

**FOLKTALE: A TOOL FOR THE PROMOTION OF ARTISTIC
AND SOCIAL VALUES AMONG THE YOUTH IN THE SUNYANI
MUNICIPALITY**

KNUST



BY

**ANTWI-BOASIAKO, FRANCIS KWABENA
(B.Ed. Hons. MUSIC AND GHANAIAN LANGUAGE; TWI)**

**KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY,
KUMASI, GHANA**

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Antwi-Boasiako, Francis Kwabena
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in partial fulfillment of the requirements for the degree of**

MASTER OF ARTS IN AFRICAN ART AND CULTURE

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DECLARATION

I hereby declare that this submission is my own work towards the M.A. and that, to the best of my knowledge, it contains no material previously published by another person nor material which has been accepted for the award of any other degree of the University, except where due acknowledgement has been made in the text.

Antwi-Boasiako, Francis Kwabena 20066846 August, 2010
Student's Name & ID Signature Date

Certified by:

Dr. S. Kquofi
(Supervisor' (s) Name) Signature Date

Certified by:

Dr. Joe Adu-Agyem
(Head of Department's Name) Signature Date

ABSTRACT

The thesis is the researcher's submission to help restore lost social values inherent in folktales. Folktale narrations are non-material aspects of culture; based on thoughts of wisdom or sets of ideas and beliefs of a particular people woven together and told as stories. Also, they are a means by which the people of Sunyani and other people elsewhere preserve, appreciate and pass on their cultural beliefs and values to their younger generations. Folktales imbue in children good and worthwhile attitudes of life such as respect for the aged, patriotism, obedience, humility, respect for rules and laws, kindness and empathy. Stories are told to help children make informed decisions and shun people associated with bad character traits. The narrations and present day dramatization make use of art elements such as costumes, songs, body paintings and other material art forms that promote the performances, bring much gaiety and interest for many to cherish. Unfortunately, cultural awareness and the pride of traditional heritage are fast declining in the atmosphere of urbanization and modernization. All these good cultural practices are being lost in the name of modernization with the electronic and print media taking the centre stage in reducing the time tested values in respect to our culture. This research therefore seeks to unearth to the fullest, the causes of decline in folktale activities among the youth, social values inherent in folktales, the art elements in folktale activities. Furthermore, it attempts to find lasting solutions to rejuvenate the youth's interest in folktale activities and to make suggestions to resuscitate them among the youth of Sunyani in order to revive the lost values that accompanied the decline of the folktales; while playing an active role in the cultural education and awareness in the national reconstruction as an educator to promote socio-cultural ideas of his environment.

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CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

According to Appiah (1991), throughout history art and culture have remained two inseparable words, in fact, they are interdependent; every culture has its own art forms which are peculiar to the traditions of the society. The culture of a society can be identified through the conventional art forms which form the cultural identity of the citizens within that community. There are non-material aspects of culture such as traditional norms and accepted conventional ways through which ideas are expressed such as songs, literature, drumming and dancing as well as other forms of traditional ideas about man and his society. The material aspects include art forms such as textiles, sculpture, leather and basketry among others. According to Asihene (1978), there is not a single cultural performance that ends without the use of an art work. Art in a great sense, gives us vivid ideas about past cultures; playing an important role in the religious, social and political systems in the life of the traditional African and had continued to do so.

Folktale narrations are non-material aspects of culture that is based on thoughts of wisdom or sets of ideas and beliefs of a particular people woven together and told as stories. They are also a means by which the people of Sunyani and other people elsewhere preserve, appreciate and pass on their cultural beliefs and values to its younger generations. Folktales are also told to imbue in children good and worthwhile attitudes of life such as respect for the aged, patriotism, obedience, humility, respect for rules and laws, kindness and empathy.

Stories that portray bad behaviour as selfishness, stubbornness, stealing, disobedience, greed, gossiping and their consequences are told to help children make informed decisions and shun people associated with these character traits. The narrations and present day dramatisation even on television such as “By the fire side” make use of art elements such as costumes, songs, body paintings and other visual art forms that promote the performances, bring much gaiety and interest for many to cherish.

1.2 Statement of the problem

Unfortunately, cultural awareness and the pride of traditional heritage are fast declining in the atmosphere of urbanisation and modernisation. Interestingly, all these good cultural practices are being lost in the name of modernisation with the electronic and print media taking the centre stage in reducing the time tested values in respect to our culture. In the past, these folktales were told in basic schools, in the homes and on the farm; however, it appears to be on the decline lately. This research therefore seeks to find the causes of the decline in folktale narration and make suggestions to resuscitate them among the youth of Sunyani as a case and to help revive the lost values that accompanied the decline of the folktales; whiles playing an active role in the cultural education and awareness in the national development as an educator to promote socio-cultural ideas of his environment.

1.3 Objectives of the research

1. To find out the causes of the decline of folktale narration among the youth.
2. To analyze the socio-cultural values to be harnessed in reviving folktale narration.

3. To identify the art forms or elements inherent in folktale narrations streamlining their specific roles towards the success of the performances of the tales.
4. To source for and suggest possible solutions to invigorate folktale narration among the youth within Sunyani as a case study.

1.4 Research Questions

1. What are the causes of the decline of folktale narrations among the youth?
2. What social values are derived from folktales?
3. What art forms or elements are inherent in the narration and dramatization of folktales?
4. How can folktale narration be revived among the youth to promote socio-cultural heritage whiles creating cultural awareness?

1.5 Delimitation

The study covered selected areas in Sunyani municipality namely Atoase, Kotokrom, and New Dormaa.

The scope of the study covers the specific roles art plays in folktale narrations. It also seek to unearth the potential role folktale narration plays in the promotion of social values. Although the study was limited to Sunyani municipality, reference was made to areas beyond Sunyani where necessary.

1.6 Definition of Terms

The following terms as used in the text have been explained to enhance the understanding of the reader.

1. **Folktale:** Non-material art that is based on thoughts of wisdom or sets of ideas and beliefs of a particular people woven together and told as stories
2. **Art:** Expressed way of life and representational aspects of thoughts, beliefs, customs and accepted conventional ways of life.

1.7 Assumptions

It is assumed that:

1. Modernisation has caused the decline of folktale narrations, especially among the youth.
2. Vital social values are lost and other negative ones have taken over leading to moral and social decadence in our societies.
3. Folktales can be revived making it more appreciable and interesting to many, especially the youth. This will help to restore the lost social values among the youth in our societies.

1.8 Importance of the Study

1. The study would serve as reference material for students and researcher for further studies; through its availability in regional and district Libraries.
2. The findings of the study would promote cultural education among the youth in the Sunyani municipality while creating cultural awareness about African cultural values; through seasonal organization of folktale activities among schools.
3. The study would also serve as a source of information for policy makers towards national cultural development.

4. The study would enhance education of art, particularly the performing and visual arts when adopted by the Ministry of Education.

1.9 Arrangement of the rest of Text

The thesis is divided into six separate chapters. Chapter One introduces the thesis while highlighting the background to the study, statement of the problem, research questions to be answered, objectives of the study, research delimitation, definition of technical terms, assumptions, importance of the study and arrangement of the rest of texts in the thesis. In Chapter Two, relevant literature related to the topic has been reviewed to set the ground for the study to progress. Chapter Three enumerates the methodologies employed to undertake the study. Chapter Four opens a unique chapter where selected folktale are presented and refined and some social values drawn from them. Some organized sessions of folktale drama were also described here, outlining the art elements that facilitated the beauty of the performances. Chapter Five is where data collected was presented and interpreted by way of analysis. The results were discussed and the findings enumerated while relating them to the research objectives. Chapter Six summarizes the results and findings. In addition, conclusions were drawn and recommendations made for implementation.

CHAPTER TWO

REVIEW OF AVAILABLE RELATED LITERATURE

2.1 Introduction:

The ultimate purpose of this chapter is to provide any available information on folktale as tool for the promotion of social and artistic values.

The second aim is to review available document on all related subjects that relates to the study. These related subjects reviewed cover areas such as: Historical development of folktales as a means of preserving culture and promoting social values, Settings of folktales, Socio-cultural and educational significance of folktales.

2.2 Historical development of folktales as a means of preserving culture and promoting social values

According to Asihene (1978), people preserved, appreciated and passed on their cultural beliefs and values to its younger generation one of which is identified to be folktales. Folktales are also told to imbue in children good and worthwhile attitudes of life such as respect for aged, patriotism, obedience, humility, respect for rules and laws, kindness and empathy. Stories that portray bad behaviour are also told to help children make informed decisions and shun people associated with these character traits. Finnegan (1995) emphasised that 'it is true that enactment of character in storey telling is not sustained or complete, that straight narration, as well as dramatic dialogue, is used to communicate the events of the story, and only one real 'actor' could be said to be involved; thus story telling could only be spoken of as possessing certain dramatic characteristics, rather than being 'drama' in the full sense. Good cultural practices in

recent times are noted to be lost in the name of modernisation with the electronic and print media taking the centre stage.

Dseagu (1988: 203) postulates that, folktale was derived from the word “folklore” around 1846 by William Thomas and it was used to denote what was then known as popular or household tales. He further stressed that, the word is used to embrace all popular tribal prose narrative excerpt, myth and legends. This implies that folktales had been part of man as far back as the early 19th century and has become part of everyday living. This is because, it was known to have imbued moral values in people and had helped to correct wrong doings. Evidently, global contemporary intellectuals, research and professional debates on development are seeking solutions from indigenous lifestyles and customs to address moral decadence. In 1992, for instance, UNESCO made a public appeal for wide spread re-visitation of indigenous cultural practices as a means to salvage the fast declining moral values and virtues among the youth especially in Africa. For a world-acclaimed organization such as UNESCO to make such an appeal shows that there is a lot to salvage from the traditional world. (United Nations, “*The Draft Declaration... Rights of Indigenous Peoples*”; 23 August 1993)

According to Encarta 2008, story telling has been a part of humanity even before the introduction of the Bible, and had been a means of entertainment, instructing the younger generations and keeping records with the many faceted folktales. In one way or the other, it is attested to the fact that, folktales are instructional and functional stories about human beings, animals, trees, rivers and other inanimate objects told by early people which have been handed down from generation to generation through word of mouth.

Hanson (1993), noted that folktales are the imaginative responses of our ancestors to the challenges of their living conditions and reflections, their environment, its recurrent problem and the people's beliefs, value and ideals. Folktales also constitute the body of works on which the "great narratives" of a community's communication is partly based, playing an important role in the process of identity construction by establishing and framing the history of that community. By this assertion, folktales are considered the earliest if not the first medium of communication ever discovered by man. This assertion may buttress an aspect of the point made by Adotey (1995) that African folktales deal with all life cycles, rhymes, contradiction and complexities; implying that folktales represent the life cycle complexities of the African and serves also as standard of measuring generations yet unborn.

Folktales are usually characterised by home-forest occurrences and performances. These were thought of to be the major locations of those who come up with these stories being rural dwellers whose commuting is from the home to the farm. In recent times, folktale narration groups and individuals can perform at funeral and other social gatherings. This, however, suggests a public performance that would educate numerous audiences rather than the confines of our homes and farms. Even though Dankwa (1979) notes that stories are told in the home by the fire, under the stall, in the open court or on the veranda or in the kitchen and even in the bedroom. All these places suggest that folktales are used in the home for relaxation other than for public appreciation.

2.3 Setting of folktales

Setting refers to the place, location or atmosphere within which an action or story takes place. For folktales setting, the person dramatists are identified with the fundamental movement from home to the forest or wilderness. Folktale narrations can also be performed at funerals and other places.

2.3.1 *Folktale in the home*

Many places in the home where folktales are told and attributed to suggests that, basically the folktale is solely a domestic creational genre meant to cater for mostly children and women whose situations confine them to the house. Dankwa (1979:32) notes that “stories are told in the home by the fire, under the stall, in the open court, on the veranda, in the kitchen and even in the bedroom. All these places suggest the fact that folktales are also used for relaxation whiles promoting and upholding social values. However, in the past, folktales were not told mainly in the homes but also in public places such as wake-keeping for the dead and traditional festivals.

In modern times folktales are told in classrooms. This underscores the importance of folktales and indicates that they serve societal needs at all times. The advent of westernization, industrialization and urbanization has come with their associated recreational activities. Folktales narration is not, as it is used to be, in several parts of the country, particularly in the remote areas because of the erosion of our traditional ways of life by the intrusion of foreign influences that have been so deep in our urban communities.

Interestingly, in the wake of western influence, folktales which are in the oldest forms of oral literature have moved to the field of written literature at the beginning of the 20th century as means of keeping records of them for generation yet unborn. For instance, in Kenya, a national body of writers was constituted to develop materials in the indigenous languages for adoption in schools.(Encarta, 2008)

In Ghana, oral literature in the form of storytelling traditionally has been the most popular and indigenous way of transmitting societal values (Encarta 2008). In the 1950^{'s} and 1960^{'s} many of these stories were written down to serve as reading materials for school children.

Many lyrics of songs and drama or films in our modern times got their root from folktales. “Canadian pop/rock music in the grade seven class” according to Davis and Herle (1990) testify that music communicates and becomes a reflection of the society. Popular music particularly can be a product of a nation and manifestation of a people and expression of cultural meaning.

2.4 Socio-cultural and educational significance of folktales

Okrah (1995) is of the view that, education aims at basically developing the individual physically, mentally and spiritually so as to fit well and relate to others in the society be it ‘formal’ or ‘informal’. He further stressed that folktales narration is the one means through which traditions, norms and values of society are passed on to the up and coming members of the society. The significance thereof is that, these members of society are transformed into efficient and useful members of the society, thinking, behaving and

living according to their elders; this concept emphasised by Okrah agrees with Adotey on ground of embodiment of the totality of human life cycle.

Folktales are believed to be one of the non-human resource of communal society that prospective parents can appreciate to bring up their children. Focusing on the role folktales play in the process of socialization in society, Dankwa cites the indirect use of folktales in training children for good morals. Nketia (1988) could not disagree on this, observing that as children listen to folktales, they see in their mind's eye, as physical realities the animals and other reference to nature, human and non-human. These are of course, some of the folktale characters and Mbiti (1966:23) emphasised that “they contain a portion of humanity, just as humanity contains a portion of them, and neither is independent of the other”. As such folktale performance brings out the physical and socio-cultural environment to an audience. The life of people is thus, reflected, during narration, through the actions, behaviour and words the narrator uses to project the characters. Folktales could therefore be seen as one direct way, that dominant culture can employ, to play its role of ensuring that a child audience is open up to have an idea of “this arena of the world” he or she is going to operate in throughout life.

Folktales among the Akans of Ghana for instance, are basically told about the spider which is called “*Ananse*”. This reminds the average Akan, many stories told about *ananse* popularly referred to as “*Anansesem*”. According to Opanin Adu, the word “*anansesem*” was derived from two words *ananse* and *asem* literally meaning the “spider” and “story” respectively. Thus, stories about the spider (Personal Communication, 23rd Feb. 2010).

According to the Asante (1999), folktales have three dimensions namely the didactic tale that teaches basically good moral lessons whereby the good is rewarded and the bad punished; a kind of tale used for shaping character traits of the members of a particular society. Another tale is the “trickster tale” which the main character uses tricks to survive or reign supreme. A lot of the Akan folktales are thus, of this type. The prominence of Ananse stories led to varied publications and television shows about the concept. A popular account is a book entitled “*Ananse Stories Retold*” and the popular television show “*By the Fireside*”. Yet another version of Ananse stories reiterated by Asante (1999) is the “dilemma tale”. This is a kind of story whose end is the beginning of a debate since the audience become divided over questions raised in the story.

According to Gyekye (1996), “good character traits are held as crucial to leading praise worthy of moral life, a great deal of stress is therefore placed on moral virtues, which the individual must possess in order to pursue these actions that are morally commendable”. The most virtuous traits such as kindness and fairness are linked with other concerns about the good of others which is morality’s ultimate goal. Among the Akan family system, every human being begins to form his character, and the type of character that he or she exhibits in the course of his life is determined, to a large extent, by the foundation character that was inculcated in him at home during childhood. The growing child is encouraged to do well and is chastised when does something wrong. On the other hand, good conduct is always encouraged. The Akan has several ways of inculcating morality in children. The commonest way is implanting their minds and making them believe that there lies disastrous consequences of doing wrong. Folktales were the best forms which have been used for generation and children born young were made to believe them.

According to Ackah (1988), the children are told stories of actual consequences of evil behaviour. This, however, goes to emphasize Gyekye's points that acquisition and possession of good character traits are considered so important for the society and that, from the very onset, morally freighted folktales are narrated to growing children as means of inculcating social values and virtues in them in order to acquire the praise worthy character traits that the society cherishes.



CHAPTER THREE

METHODOLOGY

3.1 Overview:

Research methodology is a planned approach by researchers to tackle research objectives as well as to attempt answering research questions. Systematically approved procedure must be followed to categorically institute a concern, allegation, guess, speculation and or a theory. Subsequently, systematic adherence to these procedures will help disprove or reject any of such concerns, allegations, guesses, speculations and or theories in instance where they do not really bear on the hypothesis or questions being addressed after a survey have been conducted.

Several approaches to research exist, considering the methodology. However, in this thesis, the following were employed. These include the research design, library research, population for the study, sampling; from which a sample was chosen, research tools, validation of the research tools, administration of the research tools, primary and secondary sources of data, data collecting procedures and data analysis plan.

3.2 The research design

Basically, there are two major approaches or designs to research; these are the qualitative and quantitative approaches. The choice however, is influenced by a number of factors with the crucial being the characteristics of the variables or population being studied.

This thesis extensively employed the qualitative research approach because social as well as cultural phenomena were being studied.

The qualitative research is an investigative methodology described as ethnographic, naturalistic, anthropological, field or participant observer research. This thesis is a type

that is characterized by these features and is deemed worthy to be a qualitative type. Qualitative research emphasizes the importance of looking at variables in their natural setting and how they interact. Detailed data are collected through open-ended questions that can be interviews to provide direct response quotations. In this research approach, the interviewer forms an essential part of the investigation and this differs from quantitative research which attempts to collect data by objective methods to present information about relations, comparisons and predictions; while attempting to remove the investigator from the process.

Opoku (2005) states that, any serious research must have a carefully-thought-out design before data are collected otherwise precious time and effort can be wasted.

This thesis focused on people from the Sunyani municipality having diverse social and cultural backgrounds but share common values in terms of moral education related to folktales. Their reaction thus, differs even though similar facilities are innate in the environments.

This research targets three traditional areas within the Sunyani municipality. These are Atoase, Kotokrom, and Fiapre. The study unearths the potential role that folktale narration can play in the promotion of social values in Sunyani municipality especially among the youth.

Related concepts such as the causes of the decline of folktale narrations among the youth, moral values inherent in folktales, and approaches to reviving folktale narration among the youth were looked at.

A critical assessment of impact of the absence or decline of these folktales especially among the youth relative to moral and social values was done.

3.3 Library Research

The researcher's quest for adequate, relevant and related information pertinent to the study took him to a number of public and private libraries and other literature sources. Libraries visited by the researcher include the British Council libraries both in Accra and Kumasi, Ashanti library at the Kumasi Centre for National Culture (CNC), the Department of General Art Studies library (KNUST), and the KNUST main library in the Ashanti region. The following libraries in the greater Accra region were also visited: The George Padmore African Research library, the University of Ghana library.

From these libraries, the researcher sought for literature related directly or indirectly to the research topic. About twenty (20) weekly, monthly and annual newsletters were located and read. Literature such as the Historical development of folktales as a means of preserving culture and promoting social values, setting of folktales, folktale in the home, socio-cultural/ education significance of folktales among others were assessed. Other literature includes cultural textbooks and pamphlets, theses, encyclopedia, periodicals, journals.

Literature gathered from these libraries although insufficient, were of great importance to the study in the review of related literature. Another literature source which is the most current utilized by the researcher was the internet electronic media. Other electronic media sources included the Microsoft Encarta Dictionary and the Encyclopedia Britannica. These are software installed on a computer that gave the researcher quick access to word definitions, explanations, spells check, serving as a reference point.

The researcher's visit to the different libraries gave access to data that helped to review theories related and relevant to the topic being treated. Such issues as the historical overview and development of folktales among others were reviewed as can be referred to in Chapter Two.

3.4 Characteristics of the Population for the study (Historical Background of Brong Ahafo: Sunyani)

The Brong Ahafo region covers an area of 39,557 square kilometres and is subdivided into 22 administrative districts with Sunyani as the regional capital. The region has a population of 1,815,408 (according to the 2000 census), and had an average population growth rate of 2.5 per cent over the past twenty years.

The Sunyani municipality is located in the heart of Brong Ahafo Region of Ghana. It shares boundaries with the Wenchi district to the north, Berekum and Dormaa Districts to the west, Asutifi District to the south and Tano South District to the east. Sunyani is the district capital as well as the regional capital of the Brong Ahafo Region.

Geographically, the southern part of the region with its moist forest area is a major producer of cocoa, cashew and timber in Ghana. The northern part lies in the savannah zone, and is a major producer of food crops including maize, cassava, plantain, yam, cocoyam, rice and tomatoes. Brong Ahafo is endowed with tourist sites such as the Kintampo and Fulla waterfalls, the Buabeng-Fiema monkey sanctuary, the Bui National Park with the Black Volta Lake featuring rare wildlife and vegetation, and the Tanoboase sacred grove, the cradle of Brong civilization.

