

**DANCE AS A VERITABLE TOOL FOR SOCIO-POLITICAL CHANGE
IN NIGERIA: AN EVALUATION OF FELIX AKINSIPE'S "UNITED
WE STAND" IN TALKING BODIES**

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ABSTRACT

The uniqueness of dance as an art form is that of all art forms, it is totally dependent on human body movement. The human body is the sole instrument or vehicle for expression in dance. One of the major problems of dance is its non-verbal channel of communication which sometimes seems codified and difficult to understand by merely watching or observing. Predominantly, our present society does not really have that critical mind to clearly understand what a dancer is trying to depict through dance. Most people always concentrate more on the dance movement and choreography. This research paper shall lend itself to the historical approach as a theoretical tool for evaluating Felix Akinsipe's "United We Stand" beyond the work itself to the broader historical and cultural event. This study surpasses an attempt to write about dance, it is to shed light on the importance of dance and how it can be used to educate and inform people in society. However, this study will also give room for intellectual discourse about dance, its socio-political relevance in society, and how Felix Akinsipe's "United We Stand" in Talking Bodies reflects the Nigerian situation under the colonial/military regime. In the course of the paper, a qualitative method of gathering data was adopted in processing the libretto and performance under review. This paper thereby concludes by illuminating the responsibility of theatre artists towards being the voice of the voiceless via their works and then recommends that choreographers must strive to commit their works in speaking for the voiceless against oppressive governance.

Keywords: Dance, Historicism, Politic, Change, Human Body.

1.0 INTRODUCTION

Art consistently contributes to social-political change as a uniquely personal and corporeal art form. Over the years, art has contributed greatly to society making it to be one of the dynamic figures in society. The way art contributes to society depends on the social context, the artist's intent, the art object's reception by the public, the genre, form, and subject matter. This explains why Ruben (2008, p. 56) submits that:

Art generally is a form of communication and this has made it easy for so many artists to be able to express themselves using different art forms. However, art has changed its form and role both to accommodate newer trends and to fully participate in societal growth and development. Due to this change of form, art now features as one of the channels of expressing political issues in society, the most popular being drama and music.

Irrespective of the aforementioned, dance can also be used as a vehicle for expressing views on the political platform. Unlike other forms of art, dance is not easily censored like other forms of art. In America, Alvin-Ailey and his dance theatre have been able to reveal how to surmount slavery using different dance pieces. One of such pieces is Revelation, in this piece Alvin Ailey exposes how Africans were captured into slavery, how they were tortured, and how they gained their freedom from the whites. He made use of African- American songs and musical instruments to convey his message to the audience. Some of the elements used in the dance piece include Facial expression, body carriage, music, costume and make-up, set design, lighting, props, etc. Dance can directly contribute to socio- political change by combining the best features of theatre with those of more abstract art forms like music. The body can be used to convey joy, torture, anguish, pain, and or death. In dance, body movement is a constant thing, it is not necessary that the body should move to a particular rhythm, but as long as the body moves in different dimensions dance has occurred. In other words, this means that there can be no dance without movement. Dance is an important tool that can be used to express potentially powerful thoughts, it often allows its subject to speak using the body as a communicative tool. One of the things that make dance a unique form of art is the fact that of all art forms it is mostly dependent on human body movements. It actively involves the whole body system and these movements of the body have been used for different purposes.

Thoinot Arbeau (cited in Kraus et al (1991, p. 11) asserts that, “dancing... is to jump, to hop, to prance, to sway, to tread, to tip-toe, to move the feet, hands, and body in certain rhythms, measures and movements consisting of jumps, bending of the body, straddling, limping, bending of the knee, rising on tip-toe, throwing- forward of the feet, changes of other movements...”. During the dance, the body moves in different ways, that is, it would rotate, bend, stretch, jump and turn to bring about design and dynamics of movement in dance. Many individuals have expressed themselves through dance because it is often seen as an outlet to expose their inner selves, which is why different dances have emerged due to this power of dance. Some are for entertainment purposes where dance is basically seen as an aesthetic expression while others are for specific reasons or occasions. Different dance styles have emerged all over the world, For example, Ballet (Italian court), Salsa (Latin club), Tango (Argentina), Samba and Lambada (Brazil), Waltz, Rumba (Cuba), and several other African dances like Kpalongo (Accra), Aduma (Kenya), Pat Pat (Senegal), Atilogwu, Bata, Koroso, Yengbe, Ekombi (Nigeria) to mention but a few. Dance sometimes makes a statement about current affairs in succinct, immediate, and playable ways. Social issues such as sexual assault, police brutality, kidnapping, bullying, greed, power, breast cancer, substance abuse, women empowerment, and body shaming have been presented through dance. All these social issues have been addressed in different traditional and contemporary dances documented all over the world.

Therefore, this paper highlights the ability of dance to become a vehicle for social change. Though not typically associated with politics it has traditionally served as a political medium and it continues to do so. We have witnessed the political function of dance in so many cultures and historical epochs. Dance has been used as a tool by the political elite to establish and reinforce social notes and code behaviors. Placement of the body, and bodies in relation to each other, send messages about the proper compartment. The elite has also used dance to serve as a stratifying marker between social classes. Occasionally, the political overtone of dance is overt as in which members of the society are allowed to attend dance performances. The art of writing a dance script or dance notation is not popular that is why people like Felix Akinsipe, Peter Adeiza, Yeside Dosunmu, IfureUfford, Temitope Adedokun, TosinTume, Mariam Adabe, etc. had contributed greatly to the notion of writing a libretto for dance performances. One of the major problems of dance is its non-verbal channel of communication which sometimes seems codified and difficult to understand by merely watching or observing. Although many librettos have been written towards addressing political issues the major challenge is how effective is the medium in educating society on political issues using dance as a way of expression.

