

**THE AESTHETIC AND SOCIO-CULTURAL VALUES OF SELECTED AKAN
TRADITIONAL GAMES**

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DECLARATION

I hereby declare that this submission is my own work towards the Mphil Degree in Art and Culture 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.

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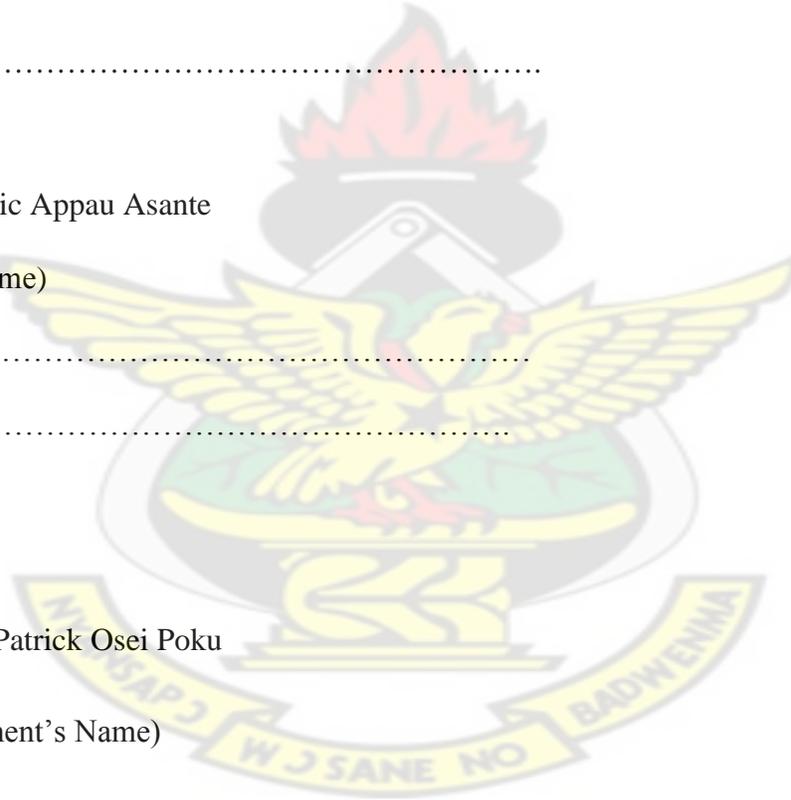
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ABSTRACT

Traditional games are structured games with rules and regulations governing them. No special equipment is needed for playing such games and they are usually accompanied by songs. They reflect the values and beliefs of their parent cultures. In the past Akan traditional games used to play very important role in Bono culture. Traditional games which were formerly played by the youth in basic schools and homes instilled upright and good moral values in the youth. However, its attributes appear to be fading nowadays. Ghanaian youth especially Drobo traditional area are unaware about the aesthetics in the Akan traditional games and how such games can impact positively on their socio-cultural lives. Therefore, the purpose of the study is to educate the youth on the aesthetic and socio-cultural values of selected Akan traditional games for awareness creation among the people of Drobo for its revival. The objectives of the research were to identify and describe selected Akan traditional games, the aesthetic qualities and socio-cultural values in the Akan traditional games among the people of Drobo traditional area of Brong Ahafo Region in Ghana. Qualitative design and descriptive research method were used and the instruments employed were interviews and observations. The sampling technique adopted were purposive and convenience. The target population for the study was fifty (50) comprising traditional Chiefs and Queen Mothers, Sub-chiefs, and Opinion Leaders in Drobo traditional area. The total sampled size was 23 which consist of traditional chiefs and queen mothers (3), sub-chiefs (8) and opinion leaders (12). The findings on The selected Akan traditional games played among the people of Drobo traditional area were: *Antoakyire, Ampe, Mpeewa, Sansankrɔma, Karikokoo, Pempenaa, Hwehwɛ mu kɔyi wo dɔfo, Teele (Asɔ), Ahyehyɛaba, Adenkum, Story-telling, Oware and Dame*. The aesthetic qualities found in the Akan traditional

games were: Balance, variety, repetition, space, movement, colour, dominance, unity, harmony, rhythm and contrast. The Akan traditional games depict socio-cultural values such as; friendship, unity, sense of belongingness, communal spirit and education. It is recommended that the people of Drobo traditional area should encourage the youth to play the selected Akan traditional games in their communities, cultural festivals should be organized in the schools on these selected Akan traditional games for the people to appreciate the identified aesthetic qualities in them and the processes involved in the playing of the selected Akan traditional games should be documented to improve the socio-cultural lives of the people of Drobo Traditional Area.



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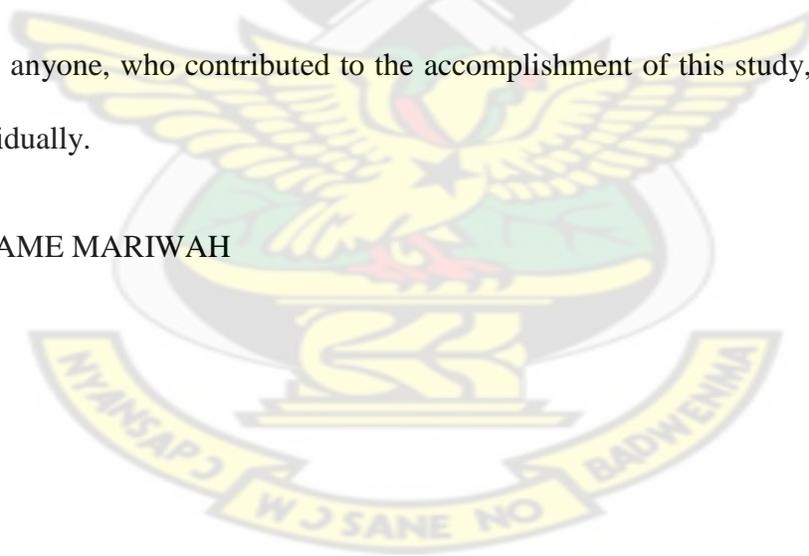


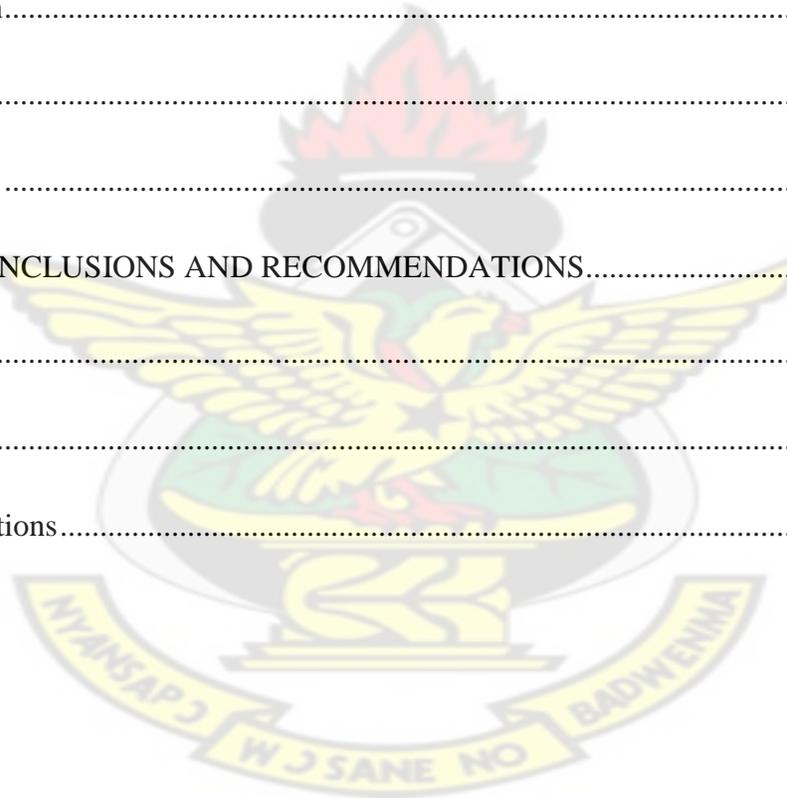
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CHAPTER ONE

INTRODUCTION

1.0 Background to the Study

The Akan community of Ghana has a vibrant culture and tradition. An important element in this culture is the traditional games of the Akan people. Brunvand (1993) described game as a structured form of play, usually undertaken for enjoyment and sometimes used as an educational tool. He continued that games are distinct from work, which is usually carried out for remuneration, and from art, which is more often an expression of aesthetic or ideological elements. Games consist of components, rules and model trains that have certain criteria, rules, goals always changing course, chance, competition, freedom and activity (Kramer, 1987 cited in Asare-Aboaye, 2015). According to Brewu (2009) traditional game is regarded not only as a medium of artistic expression but also providing an avenue for individual and communal expression and experience. Nketiah (1966) also described the traditional game as means of expressing one's culture. He further explained that as children and adults engage themselves in games they express their emotions, attitudes, morals and sentiments. The individual and communal expression and experience that they exhibit in their daily lives clearly depicts their culture – lifestyle, socialization, moral values and we-feeling. Traditional game is therefore used as a vehicle to transfer the cultural heritage through music, dance and many others to the individuals in the community. The Akan community's musical games such as *Antoakyire*, *Teele*, *ampe*, few to mention depict their culture and through performance and education, young generations learn and preserve their cultural heritage as explained in Asare-Aboagye (2015).

Playing games is an important characteristic of children's behaviour (Fromberg & Bergen, 2006; Mayall, 2002) and is a natural learning tool for them as cited in (Bemah,s 2010). Game can provide a context wherein children achieve deep learning through the integration of intellectual, physical, moral, and spiritual values and can give them the opportunity to commit themselves to learning, development, and growth (Kolb & Kolb, 2010 cited in Asare-Aboagye, 2015). The entertaining interactions that children have with other children or adults while playing games constantly stimulate them in different developmental areas. For example, games have important contributions to children's cognitive development (Piaget, 1962; Vygotsky, 1966, 1997 cited in Smith, 2014) and psychosocial development (Elkind, 2007; Erikson, 1950 cited in Brodsky & Sulkin, 2011). "A child in play acts as though he were a head taller than himself. Play contains all developmental tendencies in a condensed form and is itself a major source of development" (Vygotsky, 1978 cited in Smith, 2014).

Playing games is a key defining feature and an expression of spirit in childhood, a form of play that exists for virtually every aspect of children's development. Playing games is crucial to children's development and quality of life (Smith, 2014). According to Singer, Golinkoff, and Hirsh-Pasek (2006) cited in Brewu (2009) playing is learning. Some of the primary characteristics of playing games are entertainment and having good time (Smith, 2014). In this vein, games are very important tool to enable learning in an 'interesting' or unique way. While playing games, children learn a wide range of social skills such as sharing, understanding other perspectives, and taking turns. In addition, most children's life related learning can occur, games also provide children with context to learn about their own culture. In other words, games can be

effective and important tools for children's cultural learning. This is because a large proportion of people's interactions with one another are affected by the cultural context in which they live. This is related to individuals' thinking, feeling, behaving, and forming their own realities through their own cultures (Shweder, 1991 cited in Bemah, 2010). Kim & Park (2006) cited in Antwi-Boasiako (2010) opine that culture provides individuals with information about their identity and what is meaningful, whereas it also presents them with the necessary symbols to interact socially and in essence, people use culture to make sense of the world.

Antwi-Boasiako (2010) cited Appiah (1991) that 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 traditions of the society. The culture of a particular society can be identified through the conventional art forms which form the cultural identity of the citizens within that community. There are intangible and tangible aspects of culture; the intangible aspects comprise traditional norms and accepted conventional ways through which ideas are expressed such as traditional games, songs, literature, drumming and dancing and other forms of traditional ideas about the society, whilst the tangible aspects focus on the artefacts (leather, sculpture, textiles, basketry among others) as described in Asare-Aboagye (2015) and also enshrined in the Ghana Cultural Policy (2004). Asihene (1978) wrote that there is not a single cultural performance that ends without the use of an art work. This implies, Art, gives us colourful ideas about past cultures – playing an important role in the religious, social and political systems in the life of the traditional Ghanaian and had continued till date.

Globally, games have the ability to portray at least one particular culture and ways of where it emanates (Antwi-Boasiako, 2010). He argued that games, to the Akan people, are not only a source of entertainment but a means to educate societal members as well. Nketiah (1966) opines that traditional games, particularly among the Akans have rich games which trains young generations on home management. Asare-Aboagye (2015) also supported Nketiah and added that traditional game like *Maame ne Paapa* educate the young ones on the role that fathers and mothers play at home in terms of instructions, preparation of food, and working in harmony. Another vital role of traditional game is to enhance the youth to acquire some stock of wisdom that our fore fathers left behind. It also instils discipline in them to act as future leaders to promote the growth and development of the society. Through the games, the young ones receive informal education, in which societal values, norms, beliefs and aspirations are learnt by listening, watching and acting. In practical ways therefore, they learn how to live as members of their community. Basically, most of the traditional games are played after the evening meals especially under the moonlight, among members within an area in the town or village (Akuoko, 2009). Games like *oware, ampe, antoakyire, teele, mpeewa, dame, pilolo, ahuntahunta*, all have elements of the Akan culture within. Before the indigenous Ghanaian games came into contact with the Western world, traditional games played an integral part in the social, cultural, religious, political and economic development of the nation. These games are made beautiful by the very culture from which they come from.

The culture gives the games purpose, meaning, life, colour and depth. The importance of traditional games and the position of our culture in these traditional games are not to be

undermined in any way. Games enhance the normal classroom activities, thus, arouse the learner's interest, break the ice and also they are used to introduce new ideas as described in Bemah (2010). It indicates that every game has peculiar and distinct features which are best appreciated by the people from where it belongs. One of the features which can be found in almost every game is aesthetic. Stout (1971) cited in Brewu (2009) conceives the term aesthetics in a dictionary sense as 'referring to the branch of philosophy dealing with the beautiful, chiefly with respect to theories of the essential character of the beautiful and the tests by which the beauty may be judged'. Despite all this importance it has some challenges (Stout, 1971: 30). Antwi-Boasiako (2010) ascertained that modernization has caused the decline of playing traditional games, especially among the youth. The traditional games and its attributes appear to be dying paving way for western games which end up misleading the youth. Ray & Jat (2010) cited I Antwi-Boasiako (2010) also opine that radio, television (TV), movies, video games, cell phones, and computer networks have assumed central roles in our children's daily lives. The media has demonstrated potentially profound effects, both positive and negative, on children's cognitive, social, and behavioural development. Since the western culture dominates on the social media, most of our cultural practices are fading drastically. Most Ghanaian youth especially Drobo traditional area in the Jaman South District of Brong Ahafo Region are unaware about the aesthetics of various Akan traditional games of the Akan people and how such games can impact positively on their socio-cultural and educational lives. This is in line with what some researchers like Antwi-Boasiako, Bemah, Brewu, Asare-Aboagye, and Ohene-Okantah argued on the effects that are attached to the declined of some traditional games and

folk-songs among the Ghanaian youth. Hence, the vital social values are lost and other negative ones have taken over leading to moral and social decadence in our societies. Therefore, Akan traditional games can be revived making it more attractive and interesting to many, especially the youth. This will help to restore the lost socio-cultural values among the youth in our societies as well as the aesthetics in the traditional games and its educational values.