According to the 2000 Population and Housing Census, Sunyani has a total population of about 70,869 and a population growth rate of 3.76 per cent. The population aged zero to fourteen constitutes 35.1 per cent of the total population. The gender split is 48.5 per cent for males and 51.5 per cent for females.

The economy of Sunyani municipality is dominated by agriculture. It accounts to 73 per cent of the economically active population. Main crops grown are maize, yam, cassava, cocoyam, plantain, cocoa, oil palm, beans, and vegetables. Most of the farmers use simple farm tools like hoes, cutlasses, and axes.

Ten (10) per cent of the economically active population is employed by industry. Agro-based industries account for 39.6 per cent of the labour in the industry, forest or wood-based industries for 37.9 per cent, service-based industries for 10.6 per cent, metal-based industries for 9.2 per cent and art-based industries for 2.6 per cent. Seventeen percent of the economically active population is employed in the commercial sector. They engage in activities like the sale of clothing, grocery, and building materials.

Agriculture, hunting and forestry are the major occupations in all districts, accounting for approximately two-thirds of the region's economically active population. Fishing is a major activity in Sene and Atebubu because of the proximity of these districts to the Volta Lake. However, in the three most urbanized districts, Sunyani, Berekum and Techiman, the proportion of the economically active population engaged in production, transport, sales, services and other non agricultural activities is higher compared to other districts. In Techiman, for example, wholesale and retail trade employ 15.9 % of the

workforce because it has one of the largest market centres in the region attracting traders from the whole sub region.

The manufacturing sector employs 6.7% of the economically active population in the region. This includes small-scale businesses engaged in manufacturing of garments, leather products, fabrication of metal and spare parts, and carpentry. They are centred in Sunyani, Berekum (abound in wood processing establishments) and Kintampo (fabrication of farm implements, storage containers, donkey carts etc).

The majority of the economically active population is self-employed engaged in small-scale economic enterprises operated by individuals. Many of the self-employed are not registered, and have a very low capital base. This makes tax deduction at source extremely difficult, and also poses a challenge to the effective disbursement and retrieval of loans and other financial assistance to these businesses. It is only in Sunyani, Asunafo, Berekum and Asutifi that more than 10.0 % of the workforce work as employees. In Asutifi, Asunafo and Berekum timber logging and wood processing are operated on a large scale whereas in Sunyani a number of public institutions create avenue for public employment.

This thesis has as its population delimitation three selected districts in the Sunyani comprising Atoase, Kotokrom, and New Dormaa. These were purposefully and conveniently selected because they are convenient areas in the Sunyani that the researcher could readily establish contact with chiefs, opinion leaders and other cultural directors to collect data so as to effectively undertake the research.

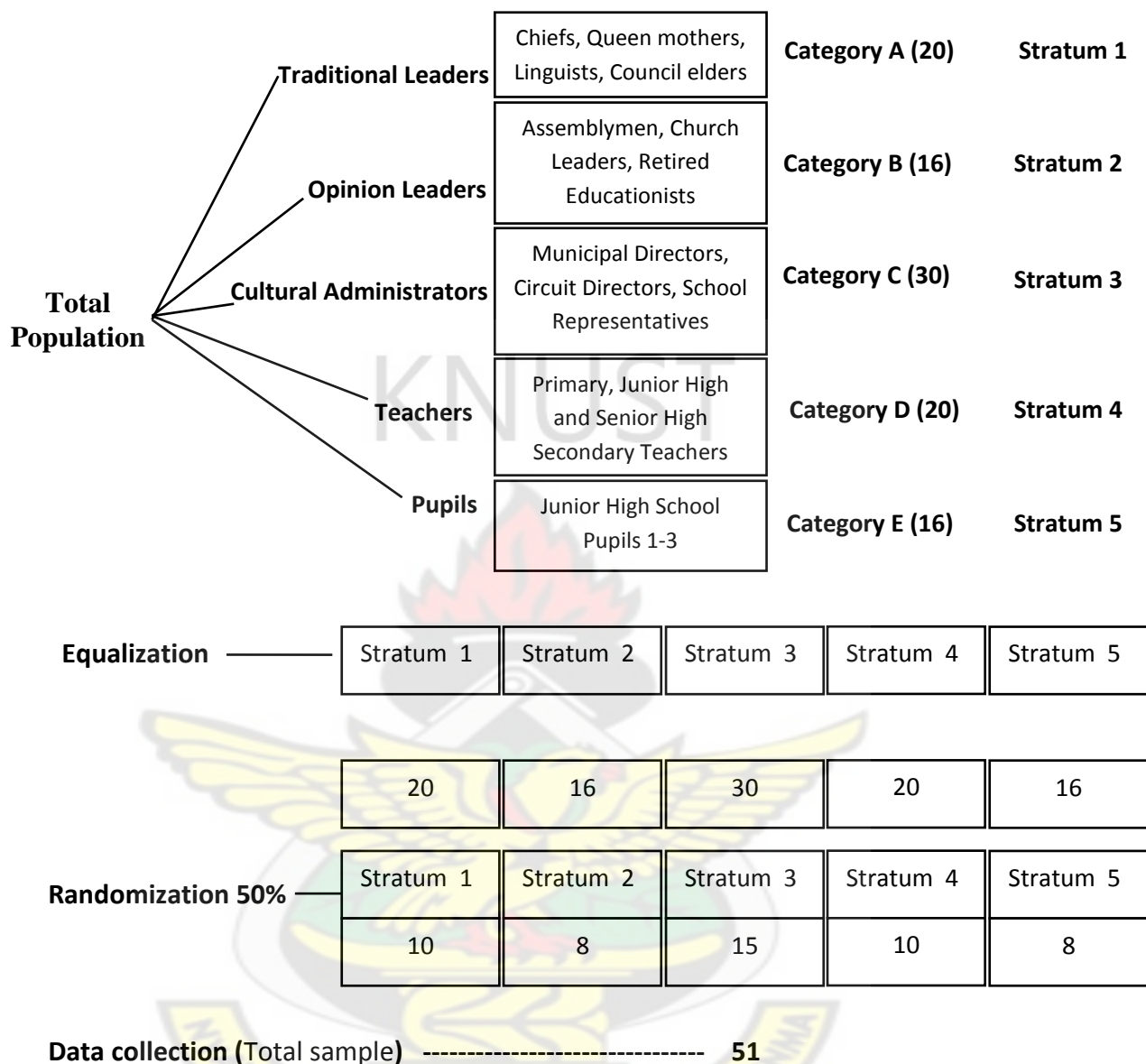
The population under study comprises people with diverse educational backgrounds, age, sex, ethnic and social status. Some are chiefs, opinion leaders, educationist, social educators, students, cultural instructors and trainers just to mention a few. Their reaction to concepts and approaches to issues differ. As such, varied responses were received during data collection. The population under study is the type with varied characteristics and is thus heterogeneous. The research has a total targeted population of about 100.

3.5 Sampling

The population that a researcher targets may be too large to control. In such instances, a sampling technique is employed from which a sample is chosen. The sampling technique employed and sample selected is usually influenced by the type of population and the purpose of the research.

The population for this research is a heterogeneous type, and that the stratified random sampling design was considered appropriate. The stratified sampling was preferred because the total population was separated into sub-groups or strata on the basis of variables that associate with the dependent variable measures.

Due to the fact that this research deals with five categories of persons: that is chiefs, forming one stratum; Opinion leaders, forming another stratum; and Cultural directors, teachers and pupils forming other strata, each group was considered a separate population and the simple random sampling employed at each level. The stratified random sampling thus, is the type that allows the combination of both simple random and stratified sampling technique. As follows is an illustration of the sampling design chosen for this thesis.



The researcher seeks to use 50% of the population as a sample. This research is using **51** as sample.

Fig. 3.1. Schematic overview of Stratified Random Sampling Design used

3.6 Research tools.

The research tools are also referred to as instrument for data collection. Research processes utilize two or more procedures to collect information. The success and reliability of any research depends largely on the process of data collection and research method selected. It is prudent to decisively consider a particular data collection instrument.

This research employed four tools to collect data. These were interviews, observations, questionnaire and opinionnaire. The different tools were used to capture any issue that a particular instrument failed to capture.

3.6.1 Questionnaire

Questionnaire is a research instrument consisting of series of questions and other prompts for the purpose of gathering information from respondents. They are important methods of collecting a wide range of information from a large number of respondents. In broad sense, questionnaire can measure both qualitative and quantitative data well; however, qualitative questions require more care in design, administration and interpretation.

Questions are regularly reviewed with the test takers and all points discussed together to solve the problems. A new one is then produced. This step can be repeated more than once for accuracy.

For this research, the researcher designed two sets of both open-ended and close-ended questionnaire each to collect divergent views of respondents about the impact of the decline of folktale narrations among the youth; also seeking opinions about how to remedy the menace. Structured questions were used to investigate the nature and concepts of the Ghanaian folktales. This was to investigate the involvement of the youth

recently in folktale activities, be it drama, oratory and other concerns stressing on their knowledge about the concept.

Cultural Directors as well as Teachers were given copies of questionnaire to sample their views about the decline of folktale and how they could be revived among the youth. This helped to bring to the fore, issues such as the social values inherent in folktale and also the values that have taken over when such positive ones are lost.

3.6.2 Interviews

Interviews are research tools in which a meeting is arranged with a potential respondent, questions asked by the interviewer and answers provided by the interviewee. Interviews pursue an in-depth information around a topic; and they are useful as follow-up to respondents to a questionnaire. Interviews are normally characterized by open-ended questions which give respondents the opportunity to express their thoughts, knowledge and opinions in their own words.

In the course, the interviewer initiates and controls the exchange to obtain quantifiable and comparable response relevant to a rising or previously stated hypothesis. In a sense, interviews could be said to be oral questionnaire. In conducting an interview, it is very important to consider the tone, sequence of questions and wording of questions.

In this research, several interviews were arranged and conducted. Before the real interview date, prior notice was given to chiefs, opinion leaders as well as other relevant persons and was ensured that date and time scheduled suits both the interviewer and the interviewees. Before structuring the interview questions, sufficient literature pertinent to the topic was reviewed providing the researcher with some background knowledge about issues needed to be addressed by the interview process.

In order to keep accurate record, an iPod voice recorder was used to record the interview deliberations. During the interview session, permission was sought from interviewees to record and short notes were being taken by the researcher. This was to cross-check for accuracy of information.

The interview format was explained to the interviewee and the interview was conducted. Then after, the interviewees were given opportunity to ask questions. An interview schedule served as a check list to facilitate the interview process. Intermittently, the recorder was verified to check if it was working properly. The interviewer tried as much as possible to remain neutral, no strong emotional reactions were shown to the interviewee's responses, yet, responses were encouraged by the interviewer with occasional nodding of the head.

During the interview process, care was taken in note taking; to avoid creating the impression that answers being given to questions were surprising or in one way or the other, that the interviewer is very pleased about an answer. As much as possible, the researcher took control over the entire interview process and in instances where the respondents strayed to another topic, in a polite way a question was posed drawing the attention of the respondent back to the issues at stake.

After each interview session, the voice recorder was verified to check for efficiency through out the interview, notes were made on earlier notes taken to comment on observations made and to ensure accuracy in data collected. The recorded interviews were replayed and further editing.

3.6.3 Observation

Observation is a vital study of actions, phenomena and events; and reasoning the facts gathered through such observing with formerly acquired knowledge from abstract thoughts and everyday experience. They are hard to reproduce because of their varying nature even with respect to the same stimuli. Consequently, they are not frequently used in precise sciences like physics which requires instruments which do not define themselves. In the social sciences however, empirical researches require direct observational study of phenomenon and concepts for analysis and interpretation.

Observations are important aspects of primary data collection and come in forms such as non-participant observation and participant or participatory observation. The choice however, depends solely on the objectives of the research and the researcher's preference. Participant observation is used to study people's behavior. The idea of observation is that, in any case, a researcher would be able to observe over duration of time, people's natural behaviour, and try to draw conclusions to why this might happen. It can also generalize to state majority attributes within a social group.

In general, there are three types of observational research. These are the covert, overt observation and researcher participation.

In covert observational research, researchers do not identify themselves, they mix in with subjects undetected and at times they observe from a distance. In overt observational research, researchers identify themselves as researchers and explain the purpose of their observation to the subjects. The disadvantage however, is that, subjects tend to modify their behaviour when they know that they are being observed. In researcher participation

observation, the researcher participates in whatever they are observing so as to get a finer appreciation of the phenomena. In this way researchers tend to lose their objectivity.

In this thesis, the covert and researcher participatory approaches were employed. Folktale drama performances were organized by the researcher for school children and some social values being dramatized were noted. This was to anticipate some possible and refined means of carrying the social values inherent in the folktales apart from storey telling sessions which seem boring and uninteresting. In the course of the process, observations were promptly but objectively recorded by means of note taking, while a digital camera was used to snap photographs to help best explain some concepts being discussed.

3.7 Validation of instruments

In order to ensure the relevance of data gathered and that error margin is nominal, the constructed questionnaire were pretested on sample population. Five Cultural Directors and three Teachers were issued with their sample questionnaire to administer. As a result, errors were identified and duly corrected. The entire process really helped to ensure an error free questionnaire.

Other validation processes were the use of interview schedule and observation guide. These guides and check lists are indicated in the appendix.

3.8 Administration of instruments

Questionnaire were printed and distributed to collect data depending on accessible population available to be sampled. Thirty (30) copies of questionnaire were administered

on cultural administrators out of which twenty five (25) were received; and another twenty (20) copies administered on Teachers of which 18 copies were received; twenty (20) copies administered on traditional leaders of which 18 were received, another sixteen (16) were administered on opinion leaders of which twelve (12) were received; and lastly another sixteen copies were administered on pupils of which all sixteen (16) were received from Atoase, Kotokrom and New Dormaa.

Questionnaire were distributed to them for about seven days before being administered. The researcher collected the answered questionnaire personally from the selected persons.

Interviews were arranged and conducted with Chiefs, Queen mothers, Linguists and opinion leaders by giving prior notices to prospective interviewees at least one week before time. Copies of questions were given out to the respondents except for few who preferred it at a sitting. The focus group interview approach was employed on Pupils. By the help of a digital camera, the researcher took photographs of pupils performing a folktale drama.

The researcher personally arranged and conducted interviews at convenient places with persons related to the topic under study. During the interview processes, an iPod voice recorder was used to record proceedings while short notes were taken. The interview process addressed observations that needed clarification. During each interview session, the researcher established rapport with interviewees. This created a platform for the free flow of deliberations.

3.9 Primary and Secondary Data

Two types of data were used and these are the primary and secondary data. Primary data are direct information collected from the field interviews, questionnaire, opinions and through participant observations.

Primary data include information provided by Chiefs, Queen mothers, Linguists, Cultural administrators, Opinion leaders, Pupils and Teachers. This provided information about concepts of folktales, medium of narrations, social values, and causes of decline of youth participation and interest among other issues. Relevant varied still pictures were taken from the field to support arguments, observations, comments, concepts and descriptions in the thesis.

Secondary data included information from libraries and other literature sources. These sources include; dissertations, journals, periodicals, newspapers, textbooks, newsletters, reports, magazines, internet among others. About seven thesis and dissertations related to the topic were assessed.

3.10 Data Collecting Procedure.

Data for this research was collected mainly by the researcher himself. After distributing questionnaire and respondents having answered them, the researcher collected the answered questionnaire personally by travelling to the selected suburbs of Sunyani comprising, Atoase, Kotokrom and New Dormaa.

Interviews were arranged and conducted personally by the researcher after making initial contacts with respondents and having given them prior notice and copies of questions.

Drama sessions based on folktale themes, were arranged by the researcher for school pupils and some social values being portrayed were observed and recorded by note taking.

3.11 Data Analysis

Data collected from field survey or through the questionnaire response may be worthless in their raw state, especially when the sample size is large. Data are normally, organized using the techniques of descriptive statistics or inferential statistics depending on the nature of the research. In organizing data for summary and analysis, tables and diagrams were used to demonstrate the data collected to facilitate easy interpretation.

After gathering all data necessary for the thesis, sufficient enough to address the research objectives, some data were presented histograms, pie charts, bar charts and frequency tables. Analysis and interpretation were done, data was synthesized, conclusions drawn and recommendations made for implementation.

According to Opoku (2005), employing a wrong statistical test to a set of data is as serious as not statistically analyzing the data at all. Nonetheless, with the advent of computers, there are several software that aided the analysis of data. The Statistical Package for Social Sciences (SPSS) was used for this thesis to analyze data collected as a test and confirmation of the descriptive and inferential statistical techniques in use.

CHAPTER FOUR

MODEL AKAN ANANSE STORIES AND ELEMENTS OF ART IN FOLKTALE ACTIVITIES (PERFORMANCES)

In order to appropriately analyse the social values derived from folktales and to as well discuss the character trait inherent in the tales, sample Akan folktales have been selected for appreciation. Some drama sessions as well as story telling activities organised by the researcher has been presented in this chapter. This is to help identify the art elements that characterise the performances of folktale and drama activities.

4.1 TALE 1: The Result of Pride

Long ago, famine struck the whole earth that it was not easy to come by food. People kept on combing every part of the forest for food to support their families. One day, a man who had two wives decided to go out and look for food but in vain. The elder wife (Amanuah) asked his son (Ahobrasee) to go out and look for food for the family. Ahobrasee went far into the forest till he found some palm kernels gathered under a palm tree. He looked for stones to start cracking the kernels to be brought home for preparation of palm kernel oil in the house.

Ahobrasee started to crack the kernels. The first kernel entered a hole just by him after cracking it. He cracked the second one and it also entered. That continued till all the kernel had entered the hole leaving only the last palm kernel. (*Character trait – patience/endurance*) Ahobrasee then said to himself: “as for this last kernel, I would enter the hole with it if it should enter there in.” Oh! Just as he hit it with the stone, it went straight into the hole so; Ahobrasee also entered the hole to pursue his last kernel. Just at the entrance he saw a very old lady (*attribute: Old lady – source of hope/helper/rescuer*) sitting down. He attempted to return and run away but the Old Lady said; “My grandson,

don't return because whether good or bad, now you have already entered."

Ahobrasee was compelled to get closer to Nana Aberewa (Old Lady). Nana Aberewa then asked him: "My grandson, what brought you here?" the boy narrated; "Nana a great famine has struck the world and I planned to come and look for some food in this forest." However, I saw some palm kernels there but all the kernels entered this hole so I decided to enter in here myself for my kernels and I have come too meet you". Nana Abrewaa told Ahobrasee: " My grandson, don't be afraid. Go behind the house. There is a yam farm. Enter in. The yam that would tell you to uproot it, don't. But that which would tell you not to uproot it, do and bring it." Nana gave him a hoe and hoe and he left. Oh! Immediately he entered the farm, one of the yams shouted: 'uproot me, uproot me, uproot me. Ahobrasee did not mind it. Then another shouted; "don't uproot me, don't uproot me, don't uproot me". He quickly uprooted that one. The yam he uprooted was so big beyond description. He had about twenty of the yams. He brought everything to Nana Aberewa. Nana gave all the yams to Ahobrasee to be sent home. I need not tell Ahobrasee's mother and the rest of the family's jubilation over the yams. Famine could not be mentioned in that house again.

Do you know? The younger wife of the man felt jealous that it was rather her rival's son that had brought glory to the house. The younger wife was called Baawia. Baawia also called her son Ahomasoo and asked him to go and look for food as Ahobrasee had done.

Ahomasoo also went out combing the forest till he saw some palm kernels gathered under a palm tree.

[Old Lady ee! Should the ghost eat it?

[“ “ “ “ “ “ “ “ “ “ “ “

[it is the deceitful partridge

[Old Lady ee! Should the ghost eat it?

[Pa-pe-pa-pe-pa, should the ghost eat it?

Ahomasoo also picked a stone to start cracking the palm kernels to be sent home. All the palm kernels entered a hole beside him just like it did happen to his cousin. He entered the hole on the entrance of the last kernel after vowing to do so. He went inside the hole and saw the Old Lady sitting but he never got afraid so Nana Aberewa asked him: “My grandson what brings you here?” He responded: “I have come to collect some of your yams home.” Nana Aberewa said again: “then go behind the building. You will find yams planted there. The yam that will ask you to uproot it, don’t. But the one that will tell you not to uproot it, do and bring them here.”

Immediately, ahomasoo entered the farm, some of the yams started; uproot me, uproot me, Ahomasoo quickly dug the moulds and uprooted that yam. Lo! and behold, the yams he got were not bigger than the size of the palm kernels that entered the hole. He reported back to Nana Aberewa that the yams he got were too small in size so he should be allowed to go and try the second time. Nana told him: “that is what you deserve so send it home.” Ahomasoo showed sign of insubordination to make Nana Aberewa angry. Nana furiously opened her mouth and entrance of the hole closed. Ahomasoo had nowhere to go. She commanded a lion to devour Ahomasoo. He was torn into pieces so Nana Aberewa took the pieces of Ahomasoo’s flesh and spread it over the whole world. Since then, pride spread all over the world. In the olden days there was no pride.

