and the Aringinya dance of the Aringinya festival of the Akoko people.

Dance as Masquerade: Masks and masquerades are central to African festival performance. Apart from the costumes, the art of masquerading is brought to life with the unique dance movements of the masquerade and his followers. Dance movements are usually used to identify each masquerade,

so much that most African masquerades bear the same name with their dances. As in the case of Odu dance of the Odu masquerade, Owa dance of the Owa masquerade, Mami water dance of the Mami water masquerade, and the Kwagh hir dance of the Kwagh hir masquerade, among others.

Dance as Costume: Dances are usually closely connected with the costumes with which they are performed. Yerima (124-127) who recognises dance as identity, traditional values, and language of the people, further expatiates that dance as language can be broken into four different subjects: symbol, images, music, and costumes. He submits that:

The colour of dance is in the costumes worn by the dancers. Each dance has its own specific costumes. These costumes add to the symbolic images of the dances. They adorn the dancer, and add to the character of the dancer. They place the character within the milieu of the dance.

The costume adorned by a dancer to perform any dance, is automatically part and parcel of the dance performance. Costumes evoke the images of a dance, as the colours and the designs of costumes are interwoven with the essence of the dance. This point of view takes root in examples such as the red and black Utogho costumes for Idoma dances, A'nger, Viavtyor, Gberwha and Agbendekuru costumes for Tiv dances, Sanmiyan, Alaari, Etu, Asooke, and Adire costumes for Yoruba dances, and the Okpa costumes for dances of the Alago people. Akin to the case of festivals, some dances bear names which are synonymous with their costumes. A few examples of dance costumes in this category are the very flamboyant Abang costumes of the Abang dance of the Efik people, and the Odum costume of the EgwuOdum dance of the Igbo people.

Dance as Performance: Dance as a living art, is an activity which has to be performed as an artistic presentation for it to be experienced. In the African worldview especially, dance in its entirety is a total package of various arts. The various arts do not function just as embellishments, but as performative elements intricate to the dance art. The treatment of dance as performance is in the recognition of the value of dance as a holistic art, which encompasses all the elements of theatre. This may explain why the word 'performance' is synonymous with dance in almost all the Nigerian languages. The word 'dance' bears performance-inclined nomenclatures such as 'ere' or 'are' in Yoruba, 'wasa' in Hausa, 'egwu' in Igbo, and 'ishol' in Tiv languages.

Dance as Music: In Africa, dance and music enjoy a symbiotic relationship. Enekwe (26) observes that “music does not merely accompany the dancer; both encounter each other, sometimes in a dialectical sense”. Nwabuoku (2) observes that, in Nigeria, music equates dance... (and) dance occupies a central place in Nigerian music. Echoing this point, Tume (169) submits that culturally speaking, neither music nor dance can exist on its own for they both go hand-in-hand. She explains that music is the rhythmic accompaniment (and punctuation) for dance, while dance is the interpretation of music through body movements. Likewise, Terez’s (3) averred that:

In many cultures, the connection of music and dance are powerful, ingrained in everyday life and countless ceremonies. To this day, many African cultures do not have a word for music and dance as a separate entity. (Dance) movement to music is innate and unquestioned.

Speaking on a personal experience of dance without music, Terez further clarifies:

Dance without music reduces my enjoyment of the experience. Yes, the silence can be employed to prove a point... but do not ask me to embrace an entire ballet without music. It would leave me feeling only half-nourished.

All the above positions are summed up in Ugolo (286) position that:

Encased in expressionism, the human body (during dance) becomes a vehicle of emotional outbursts seeking outlet in dynamism of rhythmic movements that ride on musical sound and song expressions. Thus, in Nigeria, the concept of the dance art encapsulates and aggregates centuries of musical tradition.

Of a truth, the close connection depicted in various African dance performances, demonstrates that African dance is one and same with its music.

Dance as Drama: This is the form of drama that is conveyed by dance movements and is usually accompanied by dialogue (www.merriam-webster.com). Also popularly referred to as dance-drama, dance in this form is a combination of dance movements, spoken text, and dramatic actions (www.oxfordreference.com). Bakare (10) defines dance drama as a type of dance which “narrates

a coherent story through a sequence of actions and movements”, and in so doing pays attention to “characterisation, mood, spatial relationships, and exaggerations of actions, body shape and stance”. In this case, the dance forms a part of the drama.