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1.1 Statement of the Problem

Adulteration of culture and frequent transformation of electronic media has negatively influenced the Akan culture (Asare-Aboagye, 2015). The society is experiencing these because every parent in the community becomes happy when his or her ward is able to cope with the modern technology. Even though electronic media have such a great importance to national development, its abuse and misapplication tend to down play the values and ethics of our culture (Antwi-Boasiako, 2010). Akans are gradually losing the aesthetically fascinating traditional games which were very educative to the youth. This situation has aroused because the youth of today are mostly glued to electronic gadgets which its abuse tends to introduce them to immorality and social vices. Instead of learning with such devices, a lot of them rather use them to engage in cybercrime, pornography etc. Asare-Aboagye (2015) asserts that traditional games which were formerly played by the youth in basic schools and homes instilled upright and good moral in the youth. Unfortunately, the traditional games and its attributes appear to be fading making way for other games which end up misdirecting and miseducating the youth. Most

Ghanaian youth especially Drobo traditional area in the Jaman South District of Brong Ahafo Region are unaware about the aesthetics of various traditional games of the Akan people and how such games can impact positively on their socio-cultural lives. The study therefore seeks to educate the youth on the aesthetic of selected Akan traditional games and their socio-cultural values for awareness creation.

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1.2 Objectives of the Study

The objective of the study was sought to:

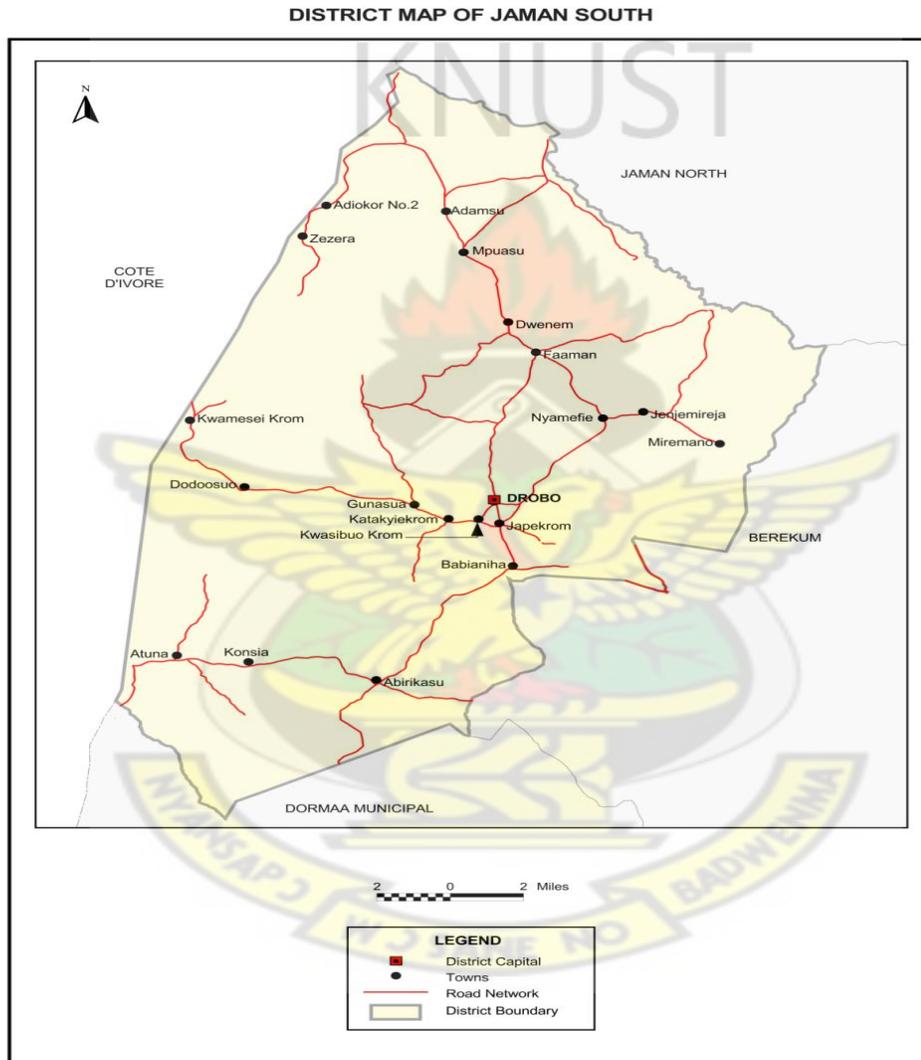
1. identify and describe the aesthetics of the selected Akan traditional games played among the people of Drobo Traditional area.
2. examine the aesthetic qualities in the selected Akan traditional games.
3. describe and document socio-cultural values of the selected Akan traditional games played among the people of Drobo Traditional area.

1.3 Research Questions

1. What are some of the Akan traditional games played among the people of Drobo Traditional area?
2. Which aesthetic qualities are found in the selected Akan traditional games?
3. How do we describe and document the socio-cultural values of the selected Akan traditional games played among the people of Drobo Traditional area?

1.4 Delimitation

The study area will be limited to the Drobo Traditional area in Jaman South District of Brong Ahafo Region in Ghana. It shall only study the aesthetic and socio-cultural values of selected Akan traditional games prevalent in the study area.



Map 1: Showing the study area (Source: Planning Unit, JSDA, Drobo)

1.5 Limitation

It was difficult to get the youth playing some Akan traditional games in the study area. The researcher later organised some of the youth with the help of an informant, before Akan traditional games were realized.

1.6 Definition of Terms

Aesthetics: Aesthetics deals with all the qualities that are related to beauty, especially in the arts or the scientific study of beauty, especially beauty in art.

Bono: A tribe, found in the Akan ethnic group. These people can be found in the Brong Ahafo Region of Ghana.

Education: Education is the process of facilitating learning, or the acquisition of knowledge, skills, values, beliefs and habits.

Socio-Culture: Socio cultural activities therefore include the day to day activities through which members of the society interact with each other. Greetings, indigenous work, traditional worship, local politics, informal and formal education all qualify as socio-cultural practices.

Traditional Game: Traditional game is structured game that is played under specified rules that need no specialised person and passes on from generation to generation.

1.7 Abbreviations

CNC - Centre for National Culture

GSS – Ghana Statistical Service

GES – Ghana Education Service

JSDA – Jaman South District Assembly

KNUST – Kwame Nkrumah University of Science and Technology

1.8 Importance of the Study

1. It will help policy makers and educators to identify the reasons behind the decline of Akan traditional games within the society and the way forward for their revival.
2. It will help students and parents to have in-depth knowledge on aesthetics in Akan traditional games and appreciate them.
3. It will inspire the interest of both students and parents to appreciate their culture through traditional games.
4. The study will serve as a reference material for future researchers as well as advisory document for policy makers and all stakeholders

1.9 Organization of the Rest of the Text

The study consists of five chapters. Chapter one introduces the study by outlining the background of the study, statement of the problem, objectives, research questions, justification of the study, importance of the study, delimitations, definition of concepts (terms) abbreviation and the organization of the study. Chapter two reviews the related literature review by making use of references and quotations that have bearing on the topic from available published and unpublished sources. Chapter three presents the methodology of the study by giving the background of the study area, and instruments used in gathering information. Chapter four highlights data from the field of study, with presentation and discussion of major findings made. Chapter five is the final chapter, which contains summary, conclusion and recommendations.



CHAPTER TWO

review OF RELATED Literature

2.0 Overview

The literature review deals with the related works and materials that are associated with the work. Both primary and secondary sources of information were used to ascertain the necessary facts about the topic under study. This was done through the following sub-topics; traditional games, traditional game theory, Akan traditional games, aesthetics, aesthetic theory, aesthetics and traditional games, sociology of traditional games, traditional games and their educational implications of the society.

2.1 Traditional Games

Games have been part of every culture since ancient times. They help facilitate learning and boost the development of children. Games consist of components, rules and model traits that have certain criteria, rules, goals always changing course, chance, competition, freedom and activity (Kramer, 1987 cited in Asare-Aboagye, 2015). Again, games are activities in which participants take part for enjoyment, learning or competition. Games often have goals, structure and rules to declare the results and winners, such as sports, rely on physical prowess, whereas others feature mental and psychological stimulation. Brunvand (1993) described traditional game as a structured form of play, usually undertaken for enjoyment and sometimes used as an educational tool. This suggests that traditional games teach children how to master certain skills, overcome obstacles and reach goals. Adults also benefit when they play games, as doing so

relieves them from work and obligations. Games also help maintain social connections with other people so do traditional games. Although, games are typically considered as leisure activities, some are undertaken by people as professional occupations.

All over the world, every society passes onto the new generations traditions of the old so as to maintain their cultural heritage. One of such traditions is traditional games. In traditional African societies, and the traditional Ghanaian society in particular, it is one of the ways of passing onto the young, its accumulated knowledge to enable them play adult roles and there by ensure the survival of their offspring, and the continuity of the community. Through traditional games, the young ones have informal education. They learn by listening, watching and doing. In practical ways therefore, they learn how to live as members of their community. They are taught the community's code of conduct and behaviour by the rules and regulations of the game.

In general, the goals and aims of the traditional games can be summed up as follows.

1. For body building or exercise
2. For recreation
3. Passing over the traditions of the old
4. For protection against immoral practices
5. For socialization

Traditional games are played under non-distress atmosphere. Most of the games are played after the evening meals especially under the moonlight, and among neighbours within an area in the town or village.

2.2 Traditional Game Theory

In traditional game theory as propounded by Crawford (2006) behaviour in a game is determined by its structure, which consists of its players, the decisions they face and the information they have making them, how their decisions determine the outcome and their preferences over outcomes. The structure incorporates any repetition, correlating devices, or opportunities for communication. A player's decisions are summarized by a complete contingent plan called a strategy, which specifies his decision as a function of his information at which the player might need to make one. Player's strategies should be thought of as chosen simultaneously, at the start of play; taken together they determine an outcome in the game. Something is mutual knowledge if all players know it, and common knowledge if all players know it, all players know that all players know it, and so on and infinitum. The essential difficulty of game theory is that the consequences of players' decisions depend on decision by others that they cannot observe, and must therefore predict. In all but the simplest games, players typically bear uncertainty about each other's strategies, which is suggested as strategic uncertainty. Crawford (2006) explained strategic sophistication as the extent to which player's beliefs and behaviour reflect his analysis of the environment as a game rather than a decision problem, taking other players' incentives and the structure into account. Like the strategic uncertainty it is a multi-dimensional concept, which must be adapted to specific settings.

Traditional non-cooperative game theory is recognised by the use of Nash's notion of equilibrium to describe players' behaviour throughout the analysis. Equilibrium is a combination of strategies such that each player's strategy maximizes his expected payoff, given by the

others'. Crawford (2006) examined that self-confirming beliefs in that rational players will choose equilibrium strategies if – and in general only if – they correctly anticipate each other's choices. The result can be formalized as; taking broader, beliefs-based interpretation of equilibrium that is useful. Assume that rationality and structure are mutual knowledge; that players have in common prior, so that any differences in their beliefs can be traced to differences in information; and that their beliefs are common knowledge. Then any two players' beliefs about a third player's strategy must be the same and these mutual beliefs, viewed as mixed strategies, must be equilibrium [Aumann & Brandenburger (1995) cited in Crawford (2006)]. Harsanyi & Selten (1988) cited in Crawford (2006) said that equilibrium normally requires, in addition to rationality, the idea that players' beliefs are coordinated on the same outcome. In reality this is either anticipated, with beliefs taken as given, or viewed as the result of independent predictions based on a common coordinating principle, such as a convention, norm, or focal point; an equilibrium refinement; or a complete theory of equilibrium selection.

Traditional equilibrium analysis assumes an extreme form of strategic sophistication, in that players must understand the structure and how their partners will respond well enough to make beliefs of strategies mutual knowledge, eliminating strategic uncertainty. This assumption is appropriate for settings simple or acquainted enough that players can predict each other's responses, and it is often accommodating in thinking about players' likely responses to entirely new environments. Crawford refers to this as a coordinating principle structure if it depends entirely on the structure of the game, and contextual if it also depends on the context. It is termed as inductive if it predicts behaviour directly from behaviour in analogous games, and deductive if

it is defined on a more general class of games and predicts behaviour in the current game only indirectly. Traditional game theory usually studies principles that are structural; however, it is a matter of customs rather than logic, and beliefs can be coordinated equally well by contextual or inductive principles. Such principles often play roles in experiments because they place more realistic demands on subjects' information and subjects find direct analogies more convincing than abstract arguments.

Cooperative game theory studies frictionless bargaining among rational players who can make binding agreements about how to play a game. Like non-cooperative theory, it is structural and assumes an extreme form of strategic sophistication. It differs in three ways:

- i. It summarizes the structure by the payoffs players which can obtain to act alone or in partnerships, conquering other aspects;
- ii. Instead of explicitly modelling players' decisions, it assumes that they reach an efficient agreement;
- iii. It uses simple symmetry or coalition rationality conventions to characterize how players share the resulting surplus.

These features give cooperative game theory a strong comparative advantage in analysing behaviour in environments whose structure cannot be observed or described precisely.

'The evolutionary game theory studies environments in which games are played repeatedly in populations, analysing the dynamics of the population strategy frequencies under simple assumptions about how the game respond to current payoffs. Although evolution apparently has little direct influence on behaviour in experiments, evolutionary models are good templates for

models of learning dynamics because they have interaction designs like most tentative design, they provide a framework for analysing the effects of how players' roles and strategies are distinguished, and they suggest useful characterization of the effects of strategic uncertainty. This suggest that players are identical but for their actions. Their roles in the stage game are not distinguished, but for their actions have a fixed common labelling, which gives meaning to statements like "player I played the same action in periods 3 and m." Individual players play only pure actions with payoffs determined by their own actions and the population action frequencies. Crawford (1999) cited in Crawford (2006) writes a remarkable conclusion which implies; if the dynamics converge, they converge to a steady stage in which the actions that persist are optimal in the stage game, given the limiting action frequencies, thus, the limiting frequencies are in Nash equilibrium. Even though players' actions are not rationally chosen – indeed, not even chosen – the population collectively "learns" the equilibrium as its frequencies evolve, with selection doing the work of rational and strategic sophistication.