Ananse stories are only make-believe. We are responsible for making it relevant in our lives. Whether you believe this or not, we expect more of such tales. (Tachie-Djan, 2000)

4.2 TALE 2: The Wisdom Gourd

“Ananse tales are only make-believe!” you are responsible for making it relevant in our lives

Once there lived Agya Kwaku Ananse with his wife (Konore) and their sons (Ntikuma, Gyankorohweaa, Afurudotwedotwe, Tikenenkenen, Basatia, Basatenten) and others. They lived in a small village.

As usual, Kweku claimed to possess wisdom more than any other person in the whole world and thus, went to the chief's palace anytime there was a settlement of dispute to contribute his quota. This practice continued for some considerable period of time.

Kweku, realising from his interaction with some of the elders in the village saw that some other people equally had some wisdom or were even wiser than he himself. This, Agya Kwaku never understood.

“My wife, my wife, if you are cooking, slice the pieces for quick cook

3x My wife, my wife, if you are cooking, slice the pieces for quick cook

Slice the pieces

Kweku, filled with selfishness, thought of a plan. He gathered all the wisdom in the world into a big gourd to prevent others from having access to it. His plan was to hide the gathered wisdom in a big tree at the outskirts of the village. He really planned to come to pass after “succeeding” in the collection. He closed the gourd tightly. Now he really boasted of himself.

Hurriedly, Ananse went under the big tree to climb and hide the content of the gourd. Actually, he thought the whole operation was a secret not knowing that his eldest son (Ntikuma) was critically observing him.

Oh! Kwaku tied a rope to the neck of the gourd and hanged it around his neck such that the gourd rested on his belly. “I have finished the whole world”, he thought to himself. However, because the tree was very big, any attempt he made to climb the tree could not materialise because instead of his belly and hands getting into contact with the tree, the gourd rather prevented his efforts. He continued successive attempts till the evening in vain.

Suddenly, Ntikuma, who was hiding behind another tree and watching the unsuccessful attempt of his father surfaced. All what Kwaku heard surprisingly was; “papa, well done oo!” Kwaku smartly turned and asked Ntikuma; “Ntikuma, what is your mission here?” then Ntikuma replied; “Agya, i can see what you intend to do. If you had kept the gourd behind you, i believe you could have climbed the tree.”

Kwaku desperately exclaimed; “I’m dead. It is unfortunate I have left some wisdom for use. I have toiled in vain if my little boy had been able to give this advice”.

Oh! Agya Ananse, out of frustration, raised the wisdom gourd up and threw it against the ground. The whole gathered wisdom exploded on the whole earth. People ran from all walks of life to have a share of the explosion thereby making everybody get a fair share.

Once again, whether you are pleased with this fiction or not, we expect more to come after this. (Tachie-Djan, 2000)

4.3 TALE 3: Spider (Ananse) and the Squirrel (Opuro)

Once again, Kwaku Ananse fond of making friends to outwit befriended the squirrel (Opuro). Their friendship happened to be so intimate that there was no occasion you could see one of them without the other.

However, life started dealing with them so hard that even food to survive themselves and their families was a problem. One day, Okonore Yaa (Ananse's wife) told her husband (Ananse): "Kweku, why don't you go and see Nana Hema for a piece of land so that we can farm and get some food to eat?" as you know, Ananse is lazy but he always succeeds in using his craftiness to fool the rest of his friends so he agreed to his wife's advice. "Yoo! My dear, I think your suggestion is healthy."

From there, Agya Kwaku Ananse went straight to squirrel and told him: "squirrel, with all these hardships why don't we go and see the queen mother for a piece of land for farming?" "Yes, Kwaku, it is a laudable idea. Let us go and see her." As friends, they went together and really they were highly welcomed by the queen mother. She told them: "these are the type of men I want to see in my village. Spokesman, send them behind river sika and show them that forest. They can clear any area they will be satisfied with."

After the two had been shown the land, they demarcated it so that each of them could do his own thing. The following day, squirrel being serious with business, went and started clearing his part of the land. That year, there was enough rainfall so within six months; squirrel's farm was full of foodstuffs.

The stage and progress of Ananse's farm is nothing to write home about. Ananse always told Okonore Yaa that he was going to his farm. He only went and rested under a palm tree and came back home. Hmm! Do you know? As usual of squirrel, he had no path leading to his farm. He used to pass on trees and ropes in the forest to his farm. When Ananse saw that squirrel's farm was flourishing, then quickly he planned to seize the farm from squirrel his supposed friend. Realizing that squirrel had no path to the farm, Ananse made a neat path leading to squirrel's farm. When he saw squirrel going to the farm one day, he also went to the farm. "Good morning squirrel", Ananse greeted. "Good morning, Agya

Kwaku” replied squirrel. Ananse continued, “What do you need from my farm, squirrel?” squirrel retorted surprisingly; “what do you mean Kwaku?” are you serious? Can’t you see your plot of land bushy over there? Since when did you own this farm? You don’t mean it, go away?” the argument ensued for quite a length of time.

Having sensed the seriousness of Ananse and the situation, squirrel summoned Ananse before the queen mother who gave them the land. Before the queen mother, squirrel argued that; “Nana, you know that I live in trees and on ropes in the forest so my farm has no path.” Ananse, knowing that he had secretly constructed a path to a certain angle of the farm got up in confidence: “Nana, my farm has a path. I know the farm belongs to me. My farm rather has a path. Unlike squirrel, I use this path anytime I’m going to the farm.”

Nana Hema sat quietly and told the chief spokesman and other elders to go and find out the truth of the matter. The delegation came back to give their report to Nana that, indeed the farm belongs to Ananse because the farm they went to inspect has a neatly constructed road just as Ananse explained. The farm was eventually given to Ananse.

Since then, Ananse became very rich out of the proceeds from his so-called farm. One day, Ananse planned to go to a bigger town nearby to purchase some clothing and other items for his family. On his way, he felt like easing himself so he put the money under a shrub and went inside the bush to free himself.

Unfortunately for Ananse, vulture was perching on top of a tall tree watching him. Vulture, knowing the cunning nature of Ananse, asked himself; “what at all has Kwaku kept under the shrub?” vulture became suspicious and quickly came down only to realise it was a sack full of money. Culture took it away and hid the sack of money in the big tree thinking also that, he was the only one living in the tree.

Lo and behold! The poor and frustrated squirrel was also climbing from one tree to the other in search of food for his family, when he came across the booty (sack). He picked it and having realising the content, sent it straight home. Ananse then became as poor as anyone could imagine. Nobody knew how squirrel also became rich on the other hand. He built for himself a mansion and started enjoying life while Ananse grew poorer and poorer.

So you see, in this world, what is due you can never be lost. Squirrel lost his farm but the value of his farm came back to him eventually. (Tachie-Djan, 2000)

4.4 TALE 4: Why the Monkey feeds on Ananse

Long ago in animal kingdom, Nana Nyankopon (God almighty) once instructed the animals that on no account should any one gossip about the other. Who ever violates this instruction will mysteriously die.

Kwaku Ananse thinking he was wiser than all the other animals, planned to ignore the warning and to device tricks to feed on the other animals. There was a vast fertile stretch of land for farming in the village but Kwaku decided to farm on the rocky area just by the road which leads to their main market. The land was so rocky that no crop could thrive on it- not even to germinate.

For seven long years, Kwaku managed to pour enough water on the maize he had sowed to ensure its germination but it was as poor as one could imagine. One day, rabbit was passing on the way to his farm to harvest his crops. When he reached Ananse's farm, he asked: "ee! Kwaku, what are you doing?" he answered: "I want to break this part of the rock so that when it rains, I would sow my maize here too."

When rabbit moved a distance, he began thinking about Ananse's plan to sow the maize. Unconsciously, rabbit opened his lips and said; "what

Ananse is doing really needs to be talked about. So is this rocky area the only place that Ananse can farm?” rabbit’s wife also contributed to the discussion. Oh! As soon as they finished saying that both of them fell lifeless and died. Ananse immediately came for them and sent them home to prepare his meal.

After some time, Ananse went back to the so-called farm to sow the maize. He saw antelope also passing one day with his wife. As soon as they reached Ananse’s farm, they also became surprised about what Ananse was doing so they asked what he was trying to do. Kwaku told them what he had already told rabbit and his wife. The action of Ananse and the situation he had created compelled antelope and his wife too to gossip: “really Ananse is displaying his ignorance here.” As soon as they said this, antelope and his wife died instantly.

Ananse once again succeeded in trapping antelope and his wife for his meals. After this success too, Kwaku continued to trap the other animals this way time after time and almost succeeded in killing all the members of the animal kingdom.

One day, he was on the farm with the same intention when he saw guinea fowl also passing by with his wife. When Mr. And Mrs. Guinea fowl got to Ananse’s farm, this time, they only greeted Ananse and left. Ananse was looking at them as they passed by.

Guinea fowl and his wife started a conversation:

My wife, my wife, if you are cooking

2x Slice it thinner to ensure quick cooking

“ “ “ “ “ “ “ “

“ “ “ “ “ “ “ “

Ananse also unconsciously asked: Mr. and Mrs. Guinea fowl, “where are you going?” Mr. Guinea fowl responded: “I am going to buy thread for my wife to plait her hair.” Yet unconscious, Kwaku said again, “as for Guinea fowl, he doesn’t consider anything before he plans what is good for his wife. Where is the hair that you would want your wife to plait?”

Oh! As soon as Ananse also said this, he died instantly. Just after his death, Monkey was the next person to pass-by. When monkey reached the late Ananse’s farm, he saw the lifeless body of Ananse lying helpless on the rocky farm. He also took Ananse’s body home and enjoyed with his family. After eating Ananse’s meat, he (Monkey) saw that it was very delicious. Henceforth, monkey kept on searching on ceilings, holes in buildings and everywhere possible to get Ananse for his meals. That is why now a days, Ananse has remained the best meal for monkey.

Whether you believe this fiction or not, we expect more to come.
(Tachie-Djan, 2000)

4.5 TALE 5: How Tortoise Married Nana Nyankopon’s Daughter
Once lived Nana Nyankopon and his wife. They had a very beautiful daughter. She grew so beautiful that it was difficult for one to look into her face twice. All the young men in the village tried hard to get Nana’s daughter for marriage. Then Nana Nyankopon decided that since everybody was making an effort to marry his daughter, he had to shortlist the names that had sought for her daughter’s hand in marriage. This was to make sure whoever married the daughter was really a man worth marrying the daughter.

Nana Nyankopon then advertised for all young men to apply. Many young men like Elephant, Hippopotamus, Bull, Lion, Leopard, Hyena, Monkey, Horse, Donkey, Rabbit and many others applied. Nana was sitting in his lazy chair one day after meals when tortoise also came to

his palace. When Nana asked of Tortoise's mission, tortoise said; "nana, I have also come to present my name for the race." Nana smiled because he knew what he was going to ask the young men to do, Tortoise dare not register. He however, accepted tortoise's registration.

Then, nana summoned the gong-gong to be beaten calling all registered young men to his palace. He instructed that they should all go far away to the coast and start running to his palace. Whoever emerged the first contestant would marry the daughter. The finishing point was a spot at the outskirt of the village.

On hearing the basis of the competition, people started laughing and teasing tortoise because they knew tortoise could not withstand such competition.

Tortoise sat down quietly and planned a strategy. Nana Nyankopon kept a stool at the outskirt where the competition was supposed to end and just in the bush around, tortoise asked his brother to hide there.

All the young men went far away to the coast and started the competition from there. They kept on overtaking themselves till they reached almost the ending point. When Tortoise's brother who was hiding near the stool saw the first animal coming from a distance ahead, he jumped and occupied the seat. There was no doubt about horse's first position. Horse was finishing hard towards the stool. He got to the spot ready to sit only when surprisingly, Tortoise told Horse; "horse, please don't sit on me. I have already occupied the seat." Truly, horse turned and saw tortoise on the stool. There stood horse stamping the ground with his feet high and down. He did not understand the whole situation. When all the other men came to meet Tortoise on the stool, they were amazed because they felt tortoise had been left about a distance which will take him over two months to cover.

Tortoise was carried shoulder high up and sent to nana Nyankopon's palace. Nobody understood the situation but what could they do? Tortoise however, knew what he had done. Finally, tortoise was given nana's daughter to marry.

Whether you believe this fiction or not, we expect to come. (Tachie-Djan, 2000)

4.6 Elements of Art in Folktale Narrations (Activities)

The indigenous arts of Africa have a long and complex past dating far back to prehistory. In oral tradition for instance, myths explain the origin of certain value systems, customs and traditions. In some myths, spirits, spiders, birds and other animals are involved in teaching men and women. This concept is usually portrayed in most African tales.

Indigenous African art comprises both visual art and performing arts. In this vein, most folktale activities are characterised by these art forms. The performances are made complete with the help of these art forms.

Visual art forms peculiar to folktale activities include: sculptural pieces, such as drums, masks, musical instruments eg. Flute, horns. etc.; paintings used to decorate the drums, masks, etc.; textiles (kente, appliqué, mats, cloaks and back cloths; beadwork (cloaks made of beads); calabash, leatherwork (hats, costumes, talisman, charms, etc.). these are the art forms mostly used in drama and folktale activities.

It is worth noting that, these art forms on their own may not make any meaningful impact on folktale activities without a blend with the performing arts. As a result, performances such as drama, dance music and body art are combined to bring glamour to the activities.

The human body is usually painted with one or more colours for religious purposes, to look war like and at the end to bring about entertainment. Human hair is also plaited, braided in forms to grace the performances. They usually are used for beauty and prestige. In some critical instances, body marks may be made for religious purposes and also as a decoration.

Performing art are performed rather than made; and they consist of: drama, mimicry, gestures, gaits, dance, ballet, plays, music, songs, dirges, oral traditions, tales, fables, myths, proverbs, appellations, lampoons, maxims, riddles, poetry, legends, oratory and several others. Several of these are usually combined into a single activity. For example, drama usually involves songs, gesture, dancing, oratory and poetry. They are purely recreational means when combined in folktale performances.

Drama is a form of entertainment used in religious and social festivals. In indigenous drama, the audience often join in the play by talking to the actors. This is also typical of folktale activities. It is a part of indigenous life, having social functions in the community. People identify and develop their talents during such activities.

Indigenous music is also played at social ceremonies. Usually, it accompanies ceremonies connected with birth, marriages and death. They are also an integral aspect of indigenous folktale activities that makes the performances a success.

Dance on the other hand is a passionate act in all indigenous African societies and it accompanies almost every activity; both sacred and ordinary. The drum plays a vital role here always. Dancers employ vigorous and graceful body movements, rhythmic footsteps

and complex hand and arm gestures which are often symbolic. They portray activities of daily life, war and peace times, joy and sorrow, domestic work among others.

The kinds of art found in indigenous societies and folktale activities to be specific have special characteristics reflective of the beliefs of the people who create and use them. The arts are functional, symbolic and relates to everyday life. Art objects may encourage social relationships and communications, conveying power, status and wealth of the user. Most art forms, shapes, colour and ideas are symbolic. During a drama performance, the textiles (kente and other clothing –costume) use symbolises the wealth and status of the character in play. Usually chieftaincy related activities are characterised by the use of colourful kente, linguist staff and other regalia. These are all art elements. The art are integrated with everyday life. In most social and individual activities, art objects are used to secure and continue the spiritual, physical and economic welfare of the community. The use of art elements during folktale activities exhibits the kinds of arts pertinent to that community, thus portraying and encouraging the economic status of the art form.

The following images are some photographs the researcher took from sessions of folktale activities he organised. They are meant to foster and enhance the understanding of the combination of visual and performing arts to bring about harmonious and successful folktale activities.



Plate. 4.1. textiles, sculpture (stool), oratory and gesture combined in a drama **(By Researcher)**



Plate. 4.2. textiles,(costume), bead, drum, gesture and body movement and clapping combined in a performance **(By Researcher)**



Plate. 4.3. textiles,(costume), bead, gesture, body painting and rhythmic body movement (dance) combined in a performance
(By Researcher)



Plate. 4.4. textiles,(costume), bead, gesture, clapping, drumming, singing and rhythmic body movement combined in a performance
(By Researcher)



Plate. 4.5. textiles,(costume-kente), bead, gesture, drumming, dancing and rhythmic body movement combined in a performance
(By Researcher)



Plate. 4.6. textiles,(kente), amulets and bead incorporated in the regalia of the Omanhene of Nwoase (Nana Kofi Drobo III); encouraging the youth of Sunyani and general public to partake in folktale drama activities, so as to preserve our culture (By Researcher)



Plate. 4.7. The researcher, (Francis Antwi-Boasiako) addressing the youth of Sunyani and its environs about the relevance of upholding cultural values of the region; emphasising the social values inherent in folktales necessary for societal development and culture preservation.



Plate. 4.8. The researcher, Francis Antwi-Boasiako assisting the National coordinator of culture, GES (Freeman Aguri) to issue out certificate of participation to the participants after the drama session.



Plate. 4.9. The researcher, Francis Antwi-Boasiako (left) telling some youth of Sunyani a story at the National Theatre in Accra. **(By Researcher)**



Plate. 4.10. A section of the audience (youth of Sunyani) dancing to an interlude during a story telling session at the National Theatre in Accra.

(By Researcher)



Plate. 4.11. Various textiles used to portray wealth and status **(By Researcher)**



Plate. 4.12. Audience singing during an interlude at a story telling session; drumming, clapping, singing and textiles are the various arts at play (combined).
(By Researcher)



Plate. 4.13. Sitting arrangement during a story telling session; portraying the social relationship and unity that exist between members of a community.
(By Researcher)



CHAPTER FIVE

PRESENTATION AND DISCUSSION OF FINDINGS

5.1 Overview

This chapter primarily identifies the social values inherent in folktales, the causes of decline of folktales among the youth, the knowledge base and interest levels of the youth about folktales as well as the popular characters of Akan folktales and their characteristics / attributes.

Questionnaire were used to investigate the social values, causes of decline, popular characters, their attributes etc.

Interviews were arranged and conducted with cultural administrators, opinion leaders, traditional leaders and teachers to collection to confirm or deny the issues revealed by the questionnaire.

Story telling sessions were organized by the researcher within the Sunyani municipality and certain concepts were observed during the performances. This helped identify the art elements that accompany folktale activities.

Relevant photographs were used to explain concepts and to support arguments of some findings.

5.2 Results and Discussion

Data gathered from the field through questionnaire and interviews were presented in frequency tables and pie charts, and analyzed (discussed) to establish some concerns and facts. Data were collected from three selected districts of Sunyani municipality in the Brong Ahafo region of Ghana. These were the Atoase, Kotokrom, and New Dormaa.

Presentation and discussion of the results of the responses are as follows:

5.2.1 Responses to questions for the Youth (questionnaire responses)

Out of a total of 16 entries, data confirms the teaching of folktales in schools. This was evident in the 68.8% response of youth to attest to that fact.

Even though 31.2% declined the teaching of folktales in their schools, it might either be representative, but on the average, it is insignificant. Such response category may be as a result of students not participating or having lost sight of the practice because the sample group is from the same school. Fig. 5.1 shows a representation of data regarding student's response to teaching of folktales in their schools.

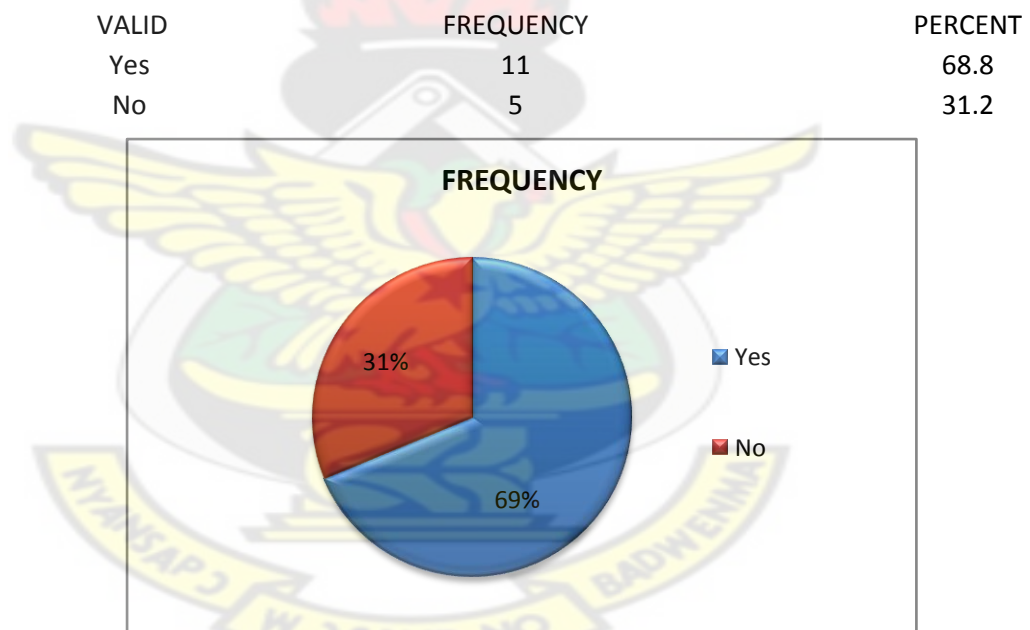


Fig. 5.1. Whether folktales are taught in school or class

Data collected and indicated on a frequency table as in table 5.1 below demonstrates some social values derived from folktales. An average point of 9 is considered valid for consideration. As a result, the following constitutes social values of folktales: hard work, honesty, respect for authority and the elderly, bravery, communal spirit, discipline, law abiding, sociable, merciful, discourages stealing, discourages cheating, discourages

selfishness, eschew laziness, truthfulness, unity, appreciating one's culture and tradition, kindness, good public speech mannerism and skills, co-operativeness, being grateful/showing gratitude/thankful, patience, social justice, punctuality and faithfulness.