Dance as Theatre: Ojuade’s (232) views dance as an art form which involves the rhythmic movement of the body to music especially with a view to expressing an emotion, or an idea, or to narrate a story. This standpoint implies that traditionally every dance tells a story. Molokwu’s (242) posits that dance theatre is the art of telling a story through dance. He states that “the dancers under the direction of the choreographers tell a story using body movements”. Though theatre in this form relies on movement as its principal medium of communication, its experimental nature jettisons the restrictive nature of traditional dances, and allows the totality of the message in a dance story to be communicated in terms of body movements, music, costumes, make-up, props and other elements. Dance theatre is therefore a by-product of modern and contemporary dance forms, which encourages freedom of expression and storytelling.

The stance of this paper aligns with Ufford-Azorbo’s (13) explanation that:

Dance theatre...could employ the use of other art forms like music, costume, make up, lighting and mime in its presentation. Dance has excelled and claimed its place in theatre, making it possible for one to appraise a performance as dance theatre. This state of dance is a correction to the erroneous classification or use of dance in the past as sub art form.

Igweonu (2) maintains that dance (theatre) is geared towards reasserting the position of contemporary African dance as a distinct artistic genre that has potentials, not just for spectacle, but as a perfect tool for didactics. In this sense, traditional dance movements could still function effectively when refined to address topical contemporary issues, and transported from their cultural space. An example of this is the NAFEST stage which features dances that have evolved from the traditional festival arena to the modern or contemporary stage or performance space. Thus, dance theatre has come to be known as the conception and expression of ideas and thoughts in a theatrical experience, through the medium of dance in the holistic sense.

The Dance-Drama versus Dance Theatre Debate: A Clarification

There have been significant debates as regards what constitutes the theoretical frames of dance-drama and dance theatre. To confute Bakare's (10) stance, Ododo and Igweonu (53) assert that what he (Bakare) defines as dance drama "could still pass for drama" due to the "heavy presence of oral resources which are the chief communicative vehicles of drama". Similarly Ugolo (39 - 40) decries the confusion between the concepts of dance-drama and dance theatre thus:

To put together the two words "dance" and "drama" seems to me like putting okra in Ogbono soup- dance being Ogbono, while drama is okra. In whatever way you look at it, the product of such mixture is a slimy soup popularly called the Ogbono soup. The okra helps the Ogbono to become more elastic or slimy.

In what Emoruwa (54-56) criticizes as "poor adjudication scenarios in Nigeria", he advocates for a clear definition of the boundaries between dance-drama, dance theatre and pantomimic dramatization.

From a logical progression of the above discourse, we perceive a confusion of the term 'narrative' to mean verbal narration only. In as much as the dance art could in rare situations employ speech in performance, the use of speech in dance performances is usually very limited. Thus, the dance art is not in any way dependent on speech for message dissemination. However, since every dance and indeed every art communicates, what we find lacking in the above positions is a proper articulation of the experimental nature of dance theatre which jettisons the restrictive nature of traditional dances. This study finds instructive, Ododo and Igweonu's (54-55) submission that:

Dance theatre is therefore a deliberate attempt at distinguishing between dance as a traditional/cultural entertainment form and dance as a theatrical aesthetic form...The motivating factor is the belief that dance just like drama (and music) should be able to sustain itself in a meaningful communicative hold without inevitable dependence on vital dramatic and musical resources. This is essentially the essence of a dance theatre... the presentation of a dance performance that does not rely essentially on the use of song and music, serious costume or scenography

to advance its plot, but may employ them as embellishment, is therefore what qualifies as dance theatre and distinguishes it from dance drama.

Our point of agreement with Ododo and Igweonu is that dance theatre, is an emergent form of dance which is different from using dance as pure entertainment. However, we also recognise that dance as an art does not exist in a vacuum. Therefore, going by the nature of African dance which encourages the support of music, costumes, props and other theatrical elements, these also could be employed to contribute greatly to the enhancement of meaning in the creation of a dance theatre. We conclude that the distinguishing feature of dance drama is the enactment of drama with the heavy support of dance, while for dance theatre, an entire story is told through the dance medium.

Conclusion

This paper has broadly treated the nature, functions and identities of dance within the context of the Nigerian worldview. It identifies communication, worship, entertainment, education, history documentation, culture identification and promotion, communal edification and nation building as some of the main functions of dance in Nigerian societies. The paper also lists art, movement, music, language, ritual, festival, masquerade, costume, performance, music, drama, and theatre as ways of identifying dance in Nigeria. These various functions and identities of dance affirm it as an invaluable art whose maximum potentials are yet to be fully explored. In conclusion, we recommend a more versatile use of dance to properly reposition it among the performing arts.