2.3 Akan Traditional Games

The Akan People

The geographical setting of the Akan ethnic group occupies southern Ghana, South East of Cote d'Ivoire with the Volta and Comoe Rivers stretching their wings through west and east respectively. In the southern part, it shares boundaries with the Gulf of Guinea and Black Volta. The Akan ethnic groups comprise people of Fante, Akuapem, Kwahu, Akyem, Brong- Ahafo, Ashanti, Anyi (Aowin), Sefwi, Nzema, Ahanta, Guan, Efutu, Ewutu, Anum, Kyerepon-Larteh.

The most common cultural feature among the Akan people is the Twi Language. Until the 1950s when the ‘Akan dialect was adopted as the name of the language whose written dialect are Akuapem, Fanti and Asante. According to the oral tradition, many Akan communities admit that the Akans speak the same language, Twi (Adjei, 2000).

The Bono People

Through oral traditions, the ancestors of the bono people are said to be the pioneers of the Akan. The Bono Kingdom existed before the formation of the Akan kingdoms. The oral tradition of the Akan groups admit that Bono emerged as the cradle of the Akan people and that almost all the other groups of the Akan trace their original source to the Bono land.

The traditional games associated with Bono people

The traditional games associated with the Bono’s are played in respect to peers and also, gender. This happens to be the same throughout the world, Africa and Ghana and specifically in the Drobo traditional area. In an article, Akuoko (2010) classified the traditional games into three, namely;

- a) “Games solely for boys e.g. “*Antoakyire*”, Playing marbles, shooting of birds, “*Sansankroma*”, “*oware*” among others.
- b) Girls only: “*Aso*”, “*Ampe*” among others.
- c) Boys and girls: “*Sisiisii*”, “Finding your lover”, “*Ahyehyeba*”, “Hide and seek”, “*Ahuntahunta*”, and others.

Asare-Aboagye (2015) suggests that in the case of the Akan communities, folk-games are often put into two groups such as; children games and adult games. In the same way, it may be put into three groups as suggested earlier by Akuoko (2010); boys' game, girls' game and both sex game. In any case Drobo traditional area games are not left out, and play according to peers, sex, both adult and young.

Playing games are common characteristic of children all over the world. Riess (1989) noted that the rising income level due to the development of the industrial radial city and diverse social values have resulted in different leisure options for different social classes. Due to the growing demands for higher academic achievements and concerns about safety issues, children's time available for unrestricted free play has decreased considerably (McMahon & Sutton-Smith 1999). Curry (1982) as cited in McMahon & Sutton-Smith (1999) evaluated African-American folk games in basic Environmental textbooks and concluded that they are not adequately represented whilst Brasch and Sigman, (2000) examined several books printed around 1945 and 1975 on games which were picked randomly from Environmental textbooks in basic school. In drawing conclusion, they found out that there are variations in the goals and objectives for playing games. As a result, to that much attention is not given to the holistic development of an individual through traditional games. Meanwhile, traditional games enhance children's academic performance. Some excerpt of the American Children's traditional game songs Ward (2003) as cited in Brasch and Sigman (2000) states are; "Hey! Betty Martin;" "Clap Your Hands;" "Bye Bye;" "Skin and Bones;" "Eency Weency Spider" among others. Among the Akan communities in Ghana, children's traditional game songs are crucial in their tradition and that paves way for

them to transmit, preserve, show identity and sharpens the individual mental faculty. With this, the Akan communities try to expose and pass on their traditional game unto young ones. Some of these traditional games and songs which are common in the Akan community, specifically, Drobo traditional area are; *oware*, *ampe*, *Sansankrɔma*, *mpeewa*, *Antoakyire*, *pilolo*, *ahyehyɛaba*, *ahuntahunta* (hide and seek), among others.

In Ghana, Drobo in particular, tradition of the old still exist in terms of traditional games among adults. The common traditional games associated with adults as described by Asare-Aboagye (2015) in the Akan communities are; *ampe*, *mpeewa*, *oware*, *dame* (draught) and *atwetwe ne atwe* (tug of war) *teele* (*aso*), *Hwehwɛ mu koyi mpena* (searching for your lover) and it is not different from Drobo traditional setting. He further argued that however, there are some games which could be played by children and adults, example, *ampe* and *mpeewa* among others. Since culture is universal, some traditional games also are similar to such an extent that one may observe it in diverse cultures. Ghanaian culture has a unique way of playing draught (*dame*) game. Most of the traditional games played by the Drobo traditional area are not different from the other Akan communities in Ghana, Africa and the world at large.

Antoakyire

Akuoko (2010) described *Antoakyire* as a game played solely by boys. The game can be played by four or more players, preferably maximum of twenty. He further argued that the larger the number the more interesting it is. It is a circular-squatting game and a player runs round those circular-squatters, (Mereku, 2012). Asare-Aboagye (2010) also argued that in the contemporary

setting the game could be played by both sexes. A place or object of refuge is chosen before the game starts; this rescue the defaulters of the game. A player holds a piece of cloth and runs behind the others who are in a circular-squatting posture. He leads the others in a song and they all join. As he runs behind, he carefully puts the cloth behind one player. This player leaves his place and follows the first who comes to take the cloth of the second player. The second player also runs behind the others and carefully places the cloth behind another usually the one who may not be very attentive. The idea is when a piece of cloth is placed behind a player and the owner of the cloth goes round and comes back to meet the player, all the other players start beating him until the defaulter runs to the place of refuge. They all come back and the defaulter starts another game by running behind the others and tries to place his cloth stealthily behind another person, and the game continues (Akuoko, 2010).

Ampe

Ampe is one of the oldest traditional games found commonly among the Akan (Mereku, 2012). He added that ampe is a game mainly for girls, and usually two girls are involved or two teams if they are more than two in a team. Akuoko (2010) and Bemah (2011) supported and further argued that some terms such as “Ohyiwa” and “Opare” are associated with *Ampe*. The player or a team will select a term to identify themselves. 'Ohyiwa' scores a point when a player's left leg meets the right leg or right leg meets the left leg of 'opare'. "Opare" also scores a point when the left leg meets the left or the right leg meets the right leg of "ohyiwa". The first to get ten points

wins the game or contest. Akuoko (2010), Bemah (2011), and Mereku (2012) all added that the game; two contestants at a time, one from each team start clapping their hands while singing and jumping. As they land each manipulates the legs and places one leg forward. As explained above, 'ohyiwa' wins by the left leg meeting the right leg or right leg meeting the left leg of "opare". "Opare" scores by the left leg meeting the left leg or right leg meeting the right leg of "ohyiwa". There is no referee but every team counts its scores as the game progresses. The first to get ten points wins. A set of games is played and the higher scorer determines the winner.

Mepε Kwan M'asen

Akuoko (2010) described this game as a mixture of boys and girls. Mereku (2012) also added, a number of children join their hands together to form a circle and one of the performers or players stands in the middle or centre seeking his/her way out. They further argued that he/she goes round and asks "Which way is this?" the others respond by mentioning the names of the towns and/or villages around. Akuoko (2010) opines that this player would then leads in a song. "***Mepε*** Kwan M'asen" and the others respond "oowa" [ooho]. "***Menya*** Kwan Mensen", "oowa" [ooho]. Meaning "I want a way out, but I cannot find the way". As he/she moves round inside the circle still leading in the song, he/she will try finding the line with the least resistance by taping the joined hands. Having determined this, when he/she reaches this point he sings aloud and taps hard and breaks loose and runs away. One of the two children who let him escape goes inside the ring and another game starts.

Pilolo (Time to search for)

Another game associated with the Bono community *Pilolo* meaning "Time to search for". In this game about four people are needed including the timekeeper and the leader. Akuoko (2010) opines that this game normally takes place from 3:00 p.m. to 6:00 p.m. depending on if any work to be done in the house. He further said that before the game commences the time keeper has to stand at the end point. The leader will also be with the other four to make sure that no one moves from where he or she is supposed to be. The leader will hide sticks or stones in palm trees, in the sand and a whole lot of places. Then he will come and announce "Pilolo", while the timekeeper starts his watch. The person who is fast and able to reach there early for one of the hidden sticks and hurriedly runs to the end point is the winner of the game. The game is repeated several times till they wish to stop. The results are tabulated to find out the final winner.

In the Drobo traditional area and Akan community at large, traditional games help a lot in diverse ways and are doing a lot for children in this country. Not only these traditional games highlighted above but there are other traditional games which need attention and the researcher will unveil them in chapters four and five. Akan traditional games also help children to become healthy physically fit, mentally alert and emotionally sound as described by Asare-Aboagye (2015). Akuoko (2010) writes "apart from the physical benefit the youth derive from these traditional games, the youth in the case of "ampe" develop their body coordination and intuitive faculties for adult life. *Antoakyire* on the other hand teaches the child to have endurance, be watchful and be bit sceptical in life as all that glitters are not gold.

2.4 Aesthetics

Aesthetics is the field of philosophy concerning beauty and art (Budd, 1998 cited Havel, 2010). The perception of beauty differs from one individual to another. In other words, beauty is subjective, and our personal taste leads us to reject things that might be beautiful to others. Amenuke, Asare, Dogbe, Ayiku and Baffoe (1991) opines that aesthetics deals with all the qualities that are related to beauty, especially in the arts. However, this perception is usually common among a particular culture. A slight difference may exist along ethnic lines which are not necessarily rooted in religion or culture. There may be three approaches to aesthetics namely, aesthetic object, aesthetic recipient and aesthetic experience. D'Angelo et al identified two main aesthetic experiences, namely Analytical and Continental Aesthetics. What was once a radical difference of method, interests and results is today a profitable dialogue in which the Analytic philosophers do not shy away from comparison with the great historical traditions of philosophy and the Continental philosophers see philosophy more as a discussion of special problems (D'Angelo, 2013). It is important to realize that all people and cultures possess aesthetic criteria. These criteria may differ from one another and understanding particular criteria is important in appreciating the art form. Even though we speak of African aesthetics we must not generalize because each work of African art springs from an ethnic unit that has its own history and that has its own peculiar determinants as they relate to form, style and taste. Gyekye (2003) cited in Avenorgbor (2008) opines that the objects that are aesthetically valued are works of art in fields of visual arts such as painting and sculpture, verbal or literary arts and musical arts. Examples are epic, dramatic poetry, dance and song. Equally valued aesthetically are events, scenes, the

human figure, humanity itself, and morality or moral behaviour. Beauty is the control notion in African aesthetics of other cultures, but the scope of its application – reflecting the focus of its concerns – is much wider in the African aesthetic experience and valuation than it is in the cultures. Major ethnic groups within the Akan culture share a common affinity for many traditional games which in a way portrays the aesthetic value of these games to the Akan culture. For instance, the ‘oware’ game board is intricately carved and designed to show beautiful features within the Akan culture. The *Kente* colours and *Adinkra* symbols are often shown on oware game boards. These aesthetic features have potential impacts on the cultural development on the younger generation. Children get to have first-hand knowledge in particular aspects of their culture and the morals entrenched within them. They also learn to identify and appreciate the unique beautiful cultural symbols which can later be integrated in their various domestic and industrial designs. The younger generations however have no or little knowledge about these beautiful and unique cultural symbols. Students of Drobo Senior High school can barely identify or name the traditional *adinkra* symbols. Some even find it difficult to differentiate designs on the *kente* cloth and those on a Chinese made wax print.

2.5 Aesthetic Theory

Havel (2010) described aesthetic theory as a set of criteria that is used to evaluate an art work. Since there are so many different types of artworks, there are so many different aesthetic theories. He continued that each theory’s criteria is based on what the artwork is intended to accomplish the primary purpose of the artwork. Before you can judge an artwork, you still need

to determine what the goal of the artwork is. Havel (2010) suggested four aesthetic theories which apply to most artworks, such as; imitationalism, emotionalism, formalism, and instrumentalism. These categories of aesthetic theories look at art simply meant to give the viewers a way to interpret, understand and evaluate work from their perspectives.

The imitationalism deals with the artworks that look realistic (Havel, 2010). These artworks involve recognizable, realistic looking objects and scenes that closely imitate what we see in the real world. The primary purpose of imitationist art is to portray the art subject matter as realistically as possible. An imitationalist work is judged as good if it accomplishes this to a high degree. If the primary artwork is to show us how something looks in real life, then it belongs to this category. However, the imitationalism is also known as “representational” for it sometimes represents what we see in the real world.

The formalism aesthetic theory stresses on the visual qualities of an artwork. “The focus is on the effective arrangement of the elements of art and principles of design” (Havel, 2010). He continued that the formalism artwork may have no recognizable objects. A formalist artwork is considered to be successful if artist has created a visually interesting design. The painting is a formalist design composed of different sized squares and rectangles.

The emotionalism aesthetic theory can also be called emotionalism stress. Havel (2010) says the emotionalism emphasizes the expressive qualities in an artwork. The basic purpose of an emotionalist artwork is to brilliantly communicate moods, feelings and ideas to the viewer. The artworks are often shocking and may call your attention to a troubling social issue. This may be

either realistic looking or abstract. The emotionalist theory's focal point of the artwork is to get viewer's attention in a dramatic way and to impact the viewer's emotions. A good emotionalist artwork will succeed in getting the artist's message across.

Instrumentalism theory belief that artwork should attempt to influence society. Havel (2010) opines Art that is thought to be instrumental is generally didactic in nature, in that it educates, motivates or agitates. Instrumentalist art has a message or purpose, but could still have formal, imitational, or emotional qualities and therefore produce an aesthetic response. Instrumentalist art can also be considered functional; it has a use in our daily lives.

2.6 Aesthetic Values in the Akan Traditional Games

In performing a traditional game, there is the need to take note of the elements that will ease the aesthetic aspect. These elements are the specific rules or principles that govern the trend in performing the game. The performers who are experts are aware of these and they always fight against any other elements which are not in the qualities of the games they are presenting, as described in (Brewu, 2009). Researchers have expressed views on the subject of aesthetics, and pose a challenge encountered in coming out with a precise explanation to aesthetic. He continued to explained that aesthetic standards can be defined in different perspectives since it is not a uniform concept and may vary from one culture to another, Brewu (2009). It appears the nature of performances in our various cultures poses that challenge. In traditional games such as *ampe*, *asɔ*, *Antoakyire* and *Mpeewa*, songs are not easy for performers to separate the beauty of

the game-songs from the game. Asare-Aboagye (2015) argued that in such traditional games, the aesthetics of the song text describe how the game is played and outline the rules of the game. In support, the result indicates that aesthetics in traditional game songs bring out the beauty of the game and the song which directs the game also depends on how it should be operated. Merriam (1964) also support the fact that there is a vital role of setting standards of excellence when playing the game so that the detectors or spectators can use to judge for the good and bad of the game in which such cherish values should be encouraged in the society. The emotionalists believe that there is more striking and significant reaction to art, hence game-songs, evoke some feelings that attract both performers and spectators. On the other hand, others also believe that the framework of a piece constitutes its vital feature. Bell (1958) and Langer (1953) cited in Brewu (2009) stated that they used this notion to develop the concept of significant form. The aesthetics in traditional game evokes the emotions of the performers with a sharp artistic experience response.