On the whole, respect, honesty, communal spirit, discipline, sociable, discouraging stealing, cheating, selfishness, encourages truthfulness, grants good public speech mannerism and skills, co-operativeness, patience and social justice are the values that received the highest response entries (that is 11 to 14; above average).

Even though some values enlisted fall below the average frequency point, it does not imply they are not worth considering. They form the basis of values observed in social settings towards moral upbringing of the child.

Table: 5.1. SOCIAL VALUES DERIVED FROM FOLKTALES		
VALID	FREQUENCY	PERCENT
respect for one another and authority	12	75
hard work	9	56.3
honesty	11	68.8
bravery/boldness	9	56.3
communal spirit/team work	13	81.3
brotherliness/group solidarity	7	43.8
discipline	11	68.8
law abiding	10	62.5
sociable/socialization	12	75
patriotism/feel of belongingness	8	50
dutiful/commitment to duty	5	31.3
merciful	9	56.3
discourages cheating	11	68.8
discourages stealing	12	75
discourages selfishness	14	87.5

eschew laziness	10	62.5
teaches code of ethics	8	50
truthfulness	11	68.8
unity	9	56.3
appreciating one's culture	10	62.5
love/affection	6	37.5
kindness	9	56.3
good pubic speech mannerism and skills	13	81.3
co-operativeness	12	75
obedience	7	43.8
being grateful/showing gratitude/thankful	9	56.3
patience	11	68.8
social justice	12	75
punctuality	9	56.3
responsibility	7	43.8
faithfulness	11	68.8
AVERAGE FREQUENCY	9.903225806	

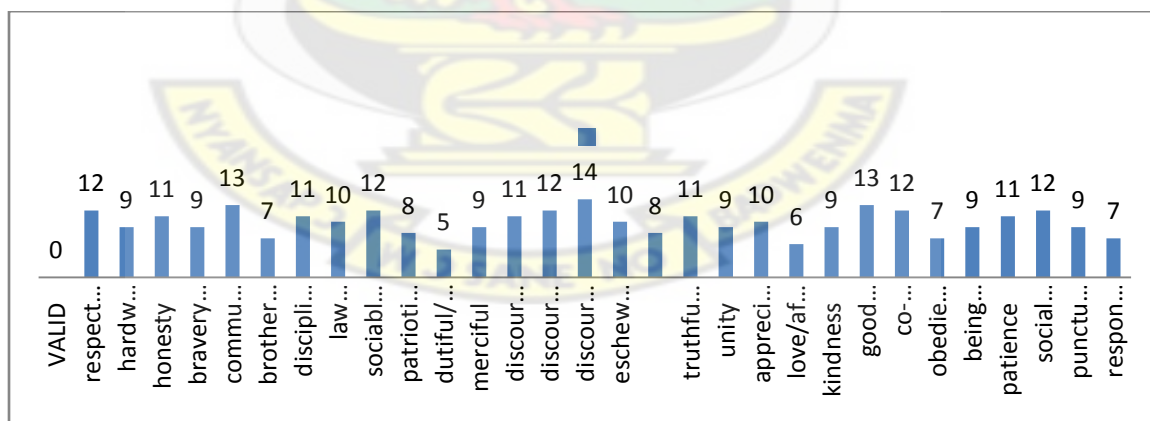


Fig. 5.2. social values derived from folktales

From data gathered, the following constitute popular characters prominent in the folktales among the Akans: Kweku Ananse (the spider), Ntikuma, Aso Yaa, Gyata (Tiger), sheep,

Dog, God, Elephant, Hunter, Cat, Old lady, Adowa, Dwarf, Lion, Leopard, Satan (Sasanbonsam), Hare, Anan sewaa, objects and Human being. Table 5.2 and fig. 5.3 represents the data regarding popular characters of Akan folktales.

It is worth noting that, all responses indicated that Kweku Ananse is the most popular of all the folktale characters; having scored a 100% response entry. This was followed by the hunter, God, Anan sewaa, Aso Yaa, Ntikuma and human being.

Table: 5.2. **Popular character in folktales**

VALID	FREQUENCY	PERCENT
Kwaku Ananse (The Spider)	16	100
Ntikuma	11	68.8
Aso yaa	12	75
Gyata (Tiger)	9	56.3
Rabbit (Adanko)	8	50
Sheep	10	62.5
Dog	11	68.8
God (Onyankopon)	14	87.5
Tortoise	6	37.5
Elephant	11	68.8
Hunter	15	93.8
Cat	11	68.8
Old lady (Aberewa)	13	81.3
Adowa	10	62.5
Snake	8	50
Dwarf	11	68.8
Lion	12	75
Leopard	9	56.3
Antelope	7	43.8
Satan (Sasanbonsam)	10	62.5
Hare	9	56.3
Onyina tree	8	50
Crab	7	43.8
Monkey	7	43.8
Parrot	8	50
Anan sewaa	14	87.5
Maame Kenkey	8	50
Papa Nimo	7	43.8

Ant	4	25
Deer	6	37.5
Odowale	6	37.5
Baba Fankule	5	31.3
Plants	8	50
Objects	9	56.3
Mountains	7	43.8
Human being	12	75
AVERAGE FREQUENCY		9.416666667

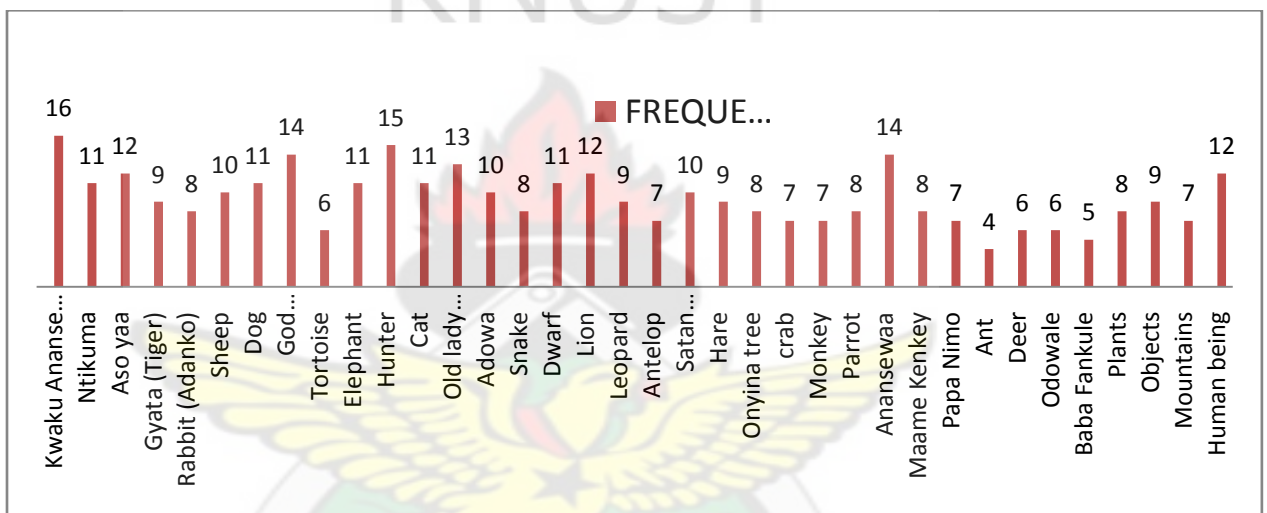


Fig. 5.3. Popular character in folktales

Characters in folktales are normally given animate attributes and human qualities even though they are at times inanimate. Roles assigned to characters also portray the human qualities they possess. Some roles/attributes of respective characters are shown in table. However, the following comprise the routine attributes/roles of the popular characters: father, husband, thief, liar, selfish, cunning, greed, son, helper, wife, king, radical, gossip, creator, patience, magician, witch, laziness, wise person just to mention a few.

On the whole, Kwaku Ananse (the spider) has numerous roles and attributes than the other characters. He plays roles such as a father, thief, husband, liar, and has such

attributes as being greedy, cheats, is wise, selfish, cunning, crafty, etc. This confirms that Kweku Ananse (the spider) is the most popular of all the Akan folktale characters, and having numerous roles with countless attributes.

Table: 5.3. **ROLES / ATTRIBUTES OF POPULAR CHARACTERS IN FOLKTALES**

VALID		FREQUENCY	PERCENT
Kwaku Ananse (The Spider)	Greed, Father, Husband, cheat, wise, thief, liar, selfish, cunning, etc	16	100
Ntikuma	son, Helper	11	68.8
Aso yaa	Wife, mother, helper	12	75
Gyata (Tiger)	king, Radical	9	56.3
Rabbit (Adanko)	wise animal	8	50
Sheep	meekness, fooled always	10	62.5
Dog	thief, cheat, gossip	11	68.8
God (Onyankupon)	creator of universe, powerful	14	87.5
Tortoise	Patient, wise	6	37.5
Elephant		11	68.8
Hunter	Helper, Magician, patient	15	93.8
Cat	thief	11	68.8
Old lady (Aberewa)	witch, queen, helper	13	81.3
Adowa		10	62.5
Snake		8	50
Dwarf	most powerful of all characters, Helper	11	68.8
Lion	King, Radical, authority	12	75
Leopard		9	56.3
Antelope	Loneliness, patient	7	43.8
Satan (Sasanbonsam)	Evil spirit, doom	10	62.5
Hare	wise animal, fastest animal	9	56.3
Onyina tree	Source of hope, haven for evil spirits	8	50
Crab		7	43.8
Monkey	Laziness	7	43.8
Parrot	friend of man, companionship	8	50
Anansewaa	daughter, maiden	14	87.5
Maame Kenkey	wife, mother, cruel and unforgiving woman	8	50
Papa Nimo	husband, drunkenness	7	43.8
Ant	wise person	4	25
Deer	fast runner	6	37.5
Odowale	king	6	37.5
Baba Fankule	Traditional priest	5	31.3

Plants	8	50
Objects	9	56.3
Mountains	7	43.8
Human being	12	75
Average frequency	9.41666	

Data collected also indicate that, students actively participate in folktale activities. A 100% response frequency has been recorded in consonance with students' participation in folktales. Below in fig.5.4 is the presentation of data regarding students' participation.

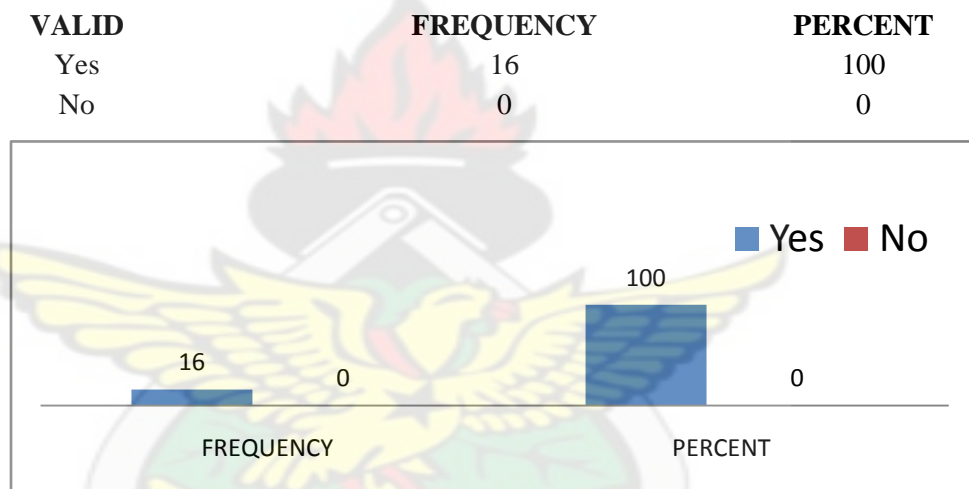


Fig. 5.4. Students' participation in folktale activities

The researcher sought to investigate the knowledge base of the youth about folktales.

Data gathered revealed some prominent features or characteristics of folktales. As follows are some of the features discovered.

- They educate morally (educative)
- They are imaginative (fictitious or fictive)
- The authors are unknown (has no originator)
- They help to change behaviour of listeners from bad to good.
- They encourage and promote tradition.
- They are passed on orally.

- g. The characters are given human qualities.
- h. They advices
- i. They expose terrible consequences of being bad.
- j. The good gets rewarded while the bad gets punished.
- k. They are ancient observances, customs, beliefs, traditions and value systems.
- l. They help to reduce stress and are entertaining.

Table 5.4 represents data regarding characteristics of folktales.

Table: 5.4. YOUTHS' KNOWLEDGE ABOUT FOLKTALES

VALID	FREQUENCY	PERCENT
folktales educate morally (teaches moral lessons), are educative	11	68.8
helps to reduce stress, are entertaining	7	43.8
are ancient observances, customs, beliefs, traditions and value systems	9	56.3
are mostly imaginative (fiction)	12	75
authors are unknown (has no originator)	14	87.5
helps to change behaviour of listeners from bad to good	13	81.3
encourages and promotes tradition	11	68.8
are good for children's character building	10	62.5
passed on orally	12	75
characters are given human qualities	15	93.8
is a part of African culture	12	75
folktales advice	14	87.5
serves as a key to daily life	4	25
are modified from generation to generation	7	43.8
exposes terrible consequences of being bad	13	81.3
the good gets rewarded while the bad gets punished	16	100
AVERAGE FREQUENCY	11.25	

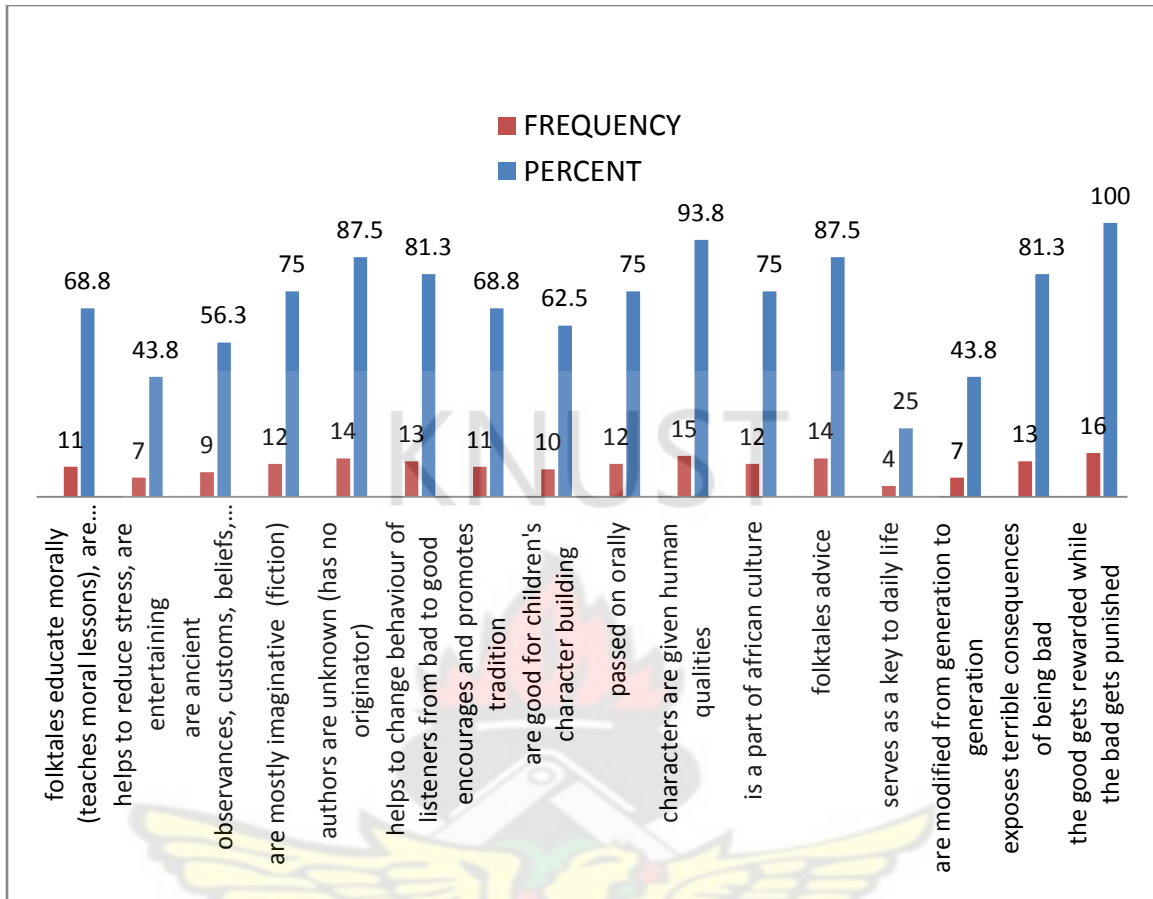


Fig. 5.5. **YOUTHS' KNOWLEDGE ABOUT FOLKTALES**

The researcher also sought to enquire the knowledge base of the youth in terms of concept of folktales. As follows in table 5.5 is the response from 16 students. On the average, the following could be said to be the explanations of what folktales are: a story handed down orally from one generation to another, usually to convey moral lessons. A popular traditional story handed down through ages by words of mouth for humour and to teach moral lessons.

Table: 5.5. WHAT FOLKTALE IS

VALID	FREQUENCY	PERCENT
story told for humour and moral lessons	9	56.3
soft stories told cleverly as part of oral literature	6	37.5
story told whose author is unknown	9	56.3
an imaginary story narrated to people or group of people	10	62.5
story handed down orally from one generation to another, usually to convey moral lessons	11	68.8
a very old traditional story handed down from generation to generation	10	62.5
an old traditional story developed by people in a particular region or community	8	50
oral story passed on by the older generation to the younger ones	7	43.8
a verbal story delivered to the young ones usually by the adults	6	37.5
a popular traditional story handed down through ages by words of mouth	11	68.8
AVERAGE FREQUENCY	8.7	

5.2.2 Responses to questions for Opinion Leaders (questionnaire responses)

The researcher sought to find out whether folktales imbue social values at all. Data indicate that indeed folktales imbue social values as data recorded approximated 92% response from opinion leaders sampled. Out of the 12 response entries, only one declined folktales imbue any social value. The fig 5.6 below shows the data collected in this regard.

VALID	FREQUENCY	PERCENT
Yes	11	91.7
No	1	8.3

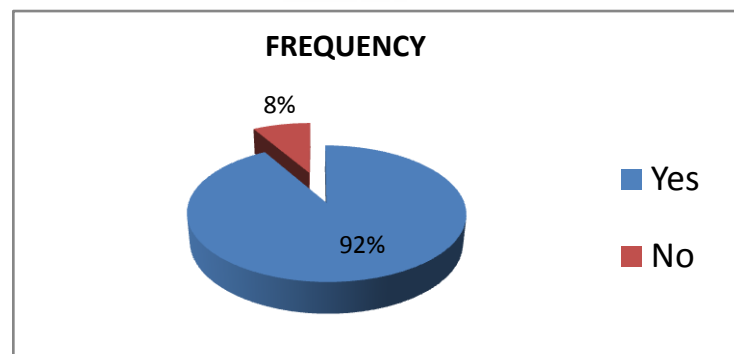


Fig. 5.6. Folktales imbue social values

As a result, the following social values in table 5.6 have been identified as peculiar to folktales. The most prominent include, respect for one another and authority, hard work, honesty, brotherliness, discipline, sociable, patriotism, eschews cheating, stealing, selfishness, teaches code of ethics, truthfulness, kindness, grants good public speech mannerism and skills, co-operativeness, helps to develop good listening abilities (skills), obedience, patience, social justice, punctuality and faithfulness.