Works Cited

- Abbe, Josephine. E. Performance and choreographic aesthetics in Ugie-Oro ritual dance of the Benin People of Nigeria, an unpublished Ph.D. thesis, University of Ibadan, Ibadan. 2014
- Ajayi, Omofolabo. "Nigerian stage dances: A historical perspective", a paper presented at the National Symposium on Nigeria Dance, University of Ibadan, Ibadan, 7th –11th July, 1986.
- Ajayi, Omofolabo. S. "In contest: the dynamics of African religious dances" *African Dance: An artistic, historical, and philosophical inquiry*, K. W. Asante (ed.) Trenton: Africa World Press Inc. 1998. Pp. 183-202.
- Anderson, Jack. *Dance: World of culture*. New York: Newsweek Books. 1974.
- Bakare, Rasaki. O. *Rudiments of choreography*. Lagos: Dat and Partners Logistic Ltd. 1994.
- Bakare, Rasaki. O. "Towards a choreographic theory of indigenous West African dance movements" *Critical perspectives on dance in Nigeria*, Yerima, A, Udoka A., & Bakare R.O (eds.). Ibadan: Kraft Books Limited. 2006. Pp. 76 – 91.
- Bresnahan, Aili. "The philosophy of dance" *The Stanford Encyclopedia of Philosophy*, Edward N. Zalta (ed.), Fall 2020 Edition, first published Monday, 12 January, 2015. available at URL =

<https://plato.stanford.edu/archives/fall2020/entries/dance/>

Copeland, Robert. "Between description and deconstruction", in *Confluences Cross Cultural Fusion in Music and Dance*. Proceedings of the first South African Music and Dance Conference, University of Cape Town. 16-17 July 1997.

Ediri, O.J. "Between the physiotherapy clinic and the dance hall", *Nigeria Theatre Journal*, Benin City: Osasu Publishers. 1995. Pp. 122-137.

Emoruwa, Felix. D. "A choreographic analysis of dance styles in Cherubim and Seraphim Zion Church in Ilajeland, Nigeria", an unpublished Ph.D thesis, University of Ilorin, Ilorin. 2010.

Emoruwa, Felix. D. "Adjudication of dance performances in Nigeria: Implications and prospects for the dance art", *Dance Journal of Nigeria: A Publications of Dance Scholars Practitioners of Nigeria*, Vol. 1 No. 1. 2014. Pp. 43-60.

Enekwe, Ossie. O. *Theories of dance in Nigeria*. Nsukka, Alfa Press. 1991.

Fodeba, Keita. *The True Meaning of Dance*. UNESCO Courier. 1959.

Greive, Rachel. *The functions of dance*, published on Tuesday, July 10, 2012, retrieved on Friday February 24, 2023, from <https://prezi.com/meybput26uef/the-functions-of-dance/>

<https://kirbykendrick.com/the-earliest-art-form-dance/>

<https://us.humankinetics.com/blogs/excerpt/discovering-as-dance-as-entertainment>

<https://windycityweddingdance.com/dance-history-101>

<https://www.merriam-webster.com/dictionary/dance%20drama>

Igweonu, Kene. "From page to stage: A choreographic analysis of Felix A. Akinsipe's *Struggling to die*" *Dance scripts for the stage*, Akinsipe F. A. (ed), Vol. 2. 2015. Pp. 2-16.

Kibin. *Dance as a modern form of entertainment*, retrieved on February 10, 2023 from

<http://www.kibin.com/essay-examples/dance-as-a-modern-form-of-entertainment/QMbTMn2i>

McFee, Graham. *Understanding Dance*. Taylor and Francis e-Library. 2003

Molokwu, E. "Designing for the contemporary Nigerian dance theatre." *Critical Perspectives on Dance in Nigeria*, Yerima A, Udoka A., & Bakare O.R. (eds). Ibadan: Kraft Books Ltd. 2006. Pp.239-244.

Njidda-Amoni, H. Performing authenticity and nation building: A case study of the National Festival of Arts and Culture in Nigeria, an unpublished Ph.D. thesis, Centre for World Music, University of Hildesheim, Germany. 2015.

Nwabuoku, E. "Music and dance in African performance studies: The concepts of dance in Nigeria", a paper presented at the 2nd National conference on African dramaturgy and black history, University of Benin, Benin. 2001.

Obafemi, O. "Nigerian Culture: An Overview." *Perspectives on cultural administration in Nigeria*, Olu Obafemi and Barclays Ayakoroma (eds.). Ibadan: Kraft Books. 2011. Pp. 25-36.

Ododo, S. E. & Igweonu, K. "Dance drama and dance theatre: Unknotting the conflicting perceptions", *The performer: The Ilorin Journal of the Performing Arts*. Vol. 3, 5. 2001. Pp. 51-58.