2.7 Sociology of Akan Traditional Games

Sociology is all about the human behaviour and its development. It is therefore the systematic study of the development, structure, interaction, and collective behaviour of organized groups of human beings. These include the cultural practices, values and beliefs of a particular society. Traditional game is one of the bedrocks in which a society depends on in terms of development and religion. Both the social and cultural aspect of a society

dwells much on games. The socio-cultural aspect in traditional games cannot be overlooked or untreated.

Gintis (2006) argued on behavioural game theory and sociology. He argued that behavioural game theory assumes rational choices theory, but considers the content of preference function that the agent maximizes as the subject of empirical investigation. Many behavioural experiments indicate that subjects in experimental games behave in another-regarding manner broadly consistent with the notion that they have internalized social values that strongly affect what they choose to optimize. He further shows that behavioural game theory vindicates a variant of rational actor sociology in modelling cooperation and punishment dilemmas. Gintis (2006) believes that “scepticism concerning sociology” has, if anything caused more harm outside of sociology than it has within. This is because a central theoretical sociological concept, that of socialization, with its attendant psychological counterpart the internalization of norms, is simply ignored outside of the discipline. This is, of course, not because the phenomenon does not exist. Indeed, it has been thoroughly documented that as older generation instils values in a younger generation through an extended series of personal and ritualized interactions, relying on a complex interplay of affect and authority based on a distinctive psychological impressionability of youth [Grusec & Kuczynski, 1997 cited in Gintis (2006)].

In view of socialization, it is a process that when successful, moves rational agents into a state of rationality as described in Gintis (2006). Much of sociology would not be relevant

to the explanation of adult behaviour. The problem, however, is that socialization does more than prepare individuals for adulthood by developing the tools of mature deliberation and evaluative choice. In addition, socialization promotes regarding values that, when acted upon, lead individuals to eschew narrow self-regarding actions in favour of actions that help or hurt others, at an expense to the acting agent. This notion, so central to the sociological explanation of cooperation and conflict in social life, has been spurned by those disciplines that use rational choice theory to explain these same phenomena. In effect, rational choice theory has historically accepted as a basic principle that rational actors are purely self-regarding. Indeed, the term rational has often been equated with ‘dispassionately self-interested,’ and the irrational with the emotional, the passionate and the altruistic acts that sometimes triumph over our two-better judgement. It is worthwhile not surprising that rational choice theory has been received so reluctantly by sociologists, for whom the internalization of norms is represents, not irrationality, but rather a higher form of human ethical being. The self-regarding actor is an agent in a social situation game who maximizes his/her own payoff. Gintis (2006) writes that the behavioural game theory should be treated as preludes to the study of more complex strategic interactions that better reflect the situation of agents in social life.

The socio-cultural practices are the daily, monthly or annual activities of traditional people (Avenorgbo, 2008). Culture mainly consists of ideals, norms, values and assumptions about life that are extensively shared among people who guide a specific way of life and behaviour for a specific society (Sandeep & Vinop, 2014). Socio-cultural activities

therefore include the daily activities through which the members of the society interact. Greetings, indigenous work, traditional worship, traditional games, local politics, informal and formal education all qualify as socio-cultural practices. This suggests that most socio-cultural elements reflect in the various traditional games. These distinct features are what distinguish each game on cultural basis. Some of the traditional games take years to master: the movement, equipment, and the rules of the games are reflecting highly specialized skills and control of the human body (Hazelton et al, 2013).

In Akan communities, particularly Drobo tradition, games are part of their social activities. Drobo traditional people learn and participate in their traditional games unconsciously, since it is part of their daily lives. Merriam (1964) and Nketia (1966) attest to this assertion that people learn their cultural practices unconsciously and they perform without tears. Children socialize with adults through traditional games. Merriam (1964) opines that traditional music can only be taught in school through traditional games. He further argued that children easily adopt themselves in the society when they interact and play with adults.

2.8 Traditional Games and Their Educational Implications

Education is the process that facilitates learning, acquisition of knowledge, skills, values, beliefs and habits. Some of the key methods in education include storytelling, discussion, teaching, training and directed research. Education frequently takes place under the guidance of educators, but learners may also educate themselves (Dewey 1994). Smith, (2014) defined education as a

process of inviting truth and possibility. In other words, it is the wise, hopeful and respectful cultivation of learning, undertaken in the belief that all should have the chance to share in life. Plato defined education as the transfer of knowledge from one generation to another; and a system or practice of teaching and learning which an individual gains knowledge or insight, or develops attitude or skills (Plato, 380 B.C as cited in Tesha 1995). Education, whether formal or informal has a purpose. The purpose of education is to transmit from one generation to the next the accumulated wisdom of the society and to prepare the young people for their future membership of the society and their active participation in its maintenance and development. It brings out the innate potentiality of the individual and empowers them to become useful to their self and society. Traditional games within the Akan community have very tangible impacts on the society along both informal and formal educational orientations.

Considering informal education, traditional outdoor games like ‘ampe’, ‘teele’ and ‘antoakyire’ all involve substantive amount of physical movement. These enable children to exercise their bodies and amounts to physical education. Also, they have some songs and rhymes which the children memorize unconsciously and by so doing their mental abilities are strengthened. Games like ‘oware’ and ‘dame’ entails a lot of strategy which leads to critical thinking. As children engage in this game, they sharpen their critical thinking skills and logical reasoning which can be applied in mathematics and physics. Again most of the games involve the usage of the local dialect which is a subject of study in the educational system of Ghana. Akan traditional games serve as a medium for learning the local dialect. Teaching children traditional games songs like *Sansankrɔma*, *mpeewa*, *bankye-bankye* among others which have rhythms or marching to a tune

help the child to learn the speaking skills which improve their language and communication skills.

Okrah (1995) argued 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.

Traditional games are believed to be one of the non-human resources of communal society that prospective parents can appreciate to bring up their children. Focusing on the role traditional games play in the process of socialization in society, Dankwa cited in Antwi-Boasiako (2010) writes that one uses folktales as indirect way of training children for good morals. This is also applicable to traditional games. In support, Nketia (1988) observes 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 traditional games performance brings out the physical and socio-cultural environment to the players. The life of people is thus, reflected, during playing, through the actions, behaviour and words. Traditional games 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.

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 their rests disastrous consequences of doing wrong. Traditional games were the best forms which have been used for generation and children born young were made to believe them. Asare-Aboagye (2015) writes that as children play traditional games they learn actual consequences of evil behaviour. This, however, emphasize Gyekye (1988) that acquisition and possession of good character traits are considered so important for the society and that, from the very onset, morally freighted traditional games to growing children as means of inculcating social values and virtues in them in other to acquire the praise worthy character traits that the society cherishes.

The culture of an individual provides him/her with information about their identity and what is meaningful; again, it also presents them with the necessary symbols to interact socially (Aypay, 2016). Many people use their cultures to make sense of the world and this pave way for people who share the same culture tend to have more similar attitudes, values, thoughts, and behaviours as compared to those with different cultures. Neuliep (2012) cited in Aypay (2016) writes cultural past can be learned through cultural values. This could be so in the sense values form the social expectations and rules that enable us to perform behaviours appropriate to the culture in which we live and they are the guide that helps us make sense of life. Whereas values show cultural differences, they can also be universally accepted. Schwartz (1992) suggested ten values that are universally shared, namely; achievements, benevolence, conformity, hedonism, power, security, self-direction, stimulation, tradition, and universalism. Individuals gain most of the knowledge related to life at the early childhood stages, where they begin to learn about values. Through traditional games, children interact with peers and adults, which help them to form views about what is expected from them culturally. Aypay (2016) explains that children learn values through games and have different experiences depending on their cultural and social contexts. (Wang (2008) cited in Aypay, 2016) in this way, a variety of the values built in childhood years in a culture are stored in autobiographical memories. Therefore, traditional games function as a mediator in learning cultural values, as well as help in learning the cultural standards and behavioural practices and expectations. Asare-Aboagye (2015) writes folk-game songs imbued in children creative thinking, self-confidence and advise them on decision-making.

Dansky (1999) cited in Aypay (2016) also writes that teaching games to children results in children playing games more and enhance skills and imagination regarding role playing.

2.9 Theoretical Framework

The theoretical framework for this current study draws largely on the following theoretical concepts. The syncretism theory is a combination of two apparently incompatible things to produce a third entity. This outlines the need to transmit and preserve traditional games through the means of performance participation. This theory further explains how African traditional game has been in existence even though the Western traditions have infused. It observes the participatory aspect of which the Western tradition folk songs, folklore, and traditional games are still rich in typical African cultures. Children learn from their parent cultures through playing and interacting with their local materials. The learning of traditional games maintains continuity and also awakens, develops and maintains the sense of the relationship between games and the language.

The Behaviourists theory regards all behaviour as a response to a stimulus. They assume that what we do is determined by the environment, which provides stimuli to which we respond, and the environment we have been in the past, which caused us to learn to respond to stimuli in different ways. This theory provides the learning experiences that enable Ghanaian children to acquire knowledge and understanding of the traditional games of their own and those of their neighbours are generally recognized. Without this preparation, they may not be able to participate fully in the life of the communities to which they belong. This theory according to

Nketia (2004) underscores the relevance of traditional music to young people, in order that they are able to define their true cultural identity and heritage.

From the above discussions of views and opinions expressed by the various writers, Akan traditional games play vital roles in the aesthetic qualities and socio-cultural values in the aspects of our daily activities in life.

KNUST



CHAPTER THREE

METHODOLOGY

3.0 Overview

The methodology captured the following; 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.

3.1 The Research Design

This thesis extensively employed the qualitative research method because social as well as cultural phenomena were being studied. The qualitative research involves ethnographic, anthropological, naturalistic, and field or participant observation research. Fraenkel & Wallen (2009) write that a qualitative research investigates the quality of relationships, activities, situations, materials at their natural states. Again, Fraenkel & Wallen (2009) further described on the features or characteristics of qualitative research as the natural setting is the direct source of data, and the researcher is the key instrument in the research. Also, qualitative data is collected in the form of words rather than numbers, and are concerned with process as well as products, which tend to analyse their data conductively. Lastly, how people make sense of their lives is a major concern to qualitative researchers (Fraenkel & Wallen, 2009).

3.2 Research Method

The thesis attempts to investigate the social and cultural values in selected traditional games in Drobo community which is characterized by the features of qualitative research. The qualitative research also 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 interviewed to provide direct response quotations.

3.3 Library Research

The researcher's search 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 were the College of Art Department Library – KNUST, Jaman South District Library, Drobo Chief's palace, Drobo SHS Library and Sunyani Centre for National Culture (CNC).

From these libraries the researcher was poised in search of related literature which were direct and indirect to the study topic. Weekly, monthly and annual newsletters and magazines were located and read. Literatures on Importance of Folk-game songs as a means of preserving culture and promoting social and educational values, folk-games in Ghana and their relevance to the society, selected Akan proverbs and their meanings to today's youth were assessed. Other literature materials include pamphlets, textbooks, journals, periodicals, and thesis were also considered.

Although literature gathered were not sufficient, they were of great relevance to the research and the review of related literature. Literature from the internet electronic media was used effectively

and assisted the researcher in the study. Microsoft Encarta Dictionary, and the Encyclopaedia Britannica software were installed on a computer that gave the researcher easy and quick access to ascertain word definitions and explanations, spell check, and serving as reference point. The researcher's visits to the assorted libraries paved access to data that assisted him to review theories that were related and relevant to the topic under study.

3.4 Population

This research focused on the people of Drobo Traditional Area having diverse social and cultural values which are common in terms of moral education related to traditional games.

3.4.1 Target Population

The researcher's target population may be too large to control, as such, a sampling technique should be employed from which a sample is chosen. The sampling technique employed and sample selected is usually influenced by the type of research and the purpose of the study (Fraenkel & Wallen, 2009).

The research has a total target population of 50. The study has its population delimitation selected from traditional chiefs, queen-mothers and opinion leaders. These people were purposefully and conveniently chosen because in the Drobo traditional area which the researcher could readily establish contacts with the Chiefs and elders to collect data so as to effectively undertake the study.

3.4.2 Accessible Population

The accessible population for the study comprises Chiefs and Queen-mothers and Opinion Leaders. These people were convenient and accessible for the researcher to undertake his research.

3.4.3 Sampling and Sample

The sample size under study comprises people with different educational background, age, sex, ethnic and social status. Selected chiefs, queen-mothers and opinion leaders. Their reaction to conceptions and approaches to issues differ. As such, wide-ranging responses were received during data collection. The sample size for the study was twenty-three (23) which was purposively and conveniently selected by the researcher.

The researcher employed purposive sampling which was considered appropriate, since the population for the study is heterogeneous type. The purposive sampling was preferred because those variables which have fair knowledge about the study were found since the researcher was with them. In support, Fraenkel & Wallen (2009) write that purposive random sampling is a process in which certain variables are identified and selected for the sample in the same proportion as they exist in the population based on the researchers' experience.

Since the study deals with three categories of persons: that is, chiefs and queen-mothers, sub-chiefs and opinion leaders, each group was considered as a separate population and purposive sample was employed at each level. The purposive random sampling is the type that deals with the knowledge and experience gained by the researcher to select samples for the research.

Chiefs and Queen-mothers	= 3
Sub-chiefs	= 8
Opinion Leaders	= <u>12</u>
Total target population	= 23

3.5 Data Collection Instruments

To ensure effective data collection depends on the instruments that the researcher will use. The researcher considered the appropriateness of the research instrument to be selected. The researcher categorized the research into primary and secondary data, based on the source of the information. Under primary data, the following research procedures were adopted which include observation, participatory observation, interviews, informal discussions and photographing. The secondary data also considered the use of libraries and the internet.

3.5.1 Observation

The most common and effective instrument in a descriptive research is observation. When one observes an activity, one understands it better. The researcher obtained some information through observation that helped him understand and remember some of the facts needed.

The researcher witnessed a series of Akan Traditional games at several places such as school recreational time, Drobo community recreational centre and at moonlight settings as well as children games. The researcher then visited the Drobo Palace to retrieve information from

selected traditional rulers who were available. Again, he sought information from selected opinion leaders who are traditional games enthusiasts.

The researcher visited those places on several occasions due to nature of the work of some informants and on different days. At Drobo traditional area, some selected traditional games settings were observed. Photographs were taken and the narration of history of the games as well as the songs and rules associated with some of the games were recorded. The researcher made good use of the observational instrument to identify some selected traditional games in Drobo traditional area.

3.5.2 Interview

In addition to the observation, some people were interviewed to retrieve information on the state of the traditional games associated with Drobo community. The interview was relevant because some of the information need to be narrated orally. These people include Nana Ofori Bediako II (*Kurontihene*), Nana Kwame Adjei (Omanhene Kyeame) of Drobo, Nana Abena Nyarko (*Twafohemaa*) and selected opinion leaders in the Drobo community. Also, selected teachers and students were interviewed to find out their views on Akan traditional games. Again, selected youth and children were also interviewed on the same issue.