Table: 5.6. SOCIAL VALUES DERIVED FROM FOLKTALES

VALID	FREQUENCY	PERCENT
respect for one another and authority	8	66.7
hard work	9	75
honesty	9	75
bravery	6	50
communal spirit/team work	7	58.3
brotherliness/group solidarity	9	75
discipline	10	83.3
law abiding	7	58.3
sociable	11	91.7
patriotism/feel of belongingness	9	75
dutiful/commitment to duty	6	50
merciful	4	33.3
courageous	6	50
discourages cheating	10	83.3
discourages stealing	10	83.3
discourages selfishness	12	100
encourages decency in one's dressing	5	41.7
teaches code of ethics	9	75
loyalty	5	41.7
truthfulness	10	83.3
unity	7	58.3
friendliness/hospitable	6	50
love	7	58.3
kindness	8	66.7
good pubic speech mannerism and skills	10	83.3

co-operativeness	9	75
tolerance	7	58.3
good listening ability	9	75
obedience	8	66.7
peace	6	50
patience	8	66.7
social justice	11	91.7
punctuality	9	75
dedication	7	58.3
responsible	5	41.7
faithfulness	10	83.3
average frequency	8.027777778	

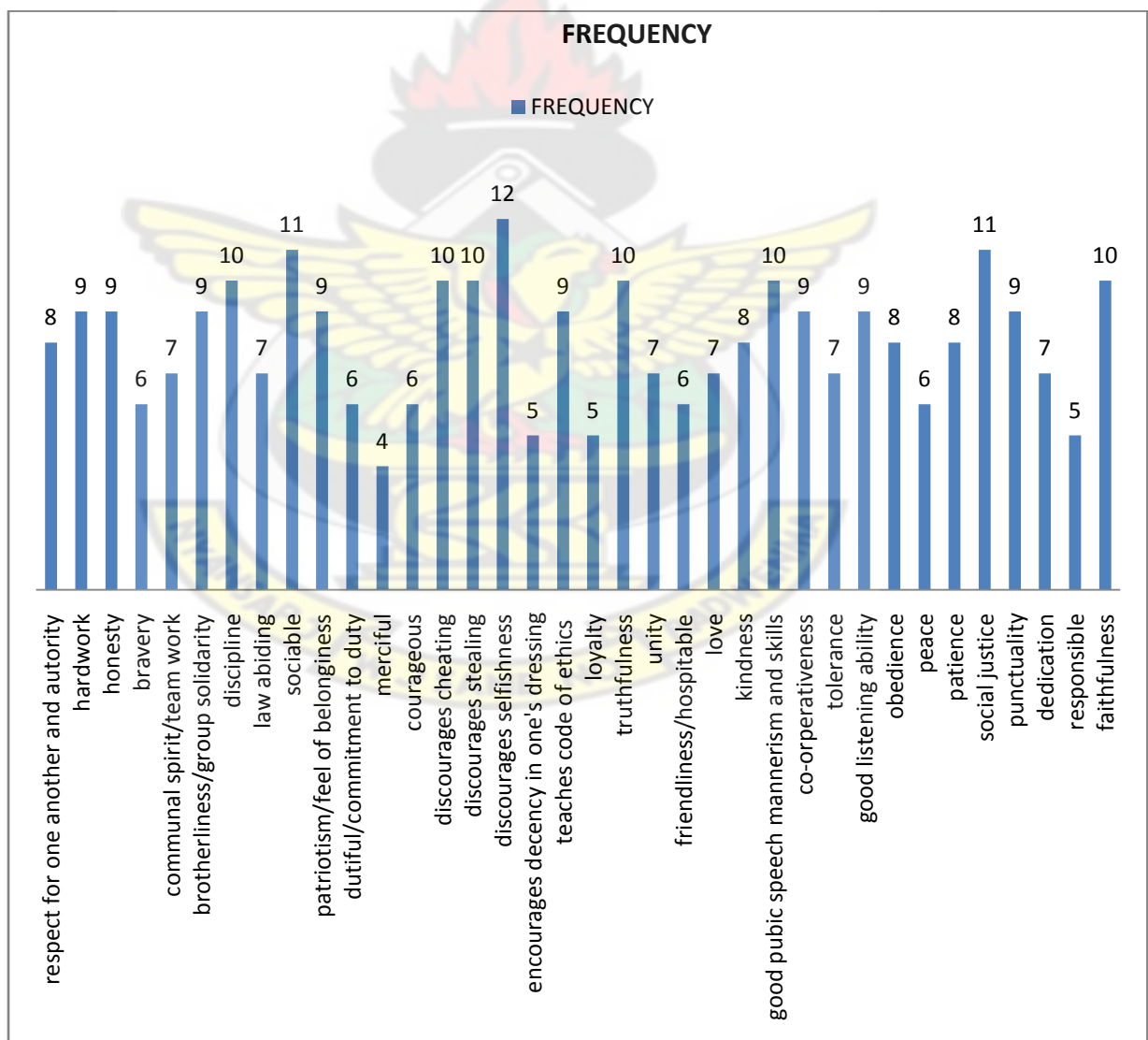


Fig. 5.7. SOCIAL VALUES DERIVED FROM FOLKTALES

It has however, been found that, the interest of the youth for or in folktales is not encouraging. This was evidenced by data collected which demonstrated that only 25% (that is 3 of 12 entries) attested that students have interest in folktales. However, 75% declined to the concept emphasising that, even the knowledge base of the youth about folktales is low. Fig 5.8 show data collected in this regard.

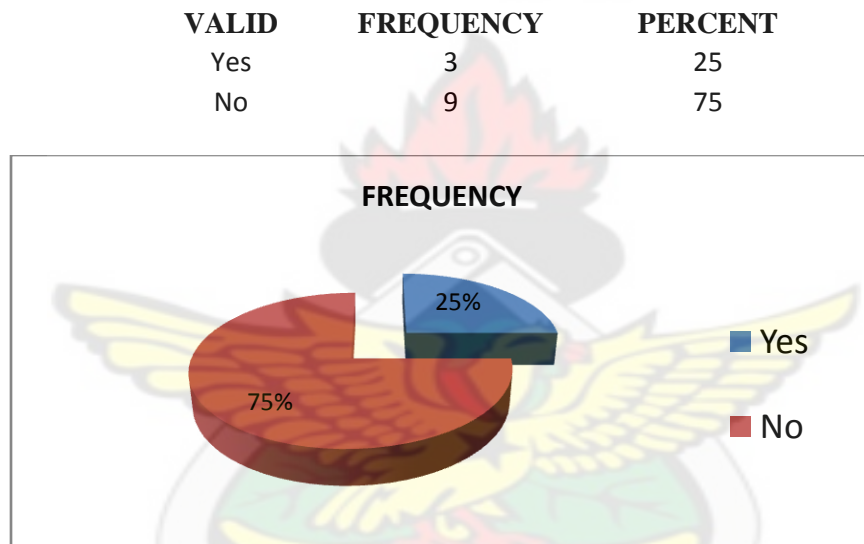


Fig. 5.8. **INTEREST OF THE YOUTH IN FOLKTALES**

Data represented in fig. 5.9 indicates that 91.7% (approximated 92%) of the responses emphasised the youth do not have adequate knowledge in or about folktales. However, 1 response of 12 believes the youth have some knowledge in folktales.

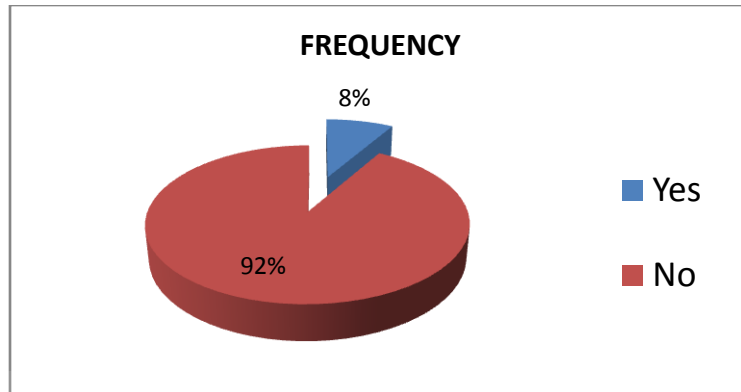


Fig. 5.9. Youth knowledge in folktales

It is worth enquiring the causes of decline in folktale narrations especially among the youth. Data gathered from sampled opinion leaders indicate that, the following constitute the causes of the decline in folktales among the youth as in table 5.7.

Table: 5.7. CAUSES OF DECLINE OF FOLKTALE NARRATIONS

VALID	FREQUENCY	PERCENT
influence of foreign cultures	12	100
blind copy of foreign culture	9	75
generation gap between the aged and young	7	58.3
introduction of western forms of entertainment. Eg. Cinema, dvd, cd etc.	10	83.3
urbanization	9	75
proliferation of electronic media. Eg. Television, radio, internet, mobile phones, etc.	11	91.7
little attention given it at homes and schools	10	83.3
lack of rule for good manners on the part of the youth	10	83.3
decline of extended family system	5	41.7
stories thought to be untrue	8	66.7
apathy on the part of children and parent	9	75
average frequency	9.090909091	

It became prudent also to find out whether folktale narrations are encouraged among the youth in social settings. Data in fig 5.10 indicate that folktale narration is not encouraged among the youth. Approximated 92% of the response entries from opinion leaders

indicate that folktale encouragement among the youth is very low as only 1 out of the 12 entries mentioned it being encouraged among the youth in the social settings.

VALID	FREQUENCY	PERCENT
Yes	1	8.3
No	11	91.7

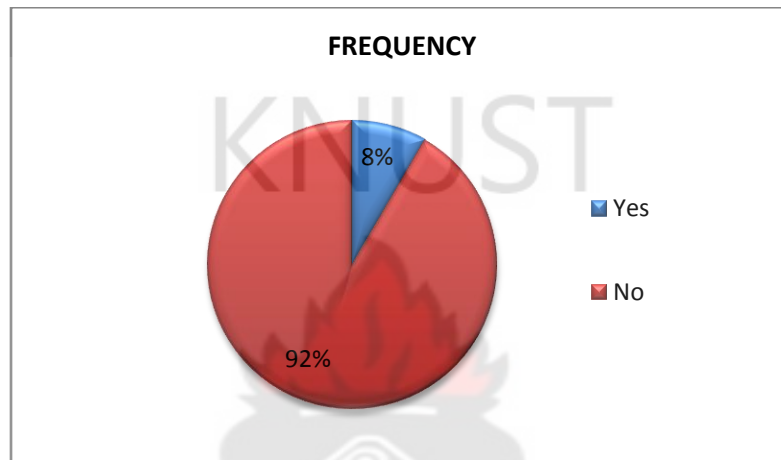


Fig. 5.10. encouragement of folktale activities among the youth

Having considered the interest levels, knowledge base and causes of decline of folktale activities among the youth, there is the need to source for ways to rejuvenate the participation of youth in folktale activities. As shown table below is the possible ways suggested by opinion leaders sampled.

- must be made part of educational curriculum especially from kindergarten.
- must be encouraged at homes by parents
- must be encouraged in schools through seasonal competitions based on folktale dramatisation.
- could be composed into music and aired or dramatised and telecasted by the electronic media
- new approach and outlook must be given to teaching of culture to emphasise the importance of folktales.

There has been an average concern for government to embark on a nationwide revival campaign on folktale activities. This call recorded a 50% response of the data gathered from opinion leaders.

Table: 5.8. WAYS BY WHICH FOLKTALES COULD BE REJUVINATED AMONG THE YOUTH

VALID	FREQUENCY	PERCENT
must be made part of educational curriculum especially from the kindergarten	11	91.7
must be encouraged at homes by parents	10	83.3
must be made part of media education programs	7	58.3
encouraged in schools through seasonal competitions based on folktale dramatization	8	66.7
government must embark on nationwide revival campaign on folktales activities	6	50
new approach and outlook must be given to teaching of culture to emphasize importance of folktales	11	91.7
folktales could be composed into music and aired or dramatized and telecasted by the electronic media	9	75
Average frequency	8.857142857	

5.2.3 Responses to questions for Teachers (questionnaire responses)

In line with whether or not folktales imbue social values at all, data collected from sampled teachers (18 in number) indicate that, folktales impart social values to its participants and listeners. This was evidenced by a 100% response from the sample. All 18 teachers attested to the fact that indeed folktales imbue social values. Fig. 5.11 represents data regarding teachers' attestation that folktales imbue social values.

VALID	FREQUENCY	PERCENT
Yes	18	100
No	0	0

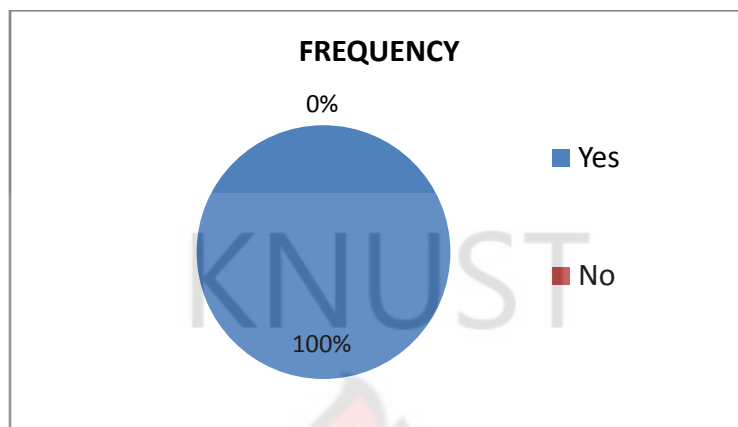


Fig. 5.11. **FOLKTALES IMBUE SOCIAL VALUES**

In consonance to this attestation, teachers identified the following values pertinent to folktale activities. See table 5.9.

Table: 5.9. SOCIAL VALUES DERIVED FROM FOLKTALES

VALID	FREQUENCY	PERCENT
respect for one another and authority	11	61.1
hard work	13	72.2
honesty	16	88.9
bravery	10	55.6
communal spirit/team work	15	83.3
brotherliness/group solidarity	13	72.2
discipline	16	88.9
law abiding	15	83.3
sociable	17	94.4
patriotism/feel of belongingness	14	77.8
dutiful/commitment to duty	13	72.2
merciful	7	38.9
courageous	10	55.6
discourages cheating	17	94.4
discourages stealing	17	94.4
discourages selfishness	18	100
encourages decency in one's dressing	13	72.2
teaches code of ethics	17	94.4

loyalty	16	88.9
truthfulness	16	88.9
unity	13	72.2
friendliness/hospitable	12	66.7
love	16	88.9
kindness	15	83.3
good public speech mannerism and skills	17	94.4
co-operativeness	15	83.3
tolerance	14	77.8
good listening ability	17	94.4
obedience	16	88.9
peace	11	61.1
patience	15	83.3
social justice	17	94.4
punctuality	15	83.3
dedication	13	72.2
responsible	16	88.9
faithfulness	16	88.9
grants knowledge about culture	17	94.4
Average frequency	14.56756757	

Even though a number of social values have been identified, on the average (14+), the following constitute values regarding folktales: honesty, communal spirit/team work, discipline, law abiding, sociable, patriotism, discourages cheating, stealing, selfishness, teaches code of ethics, loyalty, truthfulness, love, kindness, grants good public speech mannerism and skills, co-operativeness, tolerance, helps to develop good listening abilities (skills), obedience, patience, social justice, punctuality, responsibility, faithfulness and good knowledge about ones culture.

It became prudent to investigate the level of the youth's interest in folktales. Data response from 18 teachers sampled and presented in fig 5.12 indicate that, students (youth) interest level in folktale activities is very low. This was evident in the 11%

representation of the sample. Two out of eighteen respondents indicated that, students have interest in folktales. A larger percentage (that is 89%) declined that the youth have interest in folktale activities.

VALID	FREQUENCY	PERCENT
Yes	2	11.1
No	16	88.9

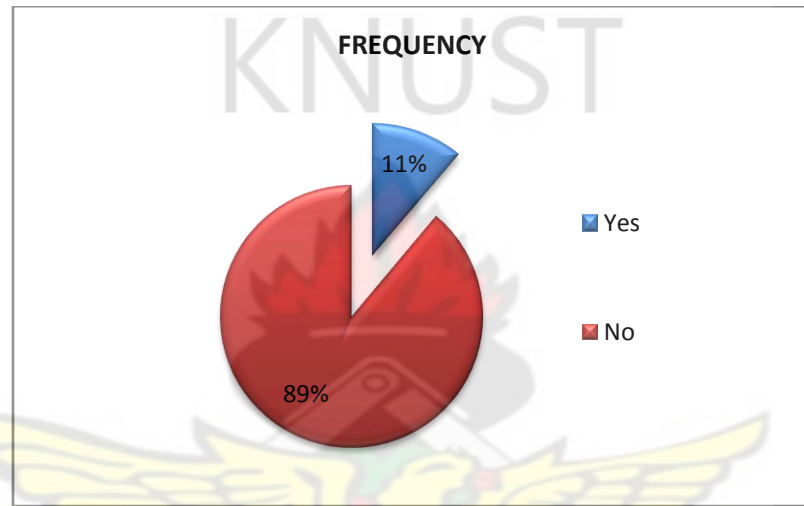


Fig. 5.12. **YOUTH INTEREST IN FOLKTALES**

The low levels of youth interest in folktales are also evident in the low levels of knowledge in folktales. Approximated 89% of the sample indicated that, youth knowledge in folktales in recent times is low. Eleven percent (11%) that is 2 of 18 respondents indicated that the youth have some knowledge in folktales. Data regarding the level of youth's knowledge in or about folktales is represented in fig 5.13.

VALID	FREQUENCY	PERCENT
Yes	2	11.1
No	16	88.9

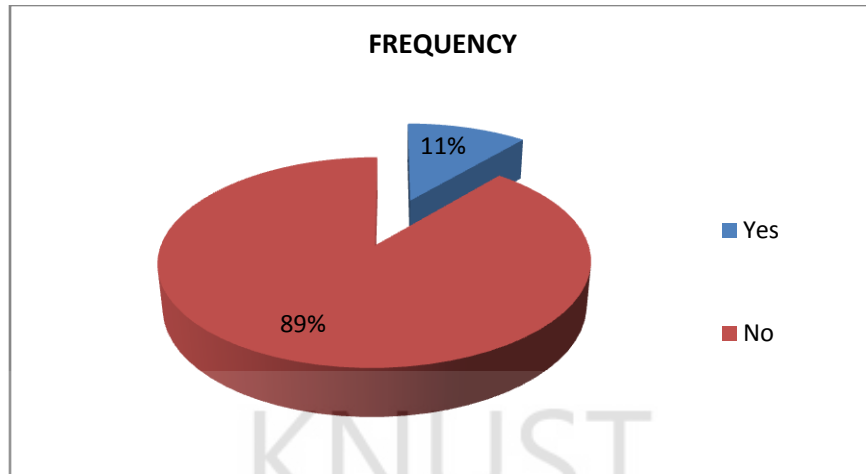


Fig. 5.13. **YOUTH KNOWLEDGE ABOUT FOLKTALES**

It has become evident that the decline of youth interest and knowledge in folktales has been influenced by some factors. On the average, data gathered from 18 teachers sampled indicated that, the following constitute the causes of decline in folktale activities among the youth. See table 5.10 and fig.5.14 as follows.

1. influence of foreign culture (83.3%)
2. influence of western entertainment e.g. cinema, dvd, cd etc. (77.8%)
3. proliferation of electronic media eg. Tv. Internet, mobile phones, radio, etc. (61.1%)
4. little attention given it at homes and schools (66.7%)
5. lack of rule for good manners on part of the youth (72.2%)
6. stories thought to be untrue (55.6%)

Table: 5.10. CAUSES OF DECLINE OF FOLKTALE NARRATIONS

VALID	FREQUENCY	PERCENT
influence of foreign cultures	15	83.3
blind copy of foreign culture	9	50
generation gap between the aged and young	8	44.4
introduction of western forms of entertainment. Eg. Cinema, dvd, cd etc.	14	77.8
urbanization	8	44.4
Proliferation of electronic media. Eg. Television,	11	61.1

radio, internet, mobile phones, etc.		
little attention given it at homes and schools	12	66.7
lack of rule for good manners on the part of the youth	13	72.2
decline of extended family system	6	33.3
stories thought to be untrue	10	55.6
apathy on the part of children and parent	9	50
Average frequency	10.45454545	

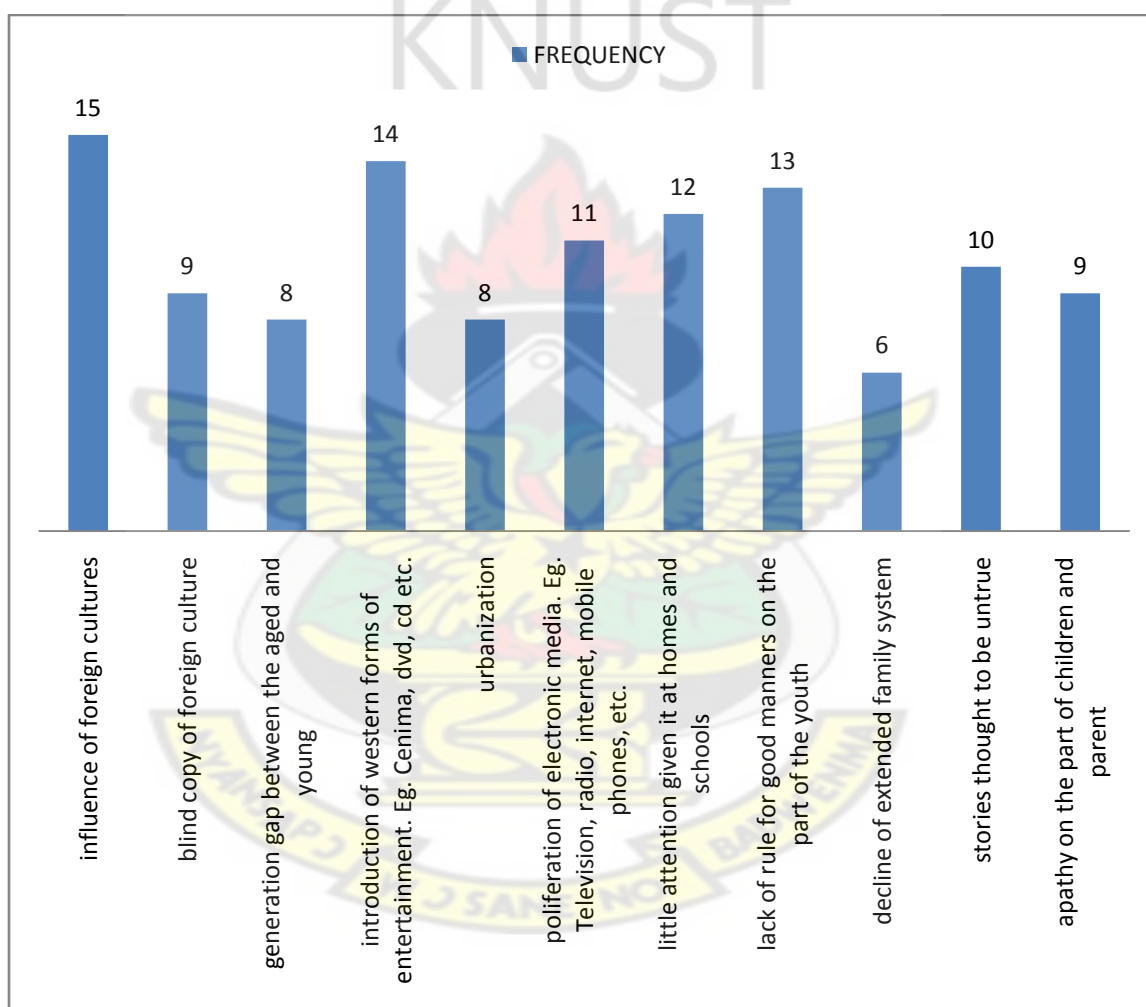


Fig. 5.14. CAUSES OF DECLINE OF FOLKTALE NARRATIONS

Having identified the causes of decline of folktale activities especially among the youth, there was the need to find out whether folktale activities are encouraged among the youth. Data collected from teachers and represented in fig 5.15 show that folktale activities are not encouraged in our social settings in recent days. An approximated 94% of the sample attested that, folktale activities are not encouraged in social setups. On the contrary, approximated 6% (that is 1 of 18 respondents) declined that folktales are not encouraged in social settings of late believing that, the practice is still encouraged.