Odunze, Josephine Awele. "Dance and Cultural Diplomacy: Abuja Carnival in Retrospect", an unpublished M.A dissertation submitted to the department of Theatre Arts, Delta State University, Abraka. 2014

- Ojuade, J.O. “The Nigerian dance and the National question”, in Jenkeri Z.O. (Ed.), *Nigerian Theatre Journal*. Abuja: Madol Press Ltd. 2004. Pp. 236-247.
- Siegel, M. *Days on earth: The dance of Doris Humphrey*. Duke University Press. 1993.
- Sorrel, W. *Dance through the ages*. USA: Grosset and Dunlap. 1967.
- Suru, C. D. The sociological impact of marriage and funeral dance performances among the Ososo people of Nigeria, An unpublished Ph.D. thesis, University of Ilorin, Ilorin. 2012.
- Terez, R. *Can dance exist without music*. 2014. Retrieved from Bachtrack for Classical Music, Opera, <https://bachtrack.com>can-dance-exist-without-music>
- The Companion to Theatre and Performance*. “Dance and Dance-drama”, in Oxford University Press, 2010, retrieved on 17 February, 2023 from <https://www.oxfordreference.com/view/10.1093/acref/9780199574193.0001/acref-9780199574193-e-996>
- Tume, T. K. “Music and dance as emoticons of bridal processions: An assessment of the Obitun performance of the Ijumu people of Kogi State.” *Gender politics: Women writings and film in Northern Nigeria*, Ahmed Yerima & Aliyu, S. (eds.). Ibadan: Kraft Books Limited. 2012. Pp. 165-180.
- Tume, T.K. “African traditional dance as old wine in newskins: The Nasarawa State Performing Troupe experience”, in *Dance Journal of Nigeria: A Publication of Dance Scholars and Practitioners of Nigeria*. Vol. 1 No. 1. 2014. Pp. 61-77.
- Tume, ‘Tosin Kooshima. “Recognition of dance as sport and its implication for the welfare of the Nigerian dance artiste” in *Dance Journal of Nigeria: A Publication of the Association of Dance Scholars and Practitioners of Nigeria*, Vol. 2, No. 2. 2015. Pp. 99-109.
- Tume, ‘Tosin Kooshima. “From television to the streets: The rise and rise of dance-based adverts in Nigeria”, in *African Theatre 17: Contemporary Dance (African Edition)*, School of English, University of Leeds, 2018. Pp. 90 – 112.
- Tume, ‘Tosin Kooshima. “Shall our dance heal us? Thematic explorations of cultural diversity for national unity in selected dances at NAFEST 2012”, in *Ekpoma Journal of Theatre and Media Arts (EJOTMAS)*, Ambrose Alli University, Ekpoma, Edo State, Vol. 8. No. 1 and 2. 2021. Pp. 112 – 126.
- Turino, Thomas. *Nationalists, cosmopolitans, and popular music in Zimbabwe*. Chicago: University of Chicago Press. 2000.
- Udoka, Arnold. “Dance in search of a nation: Towards a socio-political redefinition of dance in Nigeria.” *Critical perspectives on dance in Nigeria*, Yerima A., Udoka. A., & Bakare O.R (eds). Ibadan: Kraft Books Ltd. 2006. Pp. 276-292.
- Udoka, Arnold. Excerpts from an interview conducted with Dr. Arnold Udoka in his office, at the National Theatre Complex, Orile Iganmu, Lagos, on Wednesday, 21st February, 2018.
- Ufford-Azorbo, I. I. “Form and content of canoe dance theatre of peoples of the Niger Delta”, an unpublished Ph.D. thesis, University of Ibadan, Ibadan. 2011
- Ugolo, Chris. E. “The Nigerian concept of the dance art” *African theatre: Studies in theory and criticism*, , Kofoworola, Z.O., Owusu, M.O, & Adeoye, A.A. (eds), published by the Department of Theatre Studies, Methodist University College, Ghana, and The Department of the Performing Arts, University of Ilorin, Ilorin, Nigeria. 2017. Pp. 286-292.

Uji, Charles. & Awuawuer Tijime. J. "Towards the theories and practice of the dance art", *International Journal of Humanities and Social Science*, Special Issue February 2014, Vol. 4. No. 4. 2014. Pp. 251-259.

Utoh-Ezeajugh, Tracie C. & Offorbuike, N. "Dance as a medium for National identity formation: Nkpokiti dance of Nigeria as a paradigm", *International Conference Book of Abstracts*, University of Ghana, School of Performing Arts 50th Anniversary, 19-20 October, 2012. P. 61.

Yerima, Ahmed. "Nigerian traditional dancers: History and practice." *Critical perspectives on dance in Nigeria*, in Yerima, A. Udoka, A., & Bakare, O. R. (eds). Ibadan: Kraft Books Ltd. 2006. Pp. 124-134.