The researcher saw it appropriate to find out the nature of Akan traditional games associated with the Drobo traditional area and Drobo town precisely. The sustenance of the Akan traditional games relies on the youth and the younger generation. It was discovered that most of the people

in the society had little or no knowledge in most of the traditional games and culture of Drobo due to the intrusion by foreign games (especially computer games and snooker).

The palace, recreational centres, Drobo Senior High School and some selected places in the Drobo community were the facilities used to provide some information to the researcher. Some Youth who play traditional games were interviewed on different occasions in the Drobo community. At the palace the researcher interviewed the *Kurontihene* of Drobo and selected council elders of the Drobo community to draw information on the traditional games in the Drobo traditional area. Photographs of materials and instruments used in playing some selected traditional games in Drobo community were also taken from the recreational centres.

At the recreational centres, selected basic schools and the Drobo Senior High School, the researcher observed a variety of traditional games which includes *Antoakyire*, *Ampe*, *Mpeewa*, *Sansankrɔma*, *Karikokoo*, *Pempenaa*, *Hwehwe mu kɔyi wo dɔfo*, *Teele (Asɔ)*, *Ahyehyɛsaba*, *Adenkum*, *Story-telling*, *Oware* and *Dame*. Photographs of such performance were taken and could be found in chapter four of this thesis.

3.6 Validation of Instruments

The researcher validated the data collection instruments before employing in the study. In order to ensure fair and precise data gathered, the researcher made a pre-test on the interview and observation guides on sample population which has similar characteristics of the study area.

Before the interview and observation guides were used for the pre-test, face validation was done to ensure minimal errors. It was then shown to an expert for final proofing and necessary corrections were made. This is in line with Fraenkel & Wallen (2009) that the researcher should use the content and face validity to validate the instrument to check for the appropriateness, meaningfulness, correctness and usefulness of the inferences made. The entire process was successful and enables the researcher to conduct a comprehensive and error free data gathered. The guides are shown in the appendix.

4.1.1 Description of the Identified Akan Traditional Games played among the people of Drobo traditional area in Ghana

Traditional games are essential recreational activity that every society cherished. Arthur (2001) cited in Bemah (2010) opines recreational songs are non-ritual and they are meant for entertainment and relaxation. The Akan traditional games also serve as entertainment and relaxation for both young and old. In school certain traditional games are played to entertain and relax as well as to prepare the mind for another activity to be performed. School children play traditional games such as *ampe*, *antoakyire*, *pempenaa*, *karikokoo* and *mpeewa* during leisure times. On the other hand, adults play *dame* (draught), *oware*, *asɔ* and *adenkum*. It is believed that the traditional games that are associated with songs are commonly played by young boys and girls. Asare-Aboagye (2015) writes during moonlight setting boys and girls play folk-game songs to entertain themselves. Story-telling are narrated by elderly women and occasionally, *teele* / *asɔ* are organised to entertain themselves.

In the contemporary Ghanaian culture, traditional games are becoming unpopular. Bemah (2010) described such games are now unpopular due to the advent of television, video, and popular music such as highlife, hiplife (hip-life) and gospel music. Traditional games such as *ampe*, *mpeewa* and *asɔ* were played by girls and Antoakyire, *pempenaa*, *ahyehyɛaba* and *sansanakrɔma* were played by both boys and girls (Akuoko, 2010). Both the young and old use traditional game to entertain themselves.

3.7 Administration of Instruments

The researcher made necessary preparation to interview the variables which he worked with. In all, 23 interviewees were interviewed with the help of the interview guide. The researcher conducted an exclusive interview with the selected traditional leaders who gave him the required information needed for the study. Dates and time were scheduled with them and the researcher visited them on five different occasions. Again, the researcher scheduled time with the selected opinion leaders and meet them on different occasions at different places. He had time with them individually and ascertains the necessary information from them through interview. The researcher again met and made arrangements with the selected interviewees from educational institutions which were to be interviewed. He met them and interviewed them on several occasions which gave him in-depth information that enabled him to undertake his research. In each case, the interview guides were briefed to the interviewees at least one week before the meeting. In all cases, these were done on oral and printed guides were given to the literates for

adequate preparations. During the interview process, iPod recorder was used and notes were taken. Again, video coverage was recorded casually. Good rapport and serene atmosphere were created for free flow of deliberations from the interviewee and interviewer. The responses gathered from the variables were appropriate and relevant to the study.

In the light of observation, the researcher organised selected pupils from the basic schools and allow them to play selected traditional games for him to observe. In most cases, the researcher made the necessary arrangements with the authorities and schedule time for the game. He used both audio and video recorders to record and take notes as well when needed. The researcher participates in some games which enabled him to have first-hand information and acquire the techniques in such games. The participant observation helped the researcher to learn the games which were unfamiliar to him; example, *Adenkum* and *Karikokoo* which he enjoyed. The researcher again visited the students of Drobo Senior High School on eight occasions where he observed them on different traditional games. He used the observation guide to ascertain the necessary information needed and it was successful.

3.8 Types of Data

The two basic types of data employed for the study are: primary and secondary data.

3.8.1 Primary Data

Primary data are direct information collected from the field interviews, questionnaire, opinions and through participant observations. In this research, the primary information gathered was from the traditional rulers, opinion leaders and educational institutions. They revealed information on the aesthetics, social and cultural values in selected Akan traditional games. In course of ascertaining the information, observations, comments, concepts, different still pictures were taken from the field to support arguments, and descriptions in the research.

3.8.2 Secondary Data

On the other source, the secondary data comprised information from the library and other literature. The secondary source includes; textbook, journals, periodicals, newsletters, newspapers, reports, thesis, internets, magazines, and others. Several related literatures to the topic from these underlined documents were assessed.

3.9 Data Collecting Procedure

The researcher used purposive sampling techniques to collect data for the study. The purposive sampling was used to identify the various variables for the study. These variables include traditional rulers, opinion leaders, and educational institutions in the community. These variables were then stratified and observed. The selected traditional games which were played at the various centres; school playing grounds and recreational centres in the community were critically observed personally by the researcher and documented. In all, the researcher personally used twenty-three (23) interviewees for the study. The categories of people include old and young

men and women because they were knowledgeable in the topic under study. The researcher purposively selected these categories of people due to different opinions or views that they are having on the Akan traditional games. Some have the notion that such traditional games are ‘outmoded’ (archaic).

3.10 Data Analysis Plan

The researcher assembled, analysed, and interpreted the information gathered. The selected Akan traditional games identified and the findings were then described, analysed and interpreted in chapter four. The summary, conclusions drawn and recommendations made are built in chapter five



CHAPTER FOUR

PRESENTATION AND DISCUSSION OF FINDINGS

4.0 Overview

This chapter presents the analysis and discussions of findings. The researcher presented and discussed the identified Akan traditional games, its aesthetic qualities and the socio-cultural values associated with the people of Drobo traditional area. The methods used in presenting this section were narrative, descriptive and interpretative.

4.1.0 Findings of Objective One

4.1.2 Ampe Game

Ampe is played in almost all the communities in Ghana in which Drobo is part. This traditional game is usually accompanied with songs and played by two or more females. During performances, performers face each other, jump, clap and may sing. When two females are playing, there must be a winner and when many people are playing, they win in turns. Terms associated with the game are *Ohyiwa* and *Opare*. *Oshhyiwa* occurs when two legs meet, whereas *Opare* result when different legs meet. When playing, one or a group takes *Opare* and the other takes *Ohyiwa*. The winner is declared when more *Ohyiwa* or *Opare* occurs. Performers form a line and the first performer starts and plays against all the other performers. If she is able to play with all the others and display ‘opare’ till the last person, she becomes the winner and remains on

stand-by till all the other performers have had their turns. But if she is not able to finish and there is ‘*ohyiwa*’, then she has to join the line from the bottom and the second person takes her place. Girls used to wear pieces of cloth when playing but today, casual dresses are worn. Although bare-foot could be used in playing, footwear is allowed. *Ampe* may be performed during leisure hours in the day. Simple songs with single lines are heard in the performance. Asare-Aboagye (2015) described the songs associated in *ampe* is relative depending on the society. He further argued that most of the songs are composed by the players to suit the type of *ampe* game being played. The song line is sung several times over as long as the players wish. Performers observe critically to avoid cheating by their opponents.



Plate 1: Performers displaying Ampe game

Source: Field work, 2015

4.1.3 Teele (Aso) Game

Teele is a female game. The game *Teele* literally means ‘throw and catch’ and it is performed during moon-light setting (after house chores – between 6 and 8 pm). It involves singing and clapping, and ten or above females can play. The performers take turns at the dancing arena. The dancer rushes to any point in the circle, and then flings herself in the arms of her friends, and they help her to jump upward and forward, and go for another jump or two. The performers used to put on pieces of clothes; nowadays they wear casual dresses and no sandals are worn which serve as costume. Jumping, tossing and clapping are all controlled by the rhythm of an accompanying song. The performers serve as both the singers and dancers as they throw and catch each other lively.



Plate 2: Performers singing and playing Teele game

Source: Field work, 201

Song 1:

<i>Ensuo amuna akɔɔ baabi</i>	Deep clouds formed but rained another place
<i>Emu ayɔ esum na mese merempa aba</i>	It has become dark, I will not lose hope
<i>Obiba Kwame fa me safoa berε me</i>	Somebody's son Kwame bring me my keys
<i>Kwame ahoɔfε fa me nsafoa berε me</i>	Handsome Kwame, bring me my keys
<i>Ma me nkɔ da</i>	Let me go and sleep

Song 2

<i>M'adeε m'adeε, anwummere 2x</i>	My love, my love, in the evening
<i>Yɔse ɔɔ atɔ nsuom</i>	It is alleged my love has fallen into water
<i>Anwummere yi o'</i>	This evening
<i>Mɔkɔ akɔyi m'adeε anwummere yi</i>	I shall go and rescue my love in the evening

4.1.4 Oware Game

Oware is one of the most popular traditional games found among the Drobo community. Oware as commonly called by the Akan people of Ghana. There are variance playing in the game, examples are *Ane-nam*, *Kofi krukruwa*, *two [Twõ]* and *Aba-pa* which are commonly found in Drobo community. *Ane-nam* is meant for the amateur whiles the rest versions are meant for those

who have graduated from the former version. Generally, oware is played by two people seating face-to-face position. The oware board is carved in an artistic nature with six in a row of two. Each pit is filled with four marbles, in all, there are forty-eight marbles and each player possesses twenty-four marbles. In playing *Aba – pa*, the two players in a consensus decides who play first, and he can pick marbles from any pit of his choice from his side. Moving from “left – right” direction, dipping a marble in each pit that follow where he picked until he exhausts all the marbles picked. The opponent in turns does same. The player whose last marble drops on 1 or 2 marble(s) pit in his opponent’s side scores, i.e. picks all the marbles in that particular pit. It continuous until all the marbles exhaust. They fill the pits on their sides with the marbles scored and the player who has a shortage of marbles becomes the loser.



Plate 3: Players playing Oware

Source: Field work, 2016

4.1.5 Hwehwε Mu Kɔyi Wo Dɔfo Game

Hwehwε mu kɔyi wo dɔfo is a traditional game performed by both sexes, boys and girls in their youthful ages. The performers form two groups (boys in one group and girls in another group), in equal proportion facing each other about 5 metres apart. The game, *Hwehwε mu kɔyi wo dɔfo* literally means “to search for your lover” is commonly played by the Akan people of Ghana, in which Drobo community is not left out. The game is accompanied with a song and a boy or girl is expected to search and select a partner he/she he admires most from the lot. This is done in turns until every performer makes his or her choice. The costume associated with this game is a piece of cloth tied at the waist and kaba for the girls, whereas, the boys wear shorts and a piece of cloth. The plate below depicts such traditional game and song associated with it. It is believed that marriages do contract from this traditional game.



Plate 4: Players playing *Hwehwε mu kɔyi wo dɔfo* Game.

Source: Field work, 2016

4.1.6 Story – Telling (Folk Tales) Game

The Akan tradition has another unique game known as Folk Tales (Story-Telling) popularly called Anansesem (Spider Stories). In the olden days it was told by the fire-side. Usually, this game is played in the evening and at times in moon-light setting. This is usually played by all sorts of people; old, adult, and children. It consists of narrator and audience (listeners). The elderly people who are good in that art are used to be the narrators. In most instances, the characters in the stories are animals like Kwaku Ananse (Spider), Agya ɔsebo (Tiger), Adanko, Mmoatia (Dwarfs) etc. This traditional game is one of the ways in which the people of Drobo and other Akan communities derived good character and moral training. The stories and songs associated such game impart listeners to be truthful, respectful, grateful, sociable, loyal and obedient. The plate below shows a group of people in story-telling mood.



Plate 5: Players playing Story-Telling Game

Source: Field work, 2016

4.1.7 Mpeewa Game

Mpeewa is a traditional game commonly found in Drobo and other Akan communities. *Mpeewa* is played by two or more females. It is slapping hands and clapping game, and the song is sung to the rhythm of two or more performers clapping their hands and slapping each other's palms. They stand in a circle and step to the right on the last beat, and repeat the cycle. The ability to sing, clap, take a step to the right at the appropriate point in time is the essence of the game (Nketia, 2004). *Mpeewa* is usually performed in the evening when young girls have finished with their house chores. Casual dresses are worn during performance. Below are insert plate and songs associated with *Mpeewa* game.



Plate 6: Girls playing Mpeewa and singing with gestures

Source: Field work, 2016

Song 3:

Tuutu bo me

Tuutu bo me (2X)

Tuutu hits me (2X)

Akɔdaa bi de Isha

A child called Isha

Isha akɔwia sika

Isha has stolen money

{de akɔɔ wig

She use it to buy a wig

ɔde ahyɛ ne ti

she has wear it on her head

Teacher somaa me

Teacher sent me

Asafo market

Asafo market

Da bi anɔpa ee

One morning ee

Da no obi reba

Somebody was coming

Tuutu befa no hye

Tuutu will suffer

Ao! Dodomile, dome dome ee

Ao! Dodomile, dome dome ee

On the 2nd November

If you see me inside the lorry

Then am going to

Sunyani, Gɔɔn, gɔɔn

Techiman, Gɔɔn, gɔɔn

Berekum, Gɔɔn, gɔɔn etc.

The *Glan* would be repeating and the performers would be mentioning different towns' name in turns. When you repeat a mentioned town then you are out of the game.