VALID	FREQUENCY	PERCENT
Yes	1	5.6
No	17	94.4

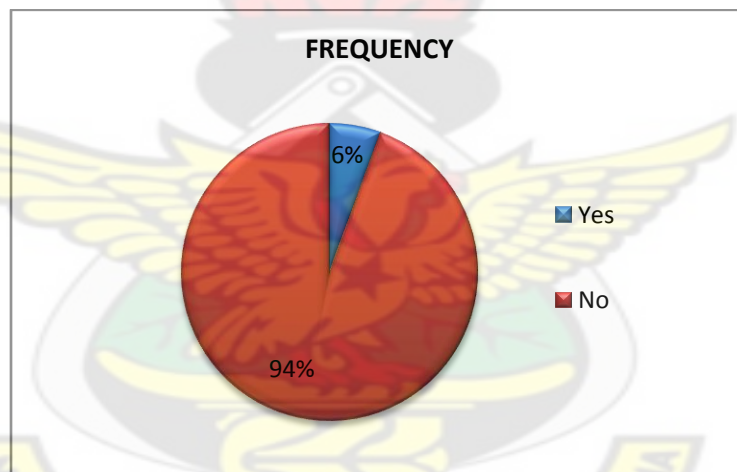


Fig. 5.15. ENCOURAGEMENT OF FOLKTALE NARRATIONS AMONG SOCIAL SETUPS

Having discovered that students' interest and knowledge base about folktales is low coupled with the causes of decline of folktale activities, and yet little or no encouragement of the practice in our social settings, there is the need to solicit views and opinions about how to rejuvenate folktale activities among the youth. On the average

(that 16+), data collected from sampled teachers and presented in table 5.11 and fig. 5.16 indicate some suggested ways to reverse the menace.

Table: 5.11. WAYS BY WHICH FOLKTALES COULD BE REJUVINATED AMONG THE YOUTH

VALID	FREQUENCY	PERCENT
must be made part of educational curriculum especially from the kindergarten	18	100
must be encouraged at homes by parents	16	88.9
must be made part of media education programs	14	77.8
encouraged in schools through seasonal competitions based on folktale dramatization	17	94.4
government must embark on nationwide revival campaign on folktales activities	18	100
new approach and outlook must be given to teaching of culture to emphasize importance of folktales	16	88.9
folktales could be composed into music and aired or dramatized and telecasted by the electronic media	13	72.2

Average frequency

16

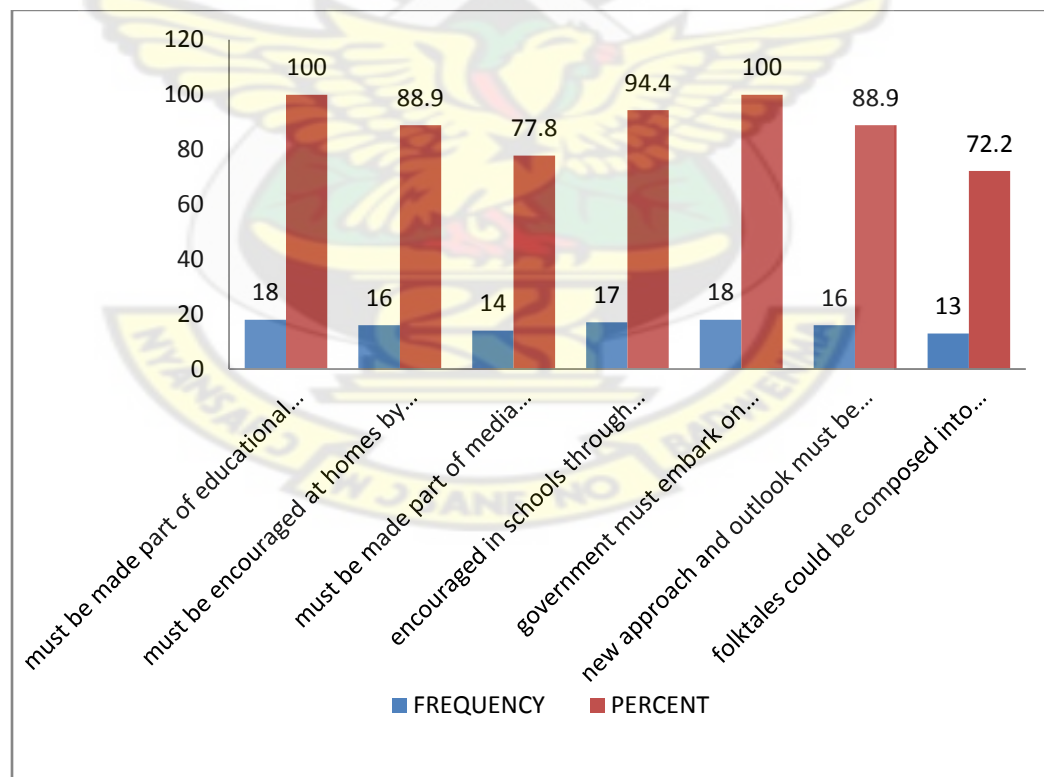


Fig. 5.16. WAYS BY WHICH FOLKTALES COULD BE REJUVINATED AMONG THE YOUTH

5.2.4 Responses to questions for cultural administrators (questionnaire responses)

In enquiring whether or not folktales imbue social values, data gathered from sampled cultural administrators (30 in number) indicate that, folktales impart social values to its participants and listeners. This was confirmed by a 100% response from the sample. All 30 officers attested to the fact that indeed folktales instil social values. Fig.5.17 represents data regarding cultural officers' attestation that folktales imbue social values.

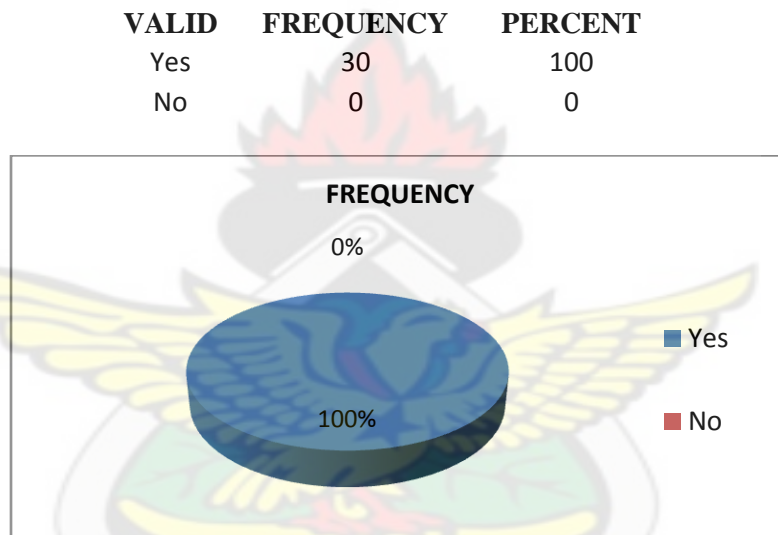


Fig. 5.17. **FOLKTALES IMBUE SOCIAL VALUES**

In consonance to this attestation, the officers identified the following values pertinent to folktale activities. See table 5.12.

Table: 5.12. SOCIAL VALUES DERIVED FROM FOLKTALES

VALID	FREQUENCY	PERCENT
respect for one another and authority	25	83.3
Hard work	24	80
honesty	26	86.7
bravery	20	66.7
communal spirit/team work	23	76.7
brotherliness/group solidarity	20	66.7

discipline	24	80
law abiding	24	80
sociable	28	93.3
patriotism/feel of belongingness	23	76.7
dutiful/commitment to duty	25	83.3
merciful	18	60
courageous	19	63.3
discourages cheating	27	90
discourages stealing	26	86.7
discourages selfishness	30	100
encourages decency in one's dressing	13	43.3
teaches code of ethics	19	63.3
loyalty	12	40
truthfulness	27	90
unity	22	73.3
friendliness/hospitable	20	66.7
love	25	83.3
kindness	23	76.7
good public speech mannerism and skills	26	86.7
co-operativeness	24	80
tolerance	22	73.3
good listening ability	25	83.3
obedience	23	76.7
peace	21	70
patience	26	86.7
social justice	27	90
punctuality	20	66.7
dedication	24	80
responsible	19	63.3
faithfulness	23	76.7
Average frequency	22.86111111	

Even though a number of social values have been identified, on the average (22+), the following constitute values regarding folktales: respect for one another and authority, honesty, hard work, communal spirit/team work, discipline, law abiding, sociable, patriotism, dutiful, discourages cheating, stealing, selfishness, teaches code of ethics, truthfulness, unity, love, kindness, grants good public speech mannerism and skills, co-

operativeness, tolerance, helps to develop good listening abilities (skills), obedience, patience, social justice, dedication, faithfulness and good knowledge about ones culture.

It became vital to investigate the youth's interest in folktales. Data response from 30 officers sampled and presented in fig.5.18 indicate that, students (youth) interest level in folktale activities is very low. This was manifested in the 23% representation of the sample. Seven out of thirty respondents indicated that, students have interest in folktales. A larger percentage (that is 77%) declined that the youth have interest in folktale activities.

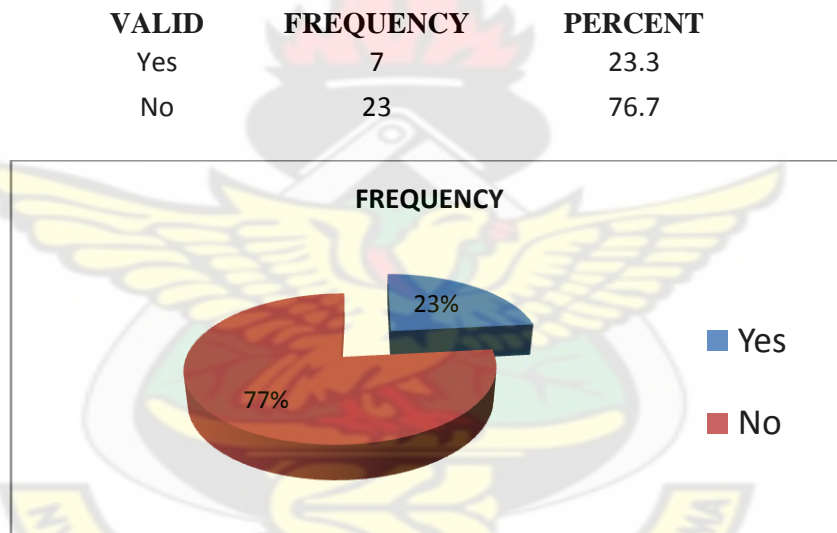


Fig. 5.18. **INTEREST OF THE YOUTH IN FOLKTALES**

The low levels of youth interest in folktales are also evident in the low levels of knowledge about folktales. Approximated 87% of the sample indicated that, youth knowledge in folktales in recent times is low. Thirteen percent (13%) that is only 4 of 30 respondents indicated that the youth have some knowledge in folktales. Data regarding the level of youth's knowledge in or about folktales is represented in fig.5.19

VALID	FREQUENCY	PERCENT
Yes	4	13.3
No	26	86.7

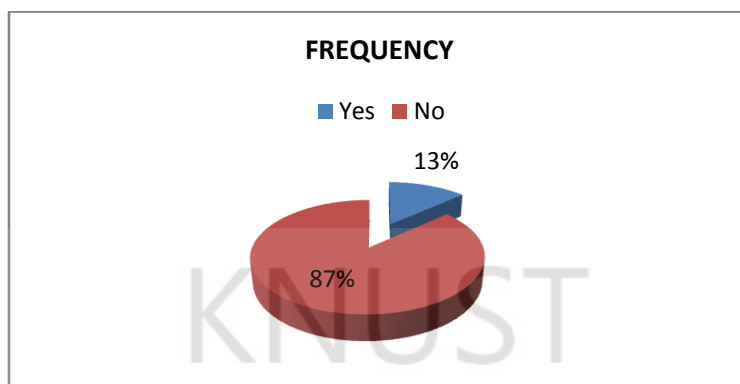


Fig. 5.19. **YOUTH KNOWLEDGE ABOUT FOLKTALES**

It has been manifested that the decline of youth interest and knowledge in folktales has been influenced by some factors. On the average, data collected from 30 cultural officers indicated that, the causes of decline in folktale activities among the youth include the following, as represented in table 5.13.

1. Influence of foreign culture (93.3%)
2. Influence of western entertainment e.g. cinema, dvd, cd etc. (90%)
3. The proliferation of electronic media eg. Tv. Internet, mobile phones, radio, etc. (83.3%)
4. Little attention given it at homes and schools (86.7%)
5. Lack of rule for good manners on part of the youth (83.3%)
6. Stories thought to be untrue (76.7%)
7. Urbanization (93.3%)
8. Blind copy of foreign culture (83.3%)
9. Generation gap between the aged and the young (76.7%)

Table: 5.13. CAUSES OF DECLINE OF FOLKTALE NARRATIONS

VALID	FREQUENCY	PERCENT
influence of foreign cultures	28	93.3
blind copy of foreign culture	25	83.3
generation gap between the aged and young	23	76.7
introduction of western forms of entertainment. Eg. Cinema, dvd, cd etc.	27	90
urbanization	28	93.3
proliferation of electronic media. Eg. Television, radio, internet, mobile phones, etc.	25	83.3
little attention given it at homes and schools	26	86.7
lack of rule for good manners on the part of the youth	25	83.3
decline of extended family system	17	56.7
stories thought to be untrue	23	76.7
apathy on the part of children and parent	16	53.3
average frequency	23.90909091	

Having identified the causes of decline of folktale activities especially among the youth, there was the need to find out whether folktale activities in general are being encouraged among the youth. Data gathered from cultural officers and represented in fig.5.20 show that folktale activities to a large extent are not being encouraged in our social settings in recent days. An approximated 87% of the sample attested that, folktale activities are not encouraged in social setups. On the contrary, approximated 13% (that is 4 of 30 respondents) declined to the issue that folktales are not encouraged in social settings of late believing that, the practice is still encouraged. See fig.5.20.

VALID	FREQUENCY	PERCENT
Yes	4	13
No	26	87

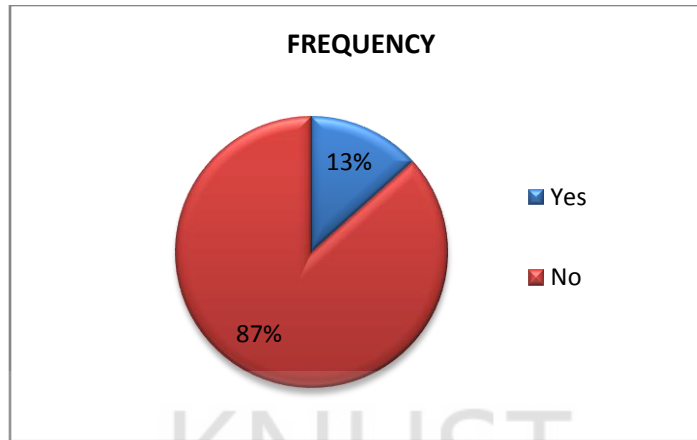


Fig. 5.20. **ENCOURAGEMENT OF FOLKTALE NARRATIONS AMONG SOCIAL SETUPS**

Having discovered that students' interest and knowledge base about folktales is low coupled with the causes of decline of folktale activities, and yet little or no encouragement of the practice in our social settings, there is the need to solicit views and opinions about how to revitalize folktale activities among the youth. On the average (that is 25+), data collected from sampled officers and presented in table 5.14 and fig.21 gives suggestions as to how to reverse the trend.

Table: 5.14. WAYS BY WHICH FOLKTALES COULD BE REJUVINATED AMONG THE YOUTH

VALID	FREQUENCY	PERCENT
must be made part of educational curriculum especially from the kindergarten	29	96.7
must be encouraged at homes by parents	26	86.7
must be made part of media education programs	24	80
encouraged in schools through seasonal competitions based on folktale dramatization	30	100
government must embark on nationwide revival campaign on folktales activities	20	66.7
new approach and outlook must be given to teaching of culture to emphasize importance of folktales	25	83.3
folktales could be composed into music and aired or dramatized and telecasted by the electronic media	21	70
Average frequency	25	

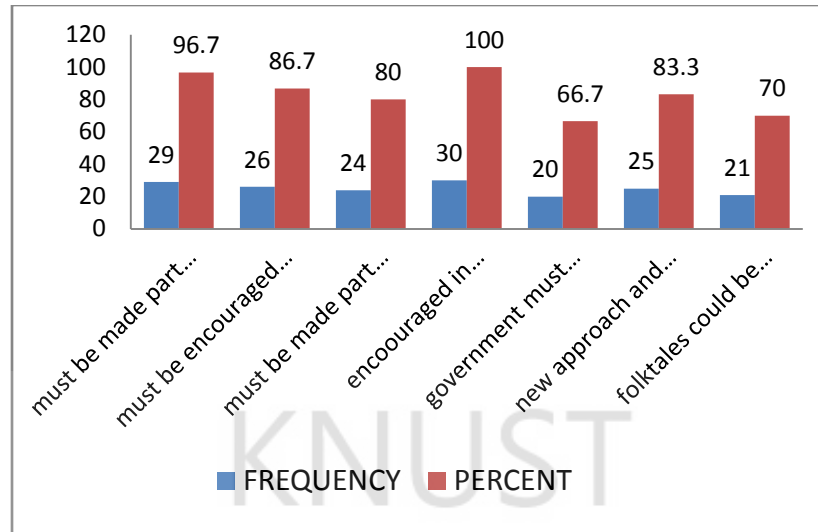


Fig. 5.21. **REJUVINATING FOLKTALE ACTIVITIES AMONG THE YOUTH**

5.2.5 Responses to questions for traditional Leaders (questionnaire responses)

There was the general urge to find out whether folktales imbue social values. Data collected indicate that indeed folktales imbue social values as data recorded approximated 94.4% response from traditional leaders sampled (that is 17 of 18). Out of the 18 response entries, only one declined folktales imbue any social value. The fig. 5.22 below shows the data collected in this regard.

VALID	FREQUENCY	PERCENT
Yes	17	94.4
No	1	5.6

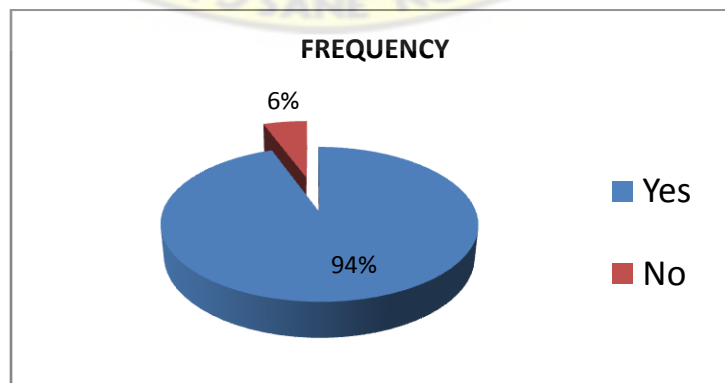


Fig. 5.22. **FOLKTALES IMBUE SOCIAL VALUES**

As a result, the social values in table 5.15 have been identified as peculiar to folktales. The well-known include, hard work, honesty, discipline, law abiding, sociable, eschews cheating, stealing, selfishness, truthfulness, unity, love, kindness, grants good public speech mannerism and skills, tolerance, co-operativeness, helps to develop good listening abilities (skills), obedience, patience, social justice, dedication and faithfulness.