4.1.8 Antoakyire Game

Antoakyire is one of the Akan traditional games commonly played by the people of Drobo and also played by most Akan communities in Ghana. *Antoakyire*, which literally means *do not look back* is a game performed by both sexes during leisure hours in the day and moonlight setting. The performers consist of four or more and squat in circular position. This traditional game is accompanied by a song and clapping to the rhythm of the song. The game starts with a song and clapping with the hands simultaneously. A performer runs round behind the circle of performers with a folded cloth, and puts it quietly at the back of any of the performers he or she wishes. It is a rule for all performers not to look back to find out whether the cloth has been put behind any of them. Every performer is supposed to feel it when the cloth is put at his or her back, however, when the cloth is put behind somebody, he or she in turn runs with it and the same process is repeated until the performers decide to stop the game. If the cloth is placed behind a performer, and he or she fails to recognise it till the performer makes another round and reaches that same destination, he or she hits the back of the said performer, and he or she is eliminated. This elimination process continues until the rest become tired or decides to stop the game since it is difficult to have everybody eliminated.



Plate 7: Performers displaying the Antoakyire game

Source: Field work, 2016

Song 4

Cantor: *Antoakyire ei*

Don't look back

Chorus: *Yee yei*

Yee yei

Cantor: *Obi reba o*

Somebody is running after you

Chorus: *Yee yei*

Yee yei

Cantor: *ɔrebekye wo o*

He will catch you

Chorus: *Yee yei*

Yee yei

4.1.9 Pempenaa Game

Pempenaa is a traditional game which is mainly played by the Akan children in the moon-light setting at night. The game comprises both genders. They usually sit on the ground or floor in a file style with their two legs stretched forward without a definite position in terms of seating arrangement of the participants. The leader of the game uses his or her hand to sweep over the stretched legs from any end of the file for the first time saying *Pem – pe – naa* and the participants will respond *na – naa*. He or she comes back and start pointing their legs with a song and whichever leg the song ends on is made to fold with the knee pointing upward. This is done repeatedly till a participant gets his or her two legs folded and made to stand up as a stand-by participant.



Plate 8: Performers playing Pempenaa game

Source: Field work, 2016

Song 5

Pem-pe-naa (Na-naaaa – response)

Sii sii sii

Sii nana koo

Kaa taa bongo

Bongo too, bongo too, bongo too

Eee! Maame ee, Eee! Paapa ee

Eee! bom bom fayaa

Nana abrewa se wɔrekɔ so egya

Egya ahwiri abɔ ne nan

Saman kɔ te, dompe kɔ te

Yaa ɔhene wa, kaa kum.

4.1.10 Ahyehyεaba Games

One of the oldest Akan traditional games is *Ahyehyεaba* game. The people of Drobo community are fond of playing such game. It is believed that the game can be played at any hours of day, preferably, leisure hours and moon-light settings. It takes four or more people to play such a game. In the game, two are chosen as leaders who oversee the rules governing a game. The instruments used in playing *Ahyehyεaba* game are the people and seed (*aba*). The instrument,

Aba, was used to name the game. *Ahyehyεaba* literally means *hiding a seed and searching* (*wo hye hyε aba na w'ahwehwε*). In playing the game, one leader serves as planter and the other leader serves as searcher. The planter plants the seed in the clothes worn by one of the performers, and invites the searcher to search for the one who possesses the seed. If the searcher is able to identify the person who possesses the seed, he or she becomes the searcher's member. If the searcher could not identify the seed, then he or she becomes the planter's member. This is done in turns until the members are exhausted. The planter and the searcher lead their members for tug-of-war game. The group who is able to pull the other group first emerges the winner. The costume used in playing this game is tied cloth on the waist to enable them hide their seed well. When the searcher is invited he or she will introduce him or herself as:

Song 6:

Abo nwunu, Abo hye	Cold and hot
Me tu, me tu, me tu	I uproot, uproot, uproot
Me tu Kwaku	I uproot Kwaku

Then it means he has chosen Kwaku, and Kwaku becomes his member if the seed is with Kwaku.



Plate 9: Players playing Ahyehyεaba Game

Source: Field work, 2016

4.1.11 Karikokoo Game

Karikokoo is an Akan traditional game that emerged when cocoa beans were in abundance in the Akan communities. It was usually performed by the men in their youthful age at the cocoa growing areas. Originally, young men played this game. However, it has sunk down to several other communities in Ghana. Again, in this present-day, the game is played by both sexes with different names like ‘SEE-SAW’.

According to history, the game was used to show the fitness of men who wanted to load packed cocoa beans into cars for money. During that time, they fore-saw that all that the men wanted to

do was to carry cocoa beans for money, because they thought it was the easiest way of getting money at the expense of farming.

In view of this the people in charge of the cocoa loading decided to organize fist competition for the men as a measure for recruiting strong people for the loading. By this they make two competing men bring their backs together and their arms interlocked. One person carries the other at his back with the one on top's legs up, this continues inter-changeably until one person gets tired for a winner to be declared.



Plate 10: Performers displaying Karikokoo game

Source: Field work, 2016

The game is backed by a song.

Song 7

Kari kokoo, kari waa waa (repeatedly until one person gets tired.)

Song 8

See-saw, Owuo adwuma,

See-saw, death work

Wo pira a, Dɔkɔta wɔ hɔ,

When hurt, Physician is there

Wo wu a Adaka wɔ hɔ

When you die, Casket is ready

See-saw, Owuo adwuma,

4.1.12 Sansankrɔma Game (Stone Passing Game)

This game is commonly played by children, especially during moonlight settings. Nowadays, this game is played in schools and homes and even during picnics. In the past, it was played by only boys, in the contemporary setting it is now played by both genders.

The game *Sansankrɔma* is played when children select sizeable stones of their choice and present. They squat or sit in a circular formation with each child having his/her stone. The leader (Cantor) calls the song and the other performers forming the chorus responds. When the cantor begins to call the song they join and tap the stone with their hands. Each one passes the stone to each other and grabs the new stone in front of him/her. The passing and grabbing of the stone goes simultaneously in a form “pass grab / pass grab”. They all pass their stones continuously in an anti-clockwise direction to the persons on their right in a specific pattern.



Plate 11: Performers playing and singing Sansankrōma game

Source: Field work, 2016

Song 9:

Sansankrōma ne ni ewuo	The mother of hawk is dead
{kyekyer' nkokōmma	It is hunting chicks
ɔse ɔnnkɔɔ edwuma ne ni ewuo	It has vowed not to do any work, its mother is dead
ɔkyekyer' nkokōmma (2×)	Continue hunting chicks
W'akyin 'kyin kyini kyini kyini	It roam, roams, and roams about
Ne ni ewuo, n'agya ewuo o	The mother is dead, the dad is dead
Sansankrōma ne ni ewuo	The mother of hawk is dead

ɔkyekyer' nkokɔmma	It is hunting chicks
ɔse ɔnnkɔye edwuma ne ni ewuo	It has vowed not to do any work, its mother is dead
ɔkyekyer' nkokɔmma	It is hunting chicks

4.1.12 Dame (draught)

Another traditional game played in Drobo community is Dame (draught). It takes two people to play this game. Originally, it was a male game. It has a board and forty round or squares pieces used in playing. Each player takes twenty of the chess and arranges it in his half. The board is painted black and white squares. These squares numbered fifty, and forty squares are field with the chess. It needs no official to officiate; hence, officiating is done by the players themselves. There are standard rules and by-laws governing the game. The chess is designed in different shapes or colours for easy identification by the players. The player who is able to trap all the chess of his opponent wins the game. Again, if a player is having only one chess then he is not permitted to play, hence, he is the loser. Both young and old play dame (draught). It is played according to your performance and amateur are not permitted to mingle with the good players in time of playing. Dame (draught) is played in the evenings and at times leisure hours of the day and holidays. Associations are formed to compete themselves for trophies and also, to help themselves in time of need. This game refreshes one's mind and adds spices to life. Language and its usage are learnt and people take advantage to learn history from such places.



Plate 12: Adults playing Draught (dame)

Source: Field work, 2016

4.1.13 Adenkum

According to an informant *Adenkum* is a traditional game associated with the Akan community. It is a small gourd shape with a protruding pipe in which a hole pierces through. The game is played by one person or a group of people. It is played with both hands and the lap, one hand holding the protruding pipe with the palm closing the pipe hole. The other hand hitting the flat bottom with dynamic rhythms, both the flat bottom and the pipe would be hitting the body – chest, arm, and laps. Accompanying song is sung and different rhythms are employed. An old woman explained that the vibrating sound from the *Adenkum* gourd sounds like there is something in the gourd; hence the name “adeɛ bi gu mu” in Akan, literally means “something is inside”. It is a female game. In the past, *Adenkum* was used to groom the females who were of

aged and prepare them for marriage. The songs associated depict how to win the heart of your husband and laying bed as well as what to do to assist him. It is played after house chores; evenings and moon-light setting.

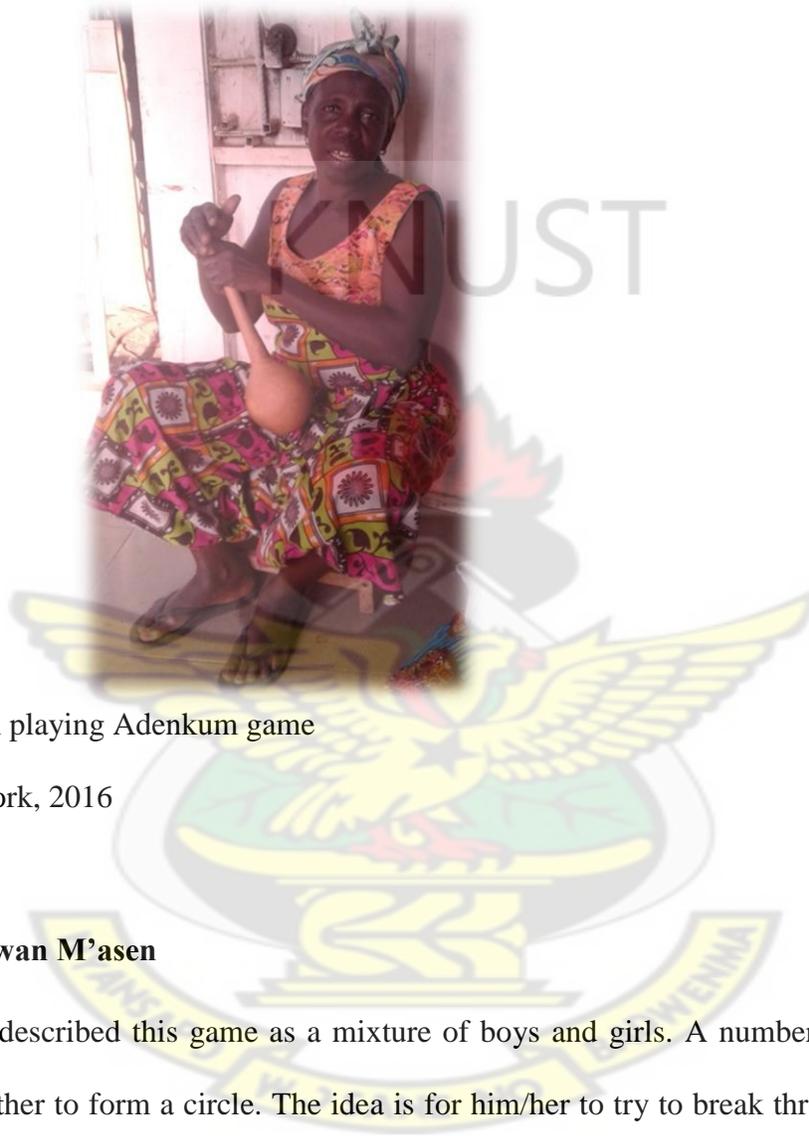


Plate 13 Woman playing Adenkum game

Source: Field work, 2016

4.1.15 *Mepε* Kwan M’asen

Akuoko (2010) described this game as a mixture of boys and girls. A number of children join their hands together to form a circle. The idea is for him/her to try to break through and escape. Mereku (2012) also added, a number of children join their hands together to form a circle and one of the performers or players stands in the middle or centre seeking his/her way out. They further argued that he/she goes round and asks “Which way is this?” the others respond by

mentioning the names of the towns and/or villages around. Akuoko (2010) opines that this player would then lead in a song. “*Mepε* Kwan M’asen” and the others respond “oowa” (ooho). “Menya Kwan Mensen”, “oowa” (ooho). Literally means “I want a way out, but I cannot find the way”. As he/she moves round inside the circle still leading in the song, he/she would be finding the line of least resistance by taping the joined hands. Having determined this, when he/she reaches this point he sings aloud and taps hard and breaks loose and runs away. One of the two children who let him escape goes inside the ring and another game starts. This process continuous till the performers get tired or decide to halt the game.

4.2.0 Findings of Objective 2

4.2.1 Description of the aesthetic qualities of the selected Akan Traditional Games played among the people of Drobo traditional area.

The Akan traditional games have unique features which need to be discussed. The aesthetics of the identified selected Akan traditional games have some features that portray our culture and values.

4.2.2 Ampe Game

A principal informant Adu (Field data, 2016), revealed that there are elements in Akan Traditional games which everybody who involves him/herself in observed. She said, in Ampe

game, one major of such elements is the rules or principles governing the trend in performing the game. Rules and regulations in Ampe are designed for specific guide for performers for the effectiveness of the game. The set rules prepare the individual for the society and commit to societal values. It is believed that performers who are experts are aware of these and they always fight against any other elements which may be the qualities of the Ampe game presenting. The Ampe game is full of exercises; jumping and clapping simultaneously depicts the exuberance of the player. As the player jumps, she paddles her legs in such a way that the opposing player cannot identify the exact leg to land on. This brings out the beauty of the Ampe game. In support, Havel (2010) writes the formalism artwork may have no recognizable objects. This suggests that the opposing player cannot in any way identify the artistic style that the player has exhibited. Again, the player visualised her opponents' strategy and creates a tactical display to win the game. As Havel (2010) describes a formalist artwork is considered to be successful if artist has created a visually interesting design.

In Ampe, although they may play in groups, an individual player displays her playoffs players alone and as they rotate, it ends up to the whole victory of the group. This is in line with the cooperative game theory which summarizes the structure by the payoffs players which can obtain to act alone or in partnerships, conquering other aspects (Crawford, 2006). This attest to what Brewu (2009) described that performers always fight against any other elements which may bring the quality of the game. It appears the nature of performances in our various cultures poses challenges; however, the beauty of Ampe could be identified by the clapping and mode of presenting or technique involved. Merriam (1964) outlines the fact that there is vital role setting

standards of excellence when playing the game so that detectors or spectators can use to judge for the good or bad of the game in which such cherished values should be encouraged in the society. It is suggested that the aesthetics in Ampe game evoke the emotions of the performers and with a sharp artistic experience response. The Nash's notion equilibrium describes the behaviour of player's decisions which are summarized by a complete contingent plan called a strategy, which specifies his decision as a function of his information at which the player might need to make one (Crawford, 2006). This suggests that the player's emotions response is determined by the behaviour.

4.2.3 Teele (Asɔ) Game

In *Teele* game, Birago (Field data, 2016), an informant said that there are several songs associated with the game. Examples of such songs are *Obi mfrɛ Nana Osei mma me*, and *Nsuo amuna akɔtɔ baabi*. She argued that the song arouses the interest of the performers and hence involve themselves in the game. This suggests *Teele* is an Akan game which is associated with song. Frema (Field data, 2016), another informant explains that the song is in two sections; a leader at one side (Agorɔhema) and the performers at another side (Agofomma). The leader calls (ɔfrɛ) and the performers responds (nnyesɔ). The beauty of the song depicts a typical African music. The stylistic musical form which is *call* and *response* runs through the game's song. The leader serves as cantor (call) and the other performers serve as chorus (response)

which makes the song pleasant, beautiful and meaningful. Cantors in the game are mostly performers who know how to play the traditional game. Nketia (1966) describes the rhythm of the Akan traditional game's songs are mostly in the hemiola ($\frac{6}{8}$ -time signature) style and has a long phrase which rhymes through. The *Teele* songs are not exempted from such style. The song associated brings out the beauty as the performers sing, throw and catch their counterparts in turns. They fling in the air, while the flair-cloth style fly and exposes them; they enjoy and show off their payoffs. Havel (2010) describes instrumentalism aesthetic theory as functional, for it is generally didactic in nature, in that it motivates or agitates both performers and audience. As the song, clap and dance is performed simultaneously, it motivates them to rotate in turns for every payoff to have her turn to be flanged, and agitates them to hold their colleague firmly to avoid injury. *Teele* aesthetic song qualities make both the performers and audience enjoy.

Asare-Aboagye (2015) opines that most folk-game songs take the Binary (A-B) and Call and response musical form. The binary is song with two sections, example, *Nsuo amuna ak]t] baabi*. On the part of call and response form, as described earlier, there is a call section and response section. In *Teele* the leader always leads the song by calling before she invites the others. Example is *Asɔ Sika*. The songs of *Teele* are mostly in this musical form. There are rise and fall phrases which are observed to embellish the tonality of the game song. As the game is on-going, the performers often dance to the music and enjoy playing the game. This abhors boredom and tiredness. The songs in the game serve as booster and motivate both performers and audience. It

is worth to note that song associated with games entice people to play and understand the game without inquiring.

4.2.4 Antoakyire

The aesthetics qualities of *Antoakyire* is something that we need to commend. Dapaa (Field data, 2016) describes *Antoakyire* to be one of the oldest traditional games which has maintained its beauty and game's quality. He further argued that *Antoakyire* has a unique way of squatting which avoids one to expose his/her body and that makes it lively for both sex to enjoy. The costume used in playing *Antoakyire* has fit-stretched styles that enable the performers to be smart and swift, he said. Other informants, Kusi and Kyerewaa (Field data, 2016) on different occasions described the game as a game for the smart people. The Nash's notion of Equilibrium as described by Crawford (2006) is a combination of strategies such that each player's strategy maximizes his expected payoff, given by the others'. The *Antoakyire* player uses a strategy which would maximizes his expected payoff over the other players' strategies. Again, Crawford (2006) on non-cooperative game theory is assumed to be appropriate for settings simple or acquainted enough that players can predict each other's responses, and it is often accommodating in thinking about players' likely responses to entirely new environments. Kusi (Field data, 2016) further argues on the folded cloth used in the game. He explained that as the player runs round the squatted players; his expected payoffs cannot be predicted by the other players. Hence, the player can place the folded cloth at the back of any squatted player as a response to his call

which becomes a new environment of the new player chosen. The new player chosen could be beating if he fails to respond on time or could continue the chain if he sees on time. This also attests to what Crawford (2006) explained in co-operative game theory it studies frictional bargaining among rational players who can make binding agreements about how to play a game. He further argued that it summarizes the structure by the payoffs players which can obtain to act alone or in partnerships, conquering other aspects of the game.

As indicated earlier in *Teele*, the stylistic musical form which is *call* and *response* runs through most of the game's song, the *Antoakyire* game song has the *call* and *response* form. Although they all squat, the leader among them serves as cantor (*call*) and the other performers serve as chorus (*response*) which makes the song pleasant, beautiful and meaningful. Cantors in the game are mostly performers who know how to play the game. The rhythmic style has a long phrase which rhymes through, as described by an informant. The song text of the *Antoakyire* game outlines the rules and regulations governing the game as well as prescribes how the game is played. Kusi (Field data, 2016) argued "if you do not know how to play the game you can follow the rhythm of the song and learn". Songs associated with Akan traditional games mostly have homophonic texture so do *Antoakyire* (Asare-Aboagye, 2015). An informant attests that *Antoakyire* song is not sung in parts, rather, one voice part leading and other voice parts supporting hence the beauty of the homophonic texture exposes. Opanin Kusi (Field data, 2016) further argued, the *Antoakyire* game song add spices to the game which make it attractive and lively. "*Antoakyire* has a song phrase "obi reba oo ...rebewu oo" tells the performers to be

alert and those who forget themselves will be caught in a web”. He further explained *Antoakyire* game songs are not sung in tonality; rather, anyone who can sing and enjoy the game is welcome. The rise and fall phrases are observed to embellish the tonality of the music. As the game is on-going, the performers often clap and dance to the music as they squat and enjoy playing the game. This abhors boredom and tiredness. Another informant said that the songs in the game serve as booster and motivate both performers and audience. Both Brewu (2009) and Asare-Aboagye (2015) opined, it is worth to note that song associated with games entice people to play and understand the game without inquiring.

4.2.5 Mpeewa

Mpeewa game has a unique aesthetics which need to be recognised, an informant remarked. Birago (Field data, 2016) also opines that the *Mpeewa* which involves slapping and clapping in a rotating and turning of hands bring out the beauty of the game. As the players slaps each other’s palm the friction involve brings heat and cohesion which reveals the players’ emotions, she explained. Again, she further argued that the alternating hand clapping and gestures associated unveils sentiments that the players have for others. The emotionalism aesthetic theory by (Havel, 2010) says the emotionalism emphasizes the expressive qualities in an artwork mood, feelings and ideas to the viewer’s purpose of an emotionalist artwork which is brilliantly communicative. On the other hand, Owusua (Field data, 2016) comes out with aesthetic outlook on the *Mpeewa* game which she describes it as basis of dance. Havel (2010) said the Instrumentalism aesthetic

theory believe that artwork should attempt to influence society and she said that as the player moves the hand to and fro for slapping and clapping, the techniques involve in basic dancing movement is acquired. This influences the players' dancing techniques, she added.

Havel (2010) described the emotionalist theory's focal point of the artwork to get viewer's attention in a dramatic way and to impact the viewer's emotions, so do *Mpeewa*. Bosea (Field data, 2016) describes the *Mpeewa* game and its associated song and gestures to be drama. She further explained that *Mpeewa* has assorted songs which have specifics in interpreting them through gestures and the song text. As the performers slap palms and clap to the rhythm, and sing the associated song they act accordingly, Bosea (Field data, 2016). Examples are "*Robert*", "*Practical Skills*" and "*I like*" have some dramatic elements which the players observed. She further argued that the songs text of *Mpeewa* game has unique elements of music, dance and drama. These elements include; rhythm, space, energy, text, movement, phrase, among others which are expressive qualities that portrays the beauty of the game. Interpreting these elements by actions depict the dramatic form of the game (Bosea, Field data, 2016). This is in line with what (Havel,2010) described as the emotionalist aesthetic theory and (Crawford, 2006) also explained in the evolutionary game theory which studies in the environments in which games are played. Crawford (2006) further argued that the players' roles in the stage game are not distinguished, but for their actions have a fixed common labelling, which gives meaning to statements. In *Mpeewa* game (Bosea, Field data, 2016) explained the players' position as crucial in performance which do not have clear meaning in terms of the game's actions.

4.2.6 Hwehwɛ Mu Koyi Wo Dɔfo

One of the oldest traditional game among the Akan is *Hwehwɛ mu koyi wo dɔfo*. Some informants described the game as a game of love and emotions. This attests to what (Brewu, 2009 and Bema, 2010) described *Hwehwɛ mu koyi wo dɔfo* is a gay game. Nketia (1966) also described some traditional dances as gay dance, example is the Sikyi dance. In *Hwehwɛ mu koyi wo dɔfo* game, the performers are arranged in accordance with their sex and in file facing each other; male at one side and female at the other side (Brago, Field data, 2016). The game is accompanied by song which entice the opposite sex, and the dancer dances to entice the loved one, hence the gay game as described in Bemah (2010).

The emotions attached to the performances are such that one should look attractive and lovely to be admired by the opposite sex or partner. The performer dances out from his/her file and briskly chooses his/her partner and dance with. As they dance, they show how much they love themselves in a brilliant mood, some informants exposed. Havel (2010) says the formalism aesthetic theory stresses on the visual qualities of an artwork. Some informants explained that the brisk and brilliant dance exhibited by the performers depicts an artistic work which is visually observed by both performers and audience and this confirmed what formalism aesthetic stressed. They continued to explain that as the performers rotate in turns to search for their lovers, the performer devises strategies to maintain his/her partner she/he plays with. This is in line with (Havel, 2010) that a good emotionalist artwork will succeed in getting the artist's message

across. In addition, an informant explained that one can succeed in getting his/her partner message which would ornament their performance style and strategies used. Some performers are attracted to other performers (opposite sex) such that everyone wants to dance with them due to their stylistic nature and agility (Owusu, Field data, 2016). He further argued that since their artistic dance movement looks realistic and natural everyone wants to dance with and feel proud. The imitationalism theory (Havel, 2010) which deals with the artworks that look realistic are attracted by many attest to what the informant said.

4.2.7 Sansankrɔma

Asomah (Field data, 2016) an informant, opines that the *Sansankrɔma* game is for the smart and swift people who can coordinate well with their hand and mind. It is a stone passing game and if you are not smart and swift you will always be out of the game early, he added. He further argued that the hand grabbing the stone technique should be acquired, other than that you cannot grab and release it on time. In such case the lay down rules would eject you from the game, he remarked. In traditional game's theory as propounded by (Crawford, 2006) describes this as essential difficulty of which the consequences of players' decisions depend on decision by others that they cannot observe, and must therefore predict when a player can be left out from the game.

Sansankrɔma is a traditional game which is associated with song. The beauty of the game relies in the song which outlines the description of the game. The song describes how the game goes.

The stone does not stay at one place which depicts the roaming hawk (Darteh, field data, 2016). Asare-Aboagye (2015) argued that in such traditional games, the aesthetics of the song text describe how the game is played and outline the rules of the game. In support, the result indicates that aesthetics in traditional game songs bring out the beauty of the game and the song which directs the game also depends on how it should be operated. Merriam (1964) also support the fact that there is a vital role of setting standards of excellence when playing the game so that the detectors or spectators can use to judge for the good and bad of the game in which such cherished values should be encouraged in the society. The emotionalists believe that there is more striking and significant reaction to art, hence game-songs, evokes some feelings that attract both performers and spectators. Darteh, (field data, 2016) further argued that in Sansankr]ma game, as the performers squat and stretch their hand to grab the stone, it portrays a hawk which is ready to grab a chick. He again argued that the costume used in performing this game is usually a pair of trousers or shorts and shirts which can cover the whole body. This is to prevent the performers from exposing their nakedness, he added.

4.2.8 Oware

The tools and equipment used in playing Akan traditional games are mostly made of wood or metal. Symbolism drawn on some of the equipment may describe the history, set rules, map or players associated with the game. In oware, there are numerous symbols which are drawn on the oware board. Some carved the playing board to depict a living or non-living creatures Opoku

(field data, 2016). He added that most often, the adinkra symbols are used to speak in proverb or narrate a story. Agyei (field data, 2016) opines the artistic carvings on boards bring out the creativity of the game. He further argued that the carvings may depict the culture of the traditional area in which the game is found. Again, he remarked, in most cases, the nature of the carving may inform you the group of people who are to play such game (i.e. female or male, young or adult, royal or servant).

The aesthetics in traditional game evoke the emotions of the performers and with a sharp artistic experience response. Instrumentalism theory believe that artwork should attempt to influence society. Havel (2010) opines Art that is thought to be instrumental is generally didactic in nature, in that it educates, motivates or agitates. Bell (1958) and Langer (1953) cited in Brewu (2009) stated that they used this notion to develop the concept of significant form. in support, the instrumentalism theory believe that artwork should attempt to influence society.



Plate 15: The carved Oware board

Source: Field work, 2016



Plate 16: The carved Oware board

Source: Field work, 2016

The plate 15 depicts human being containing varied materials which come together to form the total being. The *oware* board as shown above depicts different characters that exist in humans. We need to come together and share opinions as well as understand each other. Hence, this board is meant for royal or highly respected people in the community as described by Nyarko (field data, 2016).

4.2.9 Ahyehyεaba

In *Ahyehyεaba* game, the costume and make-ups worn by the performers embellished the game, Afra (field data, 2016). Costumes, meaning the attire worn by performers are mostly tattered clothes, a piece of cloth, kaba and slit, togas, among others which would enable them to hide their seed. Afra (field data, 2016) further argued that they intentionally wear such costume to depict a fertile soil on which the seed is being planted on. She said, after they have finished uprooting the seeds they grouped themselves and the males tied the piece of cloth across their neck, whereas the females fastened around their waist for free movement. This enabled them to pull themselves in a form of tug-of-war, she explained. Havel (2010) opines that the artworks involve recognizable, realistic looking objects and scenes that closely imitate what we see in the real world. He continued to say that if the primary artwork is to show us how something looks in real life then it belongs to this category. This attest to what Afra (field data, 2016) said on how the planters sow (hide) seed in the clothes.



Plate 17: Costume for Ahyehyεaba game

Source: Field work, 2016

4.3.0 Findings of Objective three

4.3.1 Description of Socio-cultural Values in Selected Akan Traditional Games played among the people of Drobo traditional area

The researcher found out that the Akan traditional games have numerous socio-cultural values but the following thematic areas were identified and have been discussed below. These were; friendship, unity, belongingness, communal spirit and education.