Table: 5.15. SOCIAL VALUES DERIVED FROM FOLKTALES

VALID	FREQUENCY	PERCENT
respect for one another and authority	10	55.6
Hard work	13	72.2
honesty	15	83.3
bravery	7	38.9
communal spirit/team work	8	44.4
brotherliness/group solidarity	9	50
discipline	14	77.8
law abiding	13	72.2
sociable	17	94.4
patriotism/feel of belongingness	11	61.1
dutiful/commitment to duty	10	55.6
merciful	6	33.3
courageous	7	38.9
discourages cheating	16	88.9
discourages stealing	15	83.3
discourages selfishness	18	100
encourages decency in one's dressing	7	38.9
teaches code of ethics	10	55.6
loyalty	6	33.3
truthfulness	16	88.9
unity	14	77.8
friendliness/hospitable	11	61.1
love	15	83.3
kindness	13	72.2
good pubic speech mannerism and skills	16	88.9
co-operativeness	14	77.8
tolerance	12	66.7
good listening ability	15	83.3
obedience	13	72.2

peace	11	61.1
patience	16	88.9
social justice	17	94.4
punctuality	10	55.6
dedication	14	77.8
responsible	9	50
faithfulness	13	72.2
Average frequency	12.25	

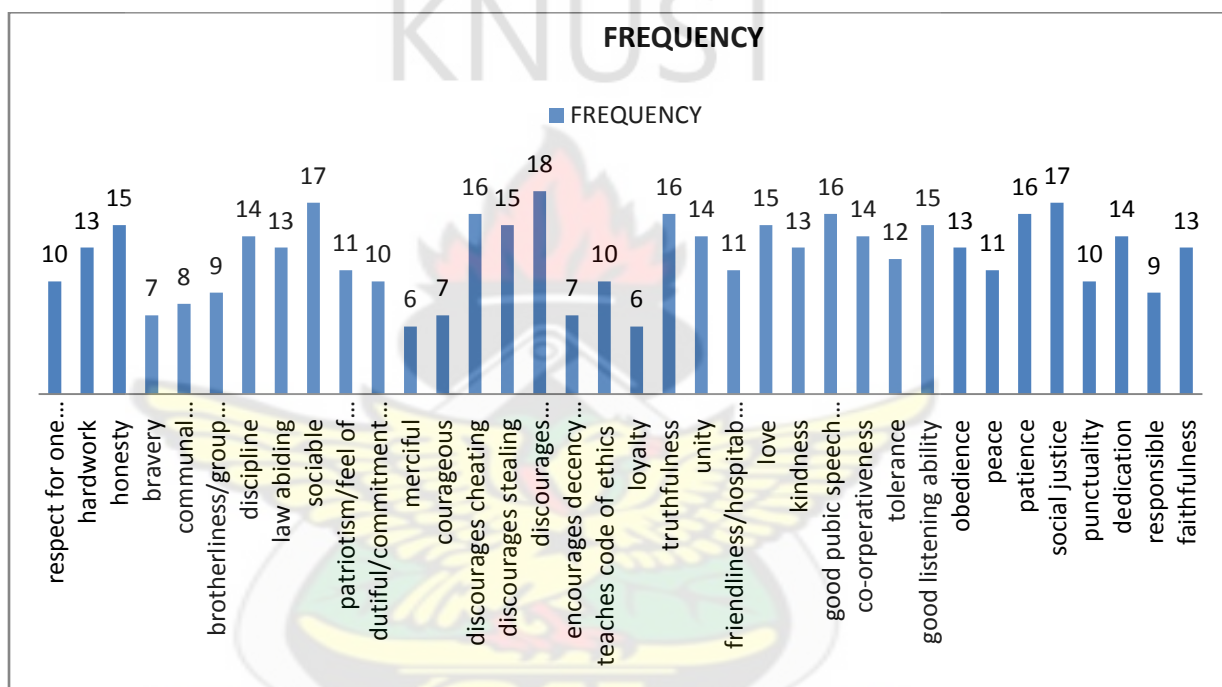


Fig. 5.23. **SOCIAL VALUES DERIVED FROM FOLKTALES**

It has been found out that, the interest of the youth in folktales is not encouraging. This was confirmed by data collected which demonstrated that only 27.8% (that is 5 of 18 entries) attested that students have some interest in folktales. See fig. 5.24. However, approximated 72% declined and emphasized that, the knowledge base of the youth about folktales is also low. Fig. 5.25 show data collected in this regard.

VALID	FREQUENCY	PERCENT
Yes	5	27.8
No	13	72.2

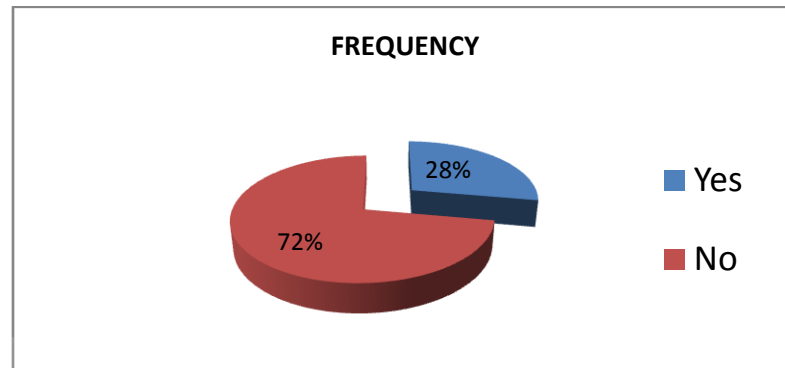


Fig. 5.24. **INTEREST OF THE YOUTH IN FOLKTALES**

Data represented in fig. 5.25 indicates that 88.9% (approximated 89%) of the responses emphasised the youth do not have adequate knowledge in or about folktales. However, 2 responses of 18 believe the youth have some knowledge in folktales.

VALID	FREQUENCY	PERCENT
Yes	2	11.1
No	16	88.9

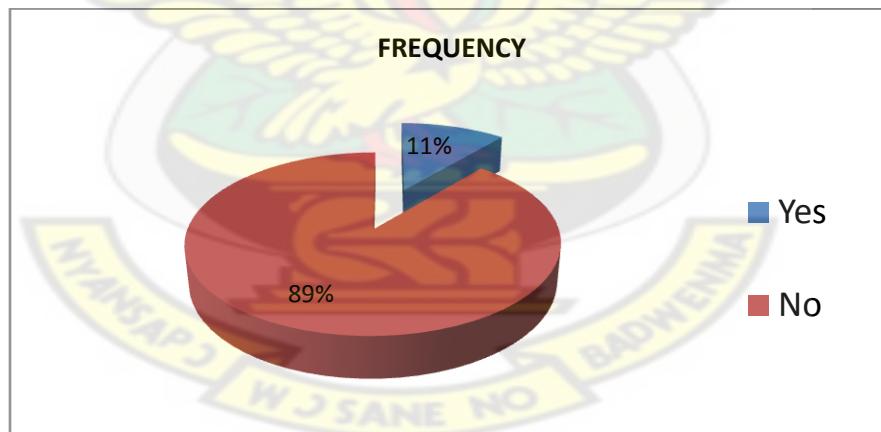


Fig. 5.25. **YOUTH KNOWLEDGE ABOUT FOLKTALES**

Worthwhile, there was the need to enquire the causes of decline in folktale narrations especially among the youth. Data collected from sampled traditional leaders indicate that, the following in table 5.16 constitute the causes of the decline in folktales among the youth.

On the whole, it was believed that, influence of foreign culture spearheaded the decline of folktale interest among the youth. This is because all 18 traditional attested to that fact as can be seen in table 5.16 above. On the average, other causes include: blind copy of foreign culture, generation gap between the aged and young, introduction of western forms of entertainment. Eg. Cinema, dvd, cd etc., proliferation of electronic media. Eg. Television, radio, internet, mobile phones, etc., and lack of rule for good manners on the part of the youth.

Table: 5.16. CAUSES OF DECLINE OF FOLKTALE NARRATIONS

VALID	FREQUENCY	PERCENT
influence of foreign cultures	18	100
blind copy of foreign culture	13	72.2
generation gap between the aged and young	15	83.3
introduction of western forms of entertainment. Eg. Cinema, dvd, cd etc.	17	94.4
urbanization	12	66.7
proliferation of electronic media. Eg. Television, radio, internet, mobile phones, etc.	17	94.4
little attention given it at homes and schools	10	55.6
lack of rule for good manners on the part of the youth	16	88.9
decline of extended family system	7	38.9
stories thought to be untrue	11	61.1
apathy on the part of children and parent	12	66.7
average frequency	13.45454545	

The researcher also sought to find out whether folktale narrations are encouraged among the youth in social settings. Data in fig.5.26 indicate that folktale activities are not encouraged among the youth. Approximated 89% of the response entries from traditional leaders sampled indicate that, folktale encouragement among the youth is very low as only 2 out of the 18 entries point out that it is being encouraged among the youth in the social settings.

VALID	FREQUENCY	PERCENT
Yes	2	11.1
No	16	88.9

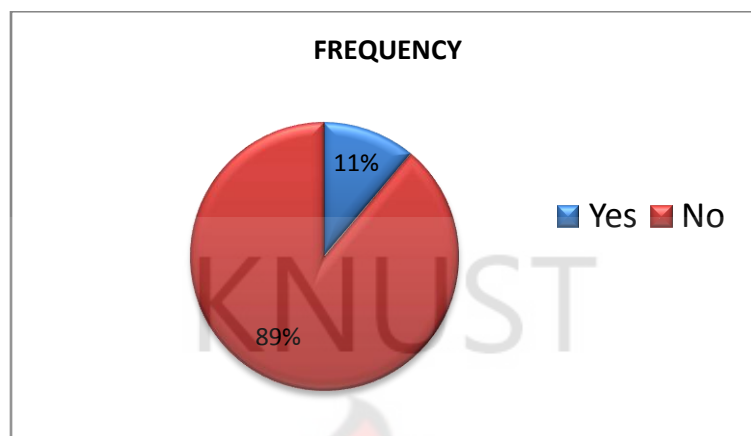


Fig. 5.26. **ENCOURAGEMENT OF FOLKTALE NARRATIONS AMONG SOCIAL SETUPS**

Having considered the interest levels, knowledge base and causes of decline of folktale activities among the youth, there was the need to source for ways to invigorate the participation of youth in folktale activities. As shown in table 5.17 below are some possible ways suggested by traditional leaders sampled.

- a. must be made part of educational curriculum especially from kindergarten.
- b. must be encouraged at homes by parents
- c. must be encouraged in schools through seasonal competitions based on folktale dramatisation.
- d. could be composed into music and aired or dramatised and telecasted by the electronic media: be made a part of media education programs
- e. new approach and outlook must be given to teaching of culture to emphasise the importance of folktales.

There has been a concern for government to embark on a nationwide revival campaign on folktale activities. This call recorded approximated 72% response of the data gathered from traditional leaders sampled.

Table: 5.17. WAYS BY WHICH FOLKTALES COULD BE REJUVINATED AMONG THE YOUTH

VALID	FREQUENCY	PERCENT
must be made part of educational curriculum especially from the kindergarten	18	100
must be encouraged at homes by parents	14	77.78
must be made part of media education programs	16	88.89
encouraged in schools through seasonal competitions based on folktale dramatization	15	83.33
government must embark on nationwide revival campaign on folktales activities	13	72.22
new approach and outlook must be given to teaching of culture to emphasise importance of folktales	14	77.78
folktales could be composed into music and aired or dramatized and telecasted by the electronic media	12	66.67
Average frequency	14.57142857	

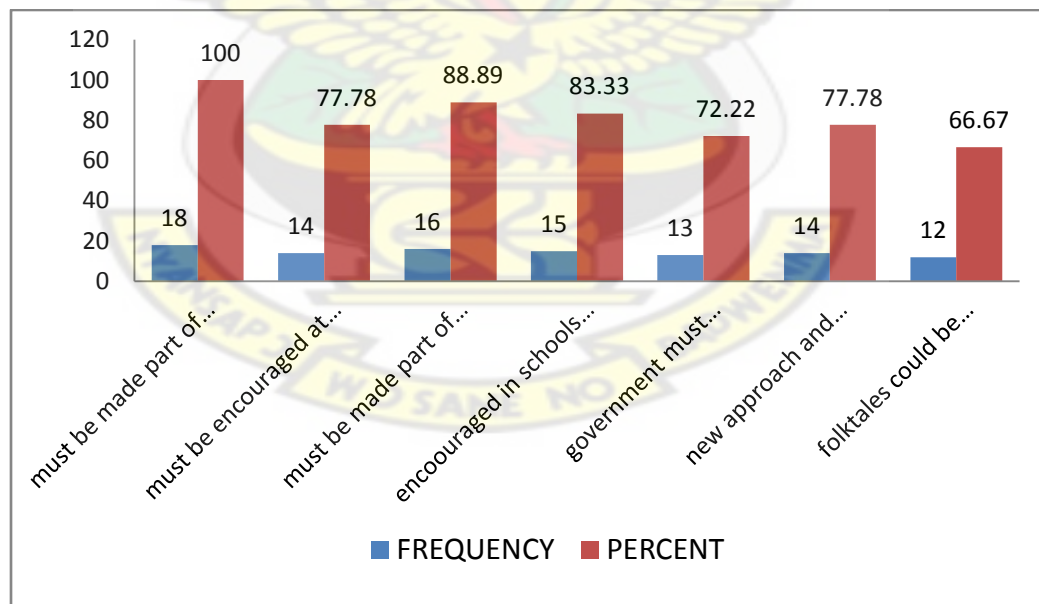


Fig. 5.27. INVIGORATING FOLKTALES ACTIVITIES AMONG THE YOUTH

5.3 Discussion, Analysis and comments on tale 1. (*The Result of Pride*)

From tale 1, the use of the expression “long ago” tells us that folktales are timeless; and also the attribute “the whole world” indicates that the setting or plot or theme of a tale can be applied worldwide. Thus, its gradual transfer from generation to generation.

Noting that, the man had “two wives” is an attribute of a society that specifically practices “polygamous” marriage.

The name of the first wife’s son “Ahobrasee” (literally meaning “being humble”) reflects the character trait that he is to portray in the tale; thus, humility. Even he complying with his mother’s instruction to go and search for food in a far away forest; confirms the implication of his name; as such portraying another trait “obedience” which usually goes with humility and patience. These are all some of the social values discovered to be peculiar to folktales as indicated by all the data groups sampled.

The expression “Ahobrasee went far into the forest” tells us that, it takes only persistence to reach there. This was demonstrated by Ahobrasee, thus, tolerance.

The palm kernels he came across served as elements of survival or means to survival even though the kernels are really not the solution.

From the tale, “Ahobrasee started to crack the kernels” emphasised the boldness or courage he exercised towards survival. However, “the first kernel entered a hole just after cracking it”. This is a confrontation with life challenges towards struggle for survival. We were told in the tale that “he cracked the second one and it also entered”. This shows the persistent attempts that need to be employed in dealing with life situations especially when there are countless challenges. “That continued till all the kernel had entered the

hole leaving only the last palm kernel” also shows the hopeless conditions that life can present to an individual. It takes only the patient to pursue further. Here again we see another social value at work.

The expression “Ahobrasee then said to himself; as for this last kernel, I would enter the hole with it if it should also enter there in” shows how prepare he was to take up challenges, thus, the practise of endurance.

“Just at the entrance he saw a very old lady sitting down”. This is a hopeless situation and a helpless option. At first the boy never knew that the helpless option (the old lady) is really the way to success. In real life situations, most people expect to see marvellous thing come to their rescue neglecting the mean condition that is really the solution to their problems. So the researcher holds it that, in worse situations there is always a hidden solution.

It took only *courage* for the boy not to run away upon seeing a human being sitting in a hole beckoning him to come. Whether difficult or smooth situation are encountered, *courage and boldness* must be exercised to overcome.

From the tale, the old lady told Ahobrasee that “the yam that would tell you to uproot it, don’t. But that which would tell you not to uproot it, do and bring.” This is unbearable, enticing but fruitless situation which takes only the obedient to comply.

“the yam he uprooted was so big beyond description. He had about twenty of the yams” this abstract from the tale emphasises the reward of being obedient and having respect for the elderly. Plenty of good reward.

We were told that “the younger wife of the man felt jealous that it was rather her rival’s son that had brought glory to the house. As a result she sent her son Ahomasoo also to go in search of their own food. This demonstrates a bad social value on the part of the younger wife-Baawia. The result we derived from the tale was that, even though her son also went through the same encounter as Ahobrasee, the end was not the same, she ended loosing her son. This shows the reward for a bad social value. As such, the writer observes that, conditions may seem the same for solving a particular problem; however, how you apply it matters most.

Also on the contrary to what the old lady instructed, Ahomasoo uprooted the yams that asked him to uproot them. This showed insubordination to authority and acting contrary to elderly advice, a result of which he harvested only yams as small as the palm kernels. His resultant act made the old lady angry and the result of the old lady’s utterances was death. This shows that, the result of disobedience and insubordination can be deadly.

5.4 Discussion, Analysis and Comments on tale 2. (The Wisdom Gourd)

The prominence of Agya Kwaku Ananse and his family in most African tales has a link with his association with the story of the wisdom pot or gourd.

From the tale “Kweku claimed to possess wisdom more than any other person in the whole world”. This reveals one of his many attributes –a boaster and someone who claims the impossible is possible.

Also, the expression “realising from his interaction with some of the elders,” tell us that Kweku Ananse made an inference from a condition, thus he is *sensible or wise* (attributes of Kwaku Ananse)

From the tale again, Kweku instructed his wife “my wife, my wife, if you are cooking, slice the pieces for quick cook” this reveals the commanding and directing attitude of people who thinks they know much than others.

“Kweku filled with selfishness, thought of a plan” is an expression from the tale which reveals one of the utmost characteristics of Kweku Ananse in most of the stories that evolved around him. He is generally known to be a selfish character. This however, is a trait that society frowns upon. The end is always terrifying.

“After succeeding in the collection, he closed the gourd tightly. Now he really boasted of himself”. This is an attribute pride. This is usually shunned in society.

It was noted that, the common knowledge was not common to the one who claims to be wise, in the instance of Ananse, instead of placing the gourd behind him, his selfishness made him hang it in front. As a result, he could not climb the tree in time leading to his shame. The researcher observed that, most people who are selfish, boastful and proud in life usually make silly mistakes when thought to be wise in their own eyes.

From the tale, it could be seen that, Ananse made countless attempts before some one came to his aid. This is what normally happens to those who think they know it all. They are looked upon while they suffer in vain when really there is an easy solution to a difficult task. Such is what happened to Kweku. Also, solution always comes from the least expected source. Ananse never expected his son rather to have antidote to his problems.

Ntikuma advising his father gives the impression that, he can be as wise if not wiser than his father who thought he is the only person who is wise. This shows that, people take after their parents in most cases, even though, there are exceptions.

In the end, it became clear that, Agya Ananse was frustrated and he broke the wisdom gourd; implying that, those who exhibit the character traits of Ananse end up being frustrated without result.

In summary, the writer observes that the entire world's wisdom cannot be harboured by only one person; and that every body has some vital aspect of the world's wisdom.

5.5 Discussion, Analysis and Comments on tale 3. (Spider [Ananse] and the Squirrel [Opuro])

It is worth noting that, Ananse always looks for the least opportunity to employ his tricks. As such he makes a lot of friends. In real life situations, some closest of friends need to be carefully observed. The actions of the least expected can be appalling. One of such characters is Kweku Ananse.

From the tale, it could be noticed that, it was Okonore Yaa (Ananse's wife) who conceived the original idea of farming. Her taught however was aimed at helping the husband to find lasting solution to their plight. Here, we see one of the attributes of Okonore Yaa as being a helper in most tales.

The concept of a queen and farming gives the idea that, human elements of survival and social life is usually portrayed in most tales. Similarly, animals are given human qualities. Thus, animals' *farming* and *marrying*.

Ananse is always noted to be very lazy but always succeeds in hiding behind craftiness so that his laziness could not be seen.

At the initial stage, Ananse would not reveal any sign of craftiness but in due course he shows his true character. For instance in the tale, after his wife the idea, he replied “Yoo! My dear, i think your suggestion is healthy.” This response would not in any way tell that Ananse had a hidden agenda. He is indeed crafty.

Ananse also always want to use free labour to achieve something. We can see how he quickly confronted his friend, the squirrel, knowing very well that, squirrel never jokes with work. The intimacy of their friendship never prompted squirrel that any dubious idea was being conceived by his friend Ananse. This presupposes that, irrespective of how close friends may be, ones intents could always not be detected easily. Aside this unfortunate incident, both were friends for some time back.