4.3.2 Friendship

As people play the traditional game they get to identify and register new friends. The Akan society is a society that likes people and welcomes anybody who involves him/herself in their activities. Playing *Mpeewa* game fosters friendship through the performance practice of the game. As the players slap each other's palm it brings solidity among members. It binds them together and each one becomes his/her neighbours' keeper. In *antoakyire* game, as the players' squat and hold each other from falling, it gives them some sense of friend relation before they start the actual game. On the other hand, *Sansankrɔma*, *pempenaa*, *teele*, create good relationship and remarkable friends. These games create good cordial relationship among members and bind them together as they fling on each other's arms to prevent them from falling as in *teele*. Most of the identified Akan traditional games need more than one player before it can be played

Asare-Aboagye (2015) writes songs associated with some folk-games are romantic. Such songs are, *Nsuo amuna akɔɔ baabi*, *Obi mfrɛ Nana Osei mma me*, *Asɔ sika daama*, *ɔdɔ agya me nsubunu ani*, among others express the emotions people have for their lovers. This suggests that the friendship made in some of these traditional games develop to mutual love relationship. Again, the friendship that the Akan traditional games create may even lead to marriage. The Akan traditional games therefore introduce and expose people to others and establish friendship. The game enforces and promotes cordial relationship and this extends to the community which one belongs. Gintis (2006) opines socialization promotes values that, when acted upon, leads

individuals to eschew narrow self-regarding actions in favour of actions that help at an expense of the acting agent. This suggests that the *teele* and *mpeewa* games most especially bring people together and eschew self-regarding actions since as they rotate in the game each one fears of being victimized and treat each other as a good friend.

4.3.3 Unity

The Akan traditional game fosters unity and peaceful co-existence in our life. Most selected Akan games are played in group of twos, threes, fours, or more. The Akan traditional games established unity and people learn to work in harmony. At times, the performers settle disputes that erupt between two performers, and it allows unity to prevail in their custody. Gintis (2006) writes that the behavioural game theory should be treated as preludes to the study of more complex strategic interactions that better reflect the situation of agents in social life. As the performers settle disputes, they become agent of social life as the behavioural game theory suggests. This affirmed Avenorgbo (2008) who explains socio-cultural activities which include the daily activities through which the members of the society interact and share common idea in unity. As the Akans play their traditional game daily, it strengthens their ties between them and become one.

Landis & Carder (1972) cited in Asare-Aboagye (2015) affirmation of each nation's children's folksongs is "as much a necessity as air—a necessity because they can unite, and indeed the one sure means of establishing unity in human affairs" The Akan traditional games establish unity

among citizens since the performers coordinate and lean on others create mutual understanding. This suggests, an Akan traditional game that fosters unity is predominantly that of the children's game such as *Antoakyire*, *karikokoo*, *mepɛ kwan m'asen* and *mpeewa*. These games bring unity among performers and transcends in their social life as they grow.

In recent years, children are used to having fun during Christmas and make merry. Nowadays, parents dislike such activities and that kill we-feeling in our society as described by Asare-Aboagye (2015). It is suggested that Akan traditional games create unity among children at the younger stages and grow with it. Akan traditional games like *teele* and *mpeewa* have the sense of unity; when one flings on the arms of others and slaps the palm of each other respectively, they learn how to be concerned with each other and unite as one. In support Crawford (2006) explains in the cooperative game theory that the frictionless bargaining among rational players can make binding agreements about how to play a game. This suggests, as they agreed on how to play a game they share common ideas and they are bonded to each other.

4.3.4 Belongingness

Sense of belongingness is acquired and nurtured. Through Akan traditional games people feel a sense of belongingness which is paramount in socialization. One is free to interact with co-performers and share ideas about the success of the game. Leaders are appointed to manage and supervise the game, meaning, they are to oversee the welfare of the performers or members. The

leader then shows to the subordinates that he/she supervises and any challenges that they encounter, they should draw his/her attention.

The Akan traditional games enable the performers see themselves as one people irrespective of where he/she hails from since they form part of the playing process. Flint (1966) cited in Brewu observes that the clan organization of Akan completely cuts across state and tribal considerations. A Denkyira man for instance would regard an Assin man belonging to his own clan as a brother would share identical taboos and totems with him, and would regard it as incestuous to marry female Assin of his own clan. This suggests that they share things in common and perform all the activities together. And also, they develop the sense of belongingness right from the commencement of the game. The performers identified themselves as one people and observe every activity they embark or play as a team.

The Akans see their traditional game as part of their life style and hence observe it where ever they found themselves. Nketia (1966) summed it up and writes a village that has no organized music or neglects community singing, drumming and dancing is said to be dead. Music making is therefore an index of a living community and a measure of the degree of social cohesion among its respective units. The traditional games help us to identify ourselves and have true reflection of our culture. This suggests that Akan traditional games unveil our past and present and improve our sense of belongingness. Again, it suggests that when we neglect it, the community dies.

4.3.5 Communal Spirit

Most of the Akan traditional games are carried out through chanting. Examples of such Akan traditional games are *Hwehwɔ mu kɔyi wo dɔfo*, *Pilolo*, *Antoakyire*, among others. In such games the songs accompanied are in call and response. They chant to invite the game spirit to charge them. The spirit of communalism arises when they embark on the game. Groups are formed to compete in the game. The spirits work in harmony to achieve the set goal of the game. The performers work together and assist weak ones in order to win the game. It builds communal spirit in the society and everyone sees the other as a brother's keeper. As they inculcate the habit of belongingness, it becomes their behaviour and affects the society at large.

4.3.6 Education

The educational value that people derive from the Akan traditional games is enormous. As mothers sing lullabies to babies they acquire the skill of listening, observing and speaking. Children speak in a form of singing before they start actual speaking. Asare-Aboagye (2015) writes in learning language, folk-game songs play an essential role in the Akan communities. This suggests that the Akan traditional games play such role as folk-game songs play in education. He further argued that in a traditional classroom setting whereby the teacher uses folk-game songs in teaching music, it enables the children to express themselves well. This suggests that teachers who engage their pupils in traditional games teach better than those who do not. Their pupils' language develops faster and comprehends what is taught. Madaule (2001)

and Hugo & Horn (2013) cited in Asare-Aboagye (2015) write that on verbal communication, listening is so crucial to the acquisition of speech and language that defective listening can lead to impaired learning. This suggests that impaired children who are exposed to traditional games can acquire speech and language skills development.

Children learn to compose music through Akan traditional games. As children listen, observe and perform, they learn the skill of composing (Asare-Aboagye, 2015). Akan traditional games that are associated with different songs children replace their own text (words) in the rhythm and come out with their version. The Creative Arts Syllabus stresses on developing compositional skills in children through art, music and dance (Ministry of Education, 2007). This suggests that the teaching and learning of traditional games enhance the compositional skills in children. Ojukwu & Esimone (2014) state, in the secondary school level, creativity and performance should be emphasized. This suggests, there is the need to improve the performance skills in the learners and this will bring out the creativity in them.

Berger (2000) writes, in many ways, a young child is an apprentice in thinking whose intellectual growth is stimulated and directed by older and more skilled members of society. Akan traditional games which are played by both children and adults are a good platform for beginners and learners. Asare-Aboagye (2015) affirmed this by stating that folk-game songs which are played by children and adults are good for beginners and learners. He further argued that folk-game songs help to inculcate physical and mental control among the participants. In support, Mereku (2013) writes early music introduction to children increases social and critical thinking skills.

This suggests, the introduction of Akan traditional games to children stimulates creativity and the ability to prepare the brain in computing knowledge and skills.

When children sing and clap in traditional games, they apply their senses. Brodsky & Sulkin (2011) write in an article “*Handclapping songs: a spontaneous platform for child development among 5–10-year-old children*” that handclapping songs involve simultaneous seeing, hearing, touching and motor experience – a sensory integration of sorts. This suggests that Akan traditional games develop all the child’s senses. Barresi Janet writes in her article “*The Early Childhood Learning Environment*” that the music and movement centres increase oral communication skills, vocabulary growth and listening skills; develop an appreciation for poetry and rhyme, and increase auditory discrimination skills. This suggests that traditionally, children are taught through games and not through reading books. Again, Akan traditional games build the observation and speaking skills of the child.

4.4 Summary

The identification and description of selected Akan traditional games associated with the people of Drobo traditional area., its aesthetic qualities and socio-cultural values have been shown in this chapter. The Akan traditional games selected were: *Antoakyire, Ampe, Mpeewa, Sansankr]ma, Karikokoo, Pempenaa, Hwehwε mu kɔyi wo dɔfo, Teele (Asɔ), Ahyehyεaba, Adenkum, Story-telling, Oware and Dame.* The aesthetic qualities were balance, variety, repetition, space, movement, colour and rhythm as well as artistic presentation of music, drama

and art aspects were also treated. In addition, the socio-cultural values of the selected Akan traditional games were outlined in respect to friendship, sense of belongingness, unity, communal spirit and education.

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CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0 Introduction

This chapter presents the summary, conclusions and the necessary recommendations based on the findings of the study.

5.1 Summary

This research, the aesthetics and socio-cultural values of selected Akan traditional games played among the of Drobo traditional area. Drobo traditional area, has been undertaken to assist researchers, students, teachers, scholars, historians and the people of Jaman, especially the youth to acquire cultural knowledge on Akan traditional games which form an essential part in societal development.

Related literature to the study were reviewed. This gave the researcher a comprehensive position on the topic. The literature helped the researcher to review the traditional games, traditional game theory, Akan traditional games, aesthetic, aesthetic theory, aesthetic and traditional games, sociology of traditional games, traditional games and game theories, as well as the Aesthetic theories in Akan traditional games were discussed.

In gathering data for the study, qualitative design was used and the instruments employed were interviews and observations. Through interviews and observations, the researcher identified the

various types of selected Akan traditional games found in the Drobo traditional area. These were: *Antoakyire, Ampe, Mpeewa, Sansankrɔma, Karikokoo, Pempenaa, Hwehwɛ mu kɔyi wo dɔfo, Mepɛ kwan m'asen, Teele (Asɔ), Ahyehyɛaba, Adenkum, Story-telling, Oware and Dame*. The aesthetics and socio-cultural values of selected Akan traditional games in Drobo culture were identified and discussed. The selected Akan traditional games have several aesthetic and socio-cultural values on the life of Drobo traditional area and Bono as well.

The Drobo traditional area has observed the aesthetic and socio-cultural values of selected Akan traditional games. In this light, the lessons derived from the selected Akan traditional games were; the aesthetic associated with music, gestures, drama, and art, whereas the socio-cultural values were friendship, sense of belongingness, unity, communal spirit and education attached to their daily activities. To the traditional people of Drobo, playing Akan traditional games will make them feel complete and enjoy better life.

5.2 Conclusions

1. The selected Akan traditional games played among the people of Drobo traditional area are: *Antoankyire, Ampe, Mpeewa, Sansankrɔma, Karikokoo, Pempenaa, Hwehwɛ mu kɔyi wo dɔfo, Mepɛ kwan m'asen, Teele (Asɔ), ahyehyɛaba, adenkum, Story-telling, oware and dame*.

2. The aesthetic qualities found in the Akan traditional games were: Balance, variety, repetition, space, movement, colour, dominance, Unity, harmony, and rhythm as well as artistic presentation of music, drama and art aspects were also treated

3. The Akan traditional games depict socio-cultural values such as; friendship, unity, sense of belongingness, communal spirit and education.

5.3 Recommendations

1. The people of Drobo traditional area should encourage the youth to play the selected Akan traditional games in the communities.
2. Cultural festivals should be organized in the schools on these selected Akan traditional games for people to appreciate the identified aesthetic qualities in them.
3. The processes involved in the playing of the selected Akan traditional games should be documented to improve the socio-cultural lives of the people of Drobo Traditional Area.

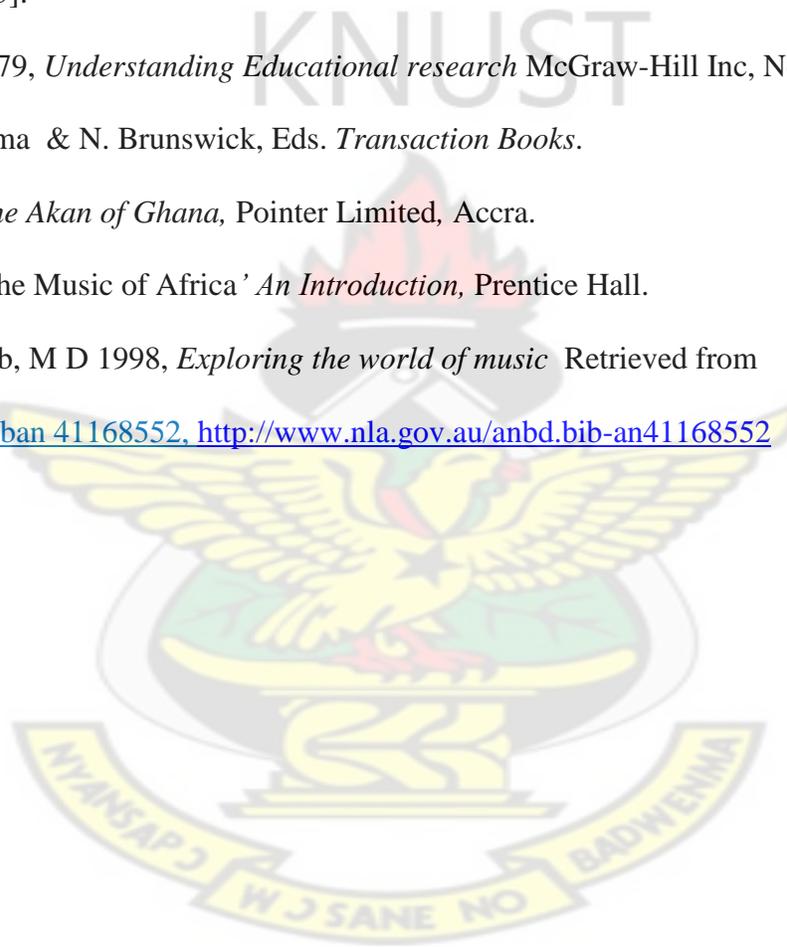
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APPENDIX A

KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY

GENERAL ART STUDIES DEPARTMENT

INTERVIEW GUIDE

- i. Could you please introduce yourself?
- ii. What is your occupation?
- iii. Mention some opinion leaders in your community

To identify and describe the aesthetics of the selected Akan traditional games played among the people of Drobo traditional area.

- 1. Do you play games during your leisure times? Yes/No
- 2. What type of game do you normally play? Local/foreign
- 3. Where do you play them? Recreational centre/home
- 4. Mention some of the traditional games you play among your peers in the community
- 5. Which one do you enjoy most?
- 6. When do you play them? Morning/afternoon/evening/moonlight
- 7. How do you play them?

To examine the aesthetic qualities of the selected Akan traditional games

- 1. How many players play the type of game you enjoy most? One/two/three/four/more

2. Do such traditional games played among the people in your community have some governing rules?
3. Mention some of the instruments use in playing such games
4. What are some of the elements which involve those games?
5. What are some of the challenges in the games that you play?

To describe and document socio-cultural values in the selected traditional games among the people of Drobo traditional area.

1. How can traditional games influence your lifestyle?
2. Do these traditional games promote socialization? Yes/No
3. Why do you play such games?
4. Do you study how to play traditional games in our schools? Yes/No
5. Shall we encourage the youth in our society to play traditional games? Yes/No
6. What educational benefits do you get when playing traditional games?