As noted, friendship is one social value fostered through folktales. And this is seen at work here between Ananse and the squirrel. According to the tale, “as friends, they went together and really they were highly welcomed by the queen mother.” It is obvious to note here that, it might happen that, should only one person approach the queen mother, she wouldn’t have seen the seriousness in their desire. Through friendship, people could receive favour without limit. Ananse and his friend were given vast land to their satisfaction. However, the kind of friends one make ought to be cautioned. Bad friends like Ananse should be watched out for and possibly avoided.

One cause of betrayal noted here in the tale was that, if the two friends had farmed together, there wouldn’t have been the chance for one to master such a trick on the other.

They needed not demarcating their plot of land. This tells us that, separations among people can be disastrous.

The hardworking attitude of squirrel towards the whole project is laudable and worth commending unlike the lazy Ananse. Hard work however, is a good social value while laziness is a bad social value or a social vice.

It was also observed that, squirrel started work immediately without delay and the timely rains were helpful to yield plenty food stuffs, telling us that, procrastination is a stench of time, and that a stitch in time saves nine.

The craftiness of Ananse to outwit his friend would have been avoided if the squirrel had never hurried in summoning Ananse also pre-empting the secrets of his toil. He shouldn't have made mention of the issue of path in the first place. On the other hand, Ananse having carefully planned what he wanted to execute may have other issues to raise concerning ownership of the farm. Which ever way it may seem, Ananse is just a lazy but crafty and cunning creature whose attitude should not be desired at all.

Like the confident trickster, Ananse never initially showed any sign of evil intent. He politely approached his friend to establish a cordial relationship and to establish rapport. This is an attitude of bad people who pretend to be friends willing to assist. One must be mindful of such people like Kweku Ananse.

How Ananse secretly constructed a path to squirrel's farm is something one cannot imagine. This implies that, every action of tricksters must be considered carefully. They might be tricks to outwit somebody.

Even though the farm was given to Ananse, because he did not suffer for it and that, he had it on silver platter, he carelessly left the proceeds of the farm unattended to before the vulture went to snatch the booty. Squirrel on the other hand even though was cheated, never gave up in life complaining bitterly, he continued his struggle for survival until what rightfully belongs to him became his portion. He waited patiently without retaliation. Patience indeed is a good character trait that all must endeavour to acquire.

The desire to amass wealth quickly without due process is disastrous as we noted with Ananse. He only thought of buying worthless personal effects with thinking of investment. Such is the attitude of people who acquire wealth through mysterious means. They only spend without thinking of reserving for tomorrow.

If Ananse were not known to be cunning, the vulture would not have been suspicious and bothered investigating what Ananse had kept under the shrub. The same way if the money genuinely belonged to Ananse, this time he would have lost it because he was noted to be cunning that is why vulture took the bag of money away only to the fortune of squirrel. This shows that, people with bad attitudes like Ananse can lose valuables that may genuinely belong to them. Such attitudes must be shunned.

We saw that in the end Ananse became poorer because he wasn't destined to be rich fortnight; or through dubious means. The squirrel however, became richer because he was destined to be rich.

In the end, the researcher notes that, what is due you can never be lost, and that, we must not try to cheat others as Ananse did. His end was thus, miserable.

5.6 Discussion, Analysis and Comments on tale 4. (Why the Monkey feeds on Ananse)

As noted from data, God almighty the creator of the universe is at time portrayed in Ananse tales. This is to show his supremacy and omnipotence over the entire earth

From the tale, Nana Nyankopon “instructed all the animal kingdom that on no account should any one gossip about some one”. The punishment is death. This tells us that gossip is not a trait worth tolerating in a society as in the case of the animal kingdom. The death punishment signifies how deadly gossips can be in a society. It is thus, a bad social value, if not a social vice.

The mere mention of gossip shows that it is a social phenomenon or an element of society that needs to be addressed appropriately. From the tale “but because Kwaku Ananse thought that he was wiser than all of them”, reveals one of the attributes of Ananse. He claims to be wise always. As such, “he planned to ignore the warning” of Nana Nyankopon, thinking that he would succeed in feeding on the other animals.

Ananse tilling the rocky land instead of the fertile one tells how contrary or controversial he can be. Such is the attitude of people thought to be wise.

Even though Ananse succeeded in feeding on most of the ignorant and less prudent in the kingdom, he was lastly outwitted by Mr. Guinea fowl and he fell victim to his own trap; he unconsciously gossiped about Guinea fowl. This situation paints the picture that, one who sets too many traps, can be caught by his own trap and that, if you think to be too wise, someone can be wiser and may use a simple knowledge to overcome you.

In all, the writer observes that, gossip can be deadly and that it is not good to think to be too wise in one's own eyes. The miserable death of Ananse teaches a terrible lesson for all.

5.7 Findings in relation to research objectives

Objective 1: To find the causes of the decline of folktale narration among the youth.

Cultural awareness and the pride of traditional heritage are fast declining in the atmosphere of urbanisation and modernization with its attendant social vices. Interviews conducted and data gathered from the various sample groups revealed that, major cause of the decline in the youth's interest for folktales include; influence of foreign culture, influence of western entertainment, proliferation of electronic media eg. Tv. Internet, mobile phones, radio, etc., little attention given it at homes and schools, lack of rule for good manners on part of the youth, stories thought to be untrue, blind copy of foreign culture, generation gap between the aged and the young. According to the Omanhene of Nwoase (Nana Kofi Drobo III); the introduction of these foreign cultures and their acceptance by the Ghanaian populace have done us more harm than good. He however, encouraged the youth and general public to actively partake in folktale drama activities, so as to preserve our culture and cautioned them to desist from blindly copying these foreign practices. (Personal Communication, 11th Nov. 2009)

Objective 2: To analyze the social values to be harnessed in reviving folktale narration.

Folktales are indeed non-material aspects of culture; that are based on thoughts of wisdom or sets of ideas and beliefs of a particular people woven together and told as

stories. The results of interviews conducted and data collected with questionnaires revealed that, folktales imbue in children good and worthwhile attitudes of life such as respect for the aged, patriotism, obedience, humility, respect for rules and laws, kindness, empathy, honesty, hard work, communal spirit/team work, discipline, sociable, dutiful, discourages cheating, stealing, selfishness, teaches code of ethics, truthfulness, unity, love, grants good public speech mannerism and skills, co-operativeness, tolerance, helps to develop good listening abilities (skills), patience, social justice, dedication, faithfulness and good knowledge about ones culture. According to Opanyin Kofi Gyantoo (an *Opinion Leader of New Dormaa*), these are values worth harnessing and maintaining for posterity and socio-cultural development. (Personal Communication, 17th Feb. 2009)

Objective 3: To identify the art forms or elements inherent in folktale narrations streamlining their specific roles towards the success of the performances of the tales.

Indigenous African art comprises both visual art and performing arts. For this reason, most folktale activities are characterised by these art forms. The performances are thus, glamorous and complete with the blend of these art forms. It has been observed by the researcher that, visual art forms used during folktale activities include: sculptural pieces, such as drums, masks, musical instruments eg. Flute, horns. etc.; the drums, stools and masks are decorated with various paintings, textiles (kente, appliqué, mats, cloaks and back cloths; beadwork (cloaks made of beads); calabash, leatherwork (hats, costumes, talisman, charms, etc.). These are the art forms mostly used in drama and folktale activities.

It is worth noting that, these art forms on their own may not make any meaningful impact on folktale activities without a blend with the performing arts. Consequently, performances such as drama, dance, music and body art are combined to bring glamour and gaiety to the activities. The human body is usually painted with one or more colours for religious purposes, to look war like and at the end to bring about entertainment. Human hair is also plaited, braided in forms to grace the performances. They are usually used to portray beauty and prestige. In some instances, body marks may be made for religious purposes and also as a decoration.

The performing art are performed rather than made; and they consist of: drama, mimicry, gestures, gaits, dance, ballet, plays, music, songs, dirges, oral traditions, tales, fables, myths, proverbs, appellations, lampoons, maxims, riddles, poetry, legends, oratory and several others. Several of these are usually combined into a single activity. For example, drama usually involves songs, gesture, dancing, oratory and poetry. They are purely recreational means when combined in folktale performances.

Drama is a form of entertainment used in religious and social festivals. In indigenous drama, the audience often join in the play by talking to the actors. This is also typical of folktale activities. It is a part of indigenous life, having social functions in the community. People identify and develop their talents during such activities.

Indigenous music is also played at social ceremonies. Usually, it accompanies ceremonies connected with birth, marriages and death. They are also an integral aspect of indigenous folktale activities that makes the performances a success.

Dance on the other hand is a passionate act in all indigenous African societies and it accompanies almost every activity; both sacred and ordinary. The drum plays a vital role here always. Dancers employ vigorous and graceful body movements, rhythmic footsteps and complex hand and arm gestures which are often symbolic. They portray activities of daily life, war and peace times, joy and sorrow, domestic work among others.

According to the National Coordinator of Culture, GES (Freeman Aguri), the kinds of art found in indigenous societies and folktale activities to be specific have special characteristics reflective of the beliefs of the people who create and use them. The arts are functional, symbolic and relates to everyday life. Art objects may encourage social relationships and communications, conveying power, status and wealth of the user. Most art forms, shapes, colour and ideas are symbolic (Personal communication, 21st, April, 2010).

During a drama performance, the textiles (kente and other clothing –costume) use symbolises the wealth and status of the character in play. Usually chieftaincy related activities are characterised by the use of colourful kente, linguist staff and other regalia. These are all art elements. The art are integrated with everyday life. In most social and individual activities, art objects are used to secure and continue the spiritual, physical and economic welfare of the community. The use of art elements during folktale activities exhibits the kinds of arts pertinent to that community, thus portraying and encouraging the economic status of the art form.

CHAPTER SIX

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

6.1 Summary

Art and culture are two inseparable words, they are interdependent and that, every culture has its own art forms peculiar to the traditions of the society. Folktales are a means by which people preserve, appreciate and pass on their cultural beliefs and values to its younger generations. Modernisation with the fast invasion of electronic and print media has taken the centre stage in reducing the time tested culture values that folktales imbue. In the past folktales were told in basic schools, in the homes and on the farm; to pass on social values and to give a vivid idea about the genesis of a particular community or belief systems. However, it appears to be on the decline lately.

The increasing proliferation of western cultures into the Ghanaian environs and its adverse effect on the social as well as moral lives of the youth is a fast growing menace that is contributing to the dying out of cultural values that were once cherished, accepted, appreciated and valued in our communities. Having identified folklores as one social practice serving as a lyric tool that embody a lot of social, moral and as well cultural values, there is the need to invigorate its education especially among the youth to reverse the current growth trend of ill living in the Ghanaian communities that are perceived to have been widely facilitated by the youth. Asihene (1978) noted that, there is not a single cultural performance that ends without the use of an art work. Art gives us vivid ideas about past cultures; playing an important role in the religious, social and political systems in the life of the traditional African and had continued to do so. Modernism has however, adulterated folktale as an indigenous art; incorporating contemporary artistic elements.

This has been observed to have caught the interest of the youth where we have several aspects of modernised folktale activities running through the educational jurisdiction. Examples include drama, poetry, dance etc. These are all components of art and aspects of modern folktales. Having noticed, that contemporary folktale activities are welcomed by the youth, there is the need to capitalise on it to invigorate the inculcation of the lost values into the youth through entertainments. In line with this, the research seeks to:

1. find the causes of the decline of folktale narration among the youth.
2. analyze the social values to be harnessed in reviving folktale narration.
3. identify the art forms or elements inherent in folktale narrations streamlining their specific roles towards the success of the performances of the tales.
4. source for and suggest possible solutions to invigorate folktale narration among the youth within Sunyani as a case study.

The artistic elements used in folktale performances are employed to colour the messages, add to fictional qualities, break monotony and give audience mental pictures which convey meaning more simply, effectively and entertainingly.

6.2 Conclusions

The art of folktale forms an integral part of oral literature. Nevertheless, this art seeks to promote the social, religious and cultural values that enhance the development of the society. Folktale as an art in itself is accompanied by performances coupled with the use of various art forms in recent days.

Cultural awareness and the pride of traditional heritage are fast declining in the atmosphere of urbanisation and modernization with its attendant social vices. Major causes of the decline in the youth's interest for folktales include influence of foreign

culture, influence of western entertainment, proliferation of electronic media eg. Tv. Internet, mobile phones, radio, etc., little attention given it at homes and schools, lack of rule for good manners on part of the youth, stories thought to be untrue, blind copy of foreign culture, generation gap between the aged and the young.

Art and culture have remained and still remain two inseparable words, they are interdependent; every culture has its own art forms peculiar to the traditions of the society. The culture of a society can also be identified through the conventional art forms which form the cultural identity of the citizens within that community. For instance, the culture of most Ghanaian communities is showcased during some of the folktale performances. The use of Kente, for tales related to chieftaincy tells you that Kente originally, was a royal cloth. The use of other textiles such as kuntunkuni, birisi among others also define the various occasions on which the various textiles are used. Drums, beads, stools, calabashes, leatherwear among others are the various art forms practised in the Ghanaian societies and these have been incorporated in their culture so as to show the relationship between art and culture.

Folktales are in deed non-material aspects of culture; that are based on thoughts of wisdom or sets of ideas and beliefs of a particular people woven together and told as stories. Folktales imbue in children good and worthwhile attitudes of life such as respect for the aged, patriotism, obedience, humility, respect for rules and laws, kindness, empathy, honesty, hard work, communal spirit/team work, discipline, sociable, dutiful, discourages cheating, stealing, selfishness, teaches code of ethics, truthfulness, unity, love, grants good public speech mannerism and skills, co-operativeness, tolerance, helps

to develop good listening abilities (skills), patience, social justice, dedication, faithfulness and good knowledge about ones culture.

Even though modernism poses a threat to this rich culture, drastic efforts can be made to rejuvenate its patronage in the Ghanaian communities especially, among the youth. Indeed where the practice of folktales is encouraged the life style of inhabitants are full of these social, moral, cultural and religious values.

6.3 Recommendations

Having discussed and analysed the social values inherent in folktale as an art, coupled with the causes of the decline of its interest within the Ghanaian communities especially among the youth, the following recommendations have been made for implementation so as to reduce the effect of the causes, inculcate the values in the youth and to invigorate the interest of larger percentage of the youth in folktale activities towards socio-cultural development of the society.

Folktale activities must be made part of the educational curriculum especially from kindergarten. The Curriculum Development Division of the Ministry of Education must give much attention to the educational curriculum to emphasize the teaching of folktales right from the pre-school levels.

Folktales must be encouraged in schools through seasonal competitions based on folktale dramatization. Awards and certificates must be given to deserving participants whiles scholarships be given to exemplary performers (students).

Folktales must be encouraged at homes by parents: In order to bridge the generation gap between the aged and the young, parents must encourage folktale activities in their various homes. Children must be made to compose and tell their own stories to their siblings. This will help them to improve their speech and communication skills inherent in folktales.

Folktale themes could be composed into music and aired or dramatized and telecasted by the electronic media. Musicians and other drama groups must choose the educative themes for their pieces, must be well dramatized, and telecasted on the television to educate the general public about the values inherent in folktales. Such groups must be supported by the Centre for National Culture in collaboration with Ghana Education Service and the various media houses within the country.

New approaches and outlook must be given to teaching of Ghanaian languages to emphasize the importance of folktales. The Cultural Education Unit of the Ghana Education Service must design interesting and persuading packages involving folktales throughout the various levels of education in Ghana. School based drama groups must be encouraged and funds made available for organization and holding of district and regional drama festivals annually.

Government must embark on a nationwide revival campaign on folktale activities. This must be through government sponsored education tour or campaign programs involving all stakeholders concerned like the chieftaincy and culture institutions, in collaboration with the Ministry of Education.

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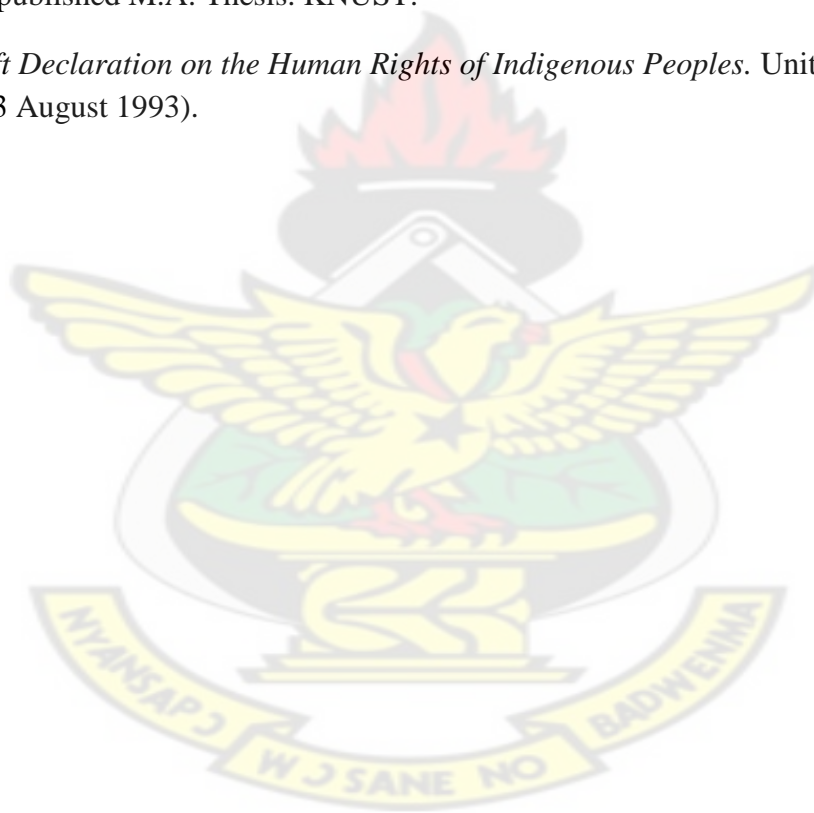
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APPENDICES

Appendix A: QUESTIONNAIRE FOR THE YOUTH AND STUDENTS

1. What is folktale? A folktale is a very old traditional story of a people handed down orally from generation to generation.
2. What can you say about folktales?
Folktale is a story that gives encouragement in life. It also promotes unity among people or towns.
3. Is folktale taught in your school or class? NO
4. What are some of the popular characters you know in folktales?
(i) God (ii) Old woman (iii) Spider (iv) Antelope (v) Hunter (vi) Tiger (vii) Dog (viii) Satan (ix) Hare (x) Dying Tree
5. What are some of the roles these characters play in the folktales you know?
(1) Old woman (Witch) (2) Dog (Cheater) (3) God (Creator) (4) Antelope (Lonely) (5) Hare (Wisdom) (6) Hunter (Magician) (7) Spider (Wisdom)
6. What are some of the social values that can be learnt from the folktales you know about? It teaches us about our traditional beliefs. It recalls past events of nature.
7. Have you ever participated in any folktale activity? Yes
8. What was the central theme (Title) of your folktale?
The Journey of the death of a witch
9. What lessons have you learnt from such folktales?
It has taught me the need to have clear conscience in my dealings relating to human factors.
10. How has the lessons affected your daily life in relationship with others. In other words, how have you applied the lessons you learnt from the folktale to how you live with others?
It has made me known clearly that before one excels in life, unless he/she thinks positively for the other. Again, it has made me known that, unity brings about prosperity in life.

Appendix B :

INTERVIEW SCHEDULE FOR TRADITIONAL LEADERS, OPINION LEADERS

1. What social values are derived from folktale narrations?
Obey the rules of the society as well as keep its standards. Others are Love, respect, peace, patience etc.
2. What caused the decline of these folktales among the youth especially?
Little attention is given to folktales both in our homes and schools. The youth also lack the rules for good manners.
3. Do folktales imbue social values one way or the other at all? Yes, folktales educate us and help us to maintain the accepted patterns of behaviour.
4. If there have been decline leading to social value degeneration, how in your own opinion do you think folktales could be made part of everyday life of people especially among the youth. Much attention should be given to folktales both in our homes and schools. Every society has rules for good manners and the youth must be taught.
5. Are the current trends of youth interested in folktale narrations at all? Yes, Folktales are used for entertainment and education (speak fluently etc).
6. Does the youth have adequate knowledge about folktales relative to inculcation of social values?
NO
7. How do folktales help to preserve culture? Adults teach and handover to the next generation vital component of the community's Socio-Cultural values. Aspects of the People's history are also transmitted.
8. What social values are lost through the decline of folktales?
Love, affection, peace and responsibility, good manners etc.
9. Are folktale narrations still encouraged in our social setups? If yes why, if no why not. Yes, Folktales help us to develop our imagination and memory.
10. If folktales are no more part of the systems towards inculcating social values among the social settings, what social values are lost and what practices are taking the place of these values. Obedience, respect, Love, peace and responsibility are lost while avaricious and social deviant such as disrespect, stealing, greed, bullying, disobedience etc are taking the place of these values.

11. What adverse effect are these lost values having on the life and culture of the people, especially the youth?

Bad behaviour and poor manners which is unacceptable in our society or culture.

12. How (in what ways) does folktale imbue social values to people.

1. Folktales educate people and also help to maintain the accepted patterns of behaviour.
2. It advise people to obey the rules of the society as well as keep its standard.
3. It teaches public speaking and also insist on attentive listening.
4. Folktales educate us about what is right or wrong.
5. We learn much about our culture through folktales.