Predominantly, our present society does not really have that critical mind to clearly understand what a dancer is trying to depict through dance. Most people always concentrate more on the dance movements and choreography. This paperwork focuses on Felix Akinsipe as a theatre artist who is also a playwright, actor, choreographer, and dance librettist but keen attention will be on his dance scripts "United We Stand" and his choreographic approaches to his performance. Artists are always influenced by their environment socially or physically. Thus, Felix Akinsipe is a political activist, due to this most of his Libretto reflects the political situations in the country.

2.0 THEORETICAL FRAMEWORK

Historical approach to literature can be said to be an approach that enables a critic to evaluate a work of literature beyond the work itself to the broader historical and cultural event which may have in one way or the other influenced the work of an artist or author. Apalowo and Macaulay (2021, p.5) posit that historical approach to literature is;

A theory that enhances a critic, trying to understand a particular work of literature or critique historically, by looking beyond the work itself by going further to the broader landscape of historical and cultural event that might influence, trigger, or motivate the author whose work is considered.

Historical criticism, therefore, means that a critic works in the light of historical evidence or facts that are based on the context at which the work is written or presented which may either be facts about the author's life, background, beliefs or mentality and historical circumstances that surround the period at which the work is written, presented or when the author or the artist experience certain things which trigger the production of the work of art.

There are two major types of historical approaches to literature which are Old Historicism and New Historicism.

Old Historicism explains literary works in terms of the "influence" of history upon them. This influence might take the shape of wars, social upheavals, or equally cultural traditions. An Old Historicist therefore would ask such questions of work as: What are the author's political inclinations? Do we see any reflections on historical events in this work? What aspects of culture are important to this work? These questions would identify the influence of history on the production of the work.

New Historicism in a simple explanation can be said to be a form of literary theory that aims in understanding intellectual history through literature and literature through its cultural context. It is an approach to literary criticism and literary theory that is based on the premise that a literary work should be considered a product of the time, place, and historical circumstances of its composition rather than as an isolated work of art or text.

New Historicism, therefore, starts off from debating the concept of history and knowledge by asking how we receive our knowledge of history and questioning its veracity as an objective fact. New Historicism, therefore, argues that what we call "history" is not necessarily "true", but that history is actually a narrative that will exclude some events and characters just as much as it will include others. New Historicism, therefore, identifies oppressed voices and allows them to have their say in history. These oppressed voices might be women, or working class, or ethnic minorities (such as slaves). (Apalowo and Macaulay; 2021).

New Historicists go beyond this, however, by arguing that, like Old Historicists, all texts are formed by history. The crucial difference lies in that New Historicists believe that the history that influences texts is likewise, only just another text that needs to be interpreted and probed.

In adopting a historical approach to probe into the dance libretto under review, we shall look into what Felix Akinsipe has to say in his author's note which states that;

We should not forget that modern dance is basically a choreographer's expression of himself –his feeling in movements and in his own ways, it is a rebellion against rules and rigidity. It is, therefore, freedom of speech in movements. (ix)

The above assertion of Akinsipe simply explains the fact that in the history of every nation, there are rules and there is rigidity in the administration of the people in power or in other words those who rule (ruling class), hence putting others (masses) under oppressive governance which in most times triggers the spirit of resistance leading to rebellion from choreographers who in turn express their displeasure in such governance through movements. Akinsipe states further that "United we stand" reflects "the Nigerian situation under the colonial/military and political administrators" (ix) which confirms that "United We Stand" is a product of Akinsipe's experience under the military/political governance in Nigeria and he must have heard histories about the British colonial rule in Nigeria which must have influenced his writings and performances. This libretto explores the Nigerian unity in diversity, hence advocating the real unity which has never been in place in the historical landscape of the country.

2.1 About Felix Akinsipe

Felix Akinsipe was born on the 23rd of March, 1968 in Ondo state. He started his primary education at St. Luke's Anglican Primary School, Akure Ondo State. He started his primary education at Ondo Boys' High School Ondo in 1978 and completed it at Comprehensive High school, Ayedun Ekiti in 1984. He had his first degree in Performing Arts from the University of Ilorin, Kwara State in 1991. He obtained his Masters' Degree in Theatre Arts (Emphasizing Dance) from the University of Ibadan, Ibadan Oyo state in 1997.

Felix Akinsipe is a Librettist who had pioneered the publication of Dance Librettos in Nigeria with the Publication of Talking bodies: a collection of Dance librettos in 2003. Moreso, he has done well as a dancer and choreographer since he finished Bachelor of Arts Degree in the Department of Performing Arts, University of Ilorin, few of the works he had choreographed from 1994 till date include the following: "The Sailors" (an Opera) by Sam Amusan, "Oba Koso", (an Opera) by DuroLadipo, University of Ilorin Convocation production, Choreographer, dancer, and actor, in "Langbodo", by Wale Ogunyemi, Dee & Co-production for the 40th Anniversary Celebrations of Nigeria's Independent, Abuja, September 2000, "Swanage" The traditional dance of the Tiv's, "Obitun" The traditional dance of the Ondo's, "Itizon", the traditional dance of the Calabar's and "Atilogwu", the traditional dance of the Igbos at Adesoye college, Offa for their 7th inter-house Arts Festival, July 2003, "Bondage", for the Ahmadu Bello University, Zaria's World Dance Day Celebration, April 2006. "Peace or Pieces" Produced for Ahmadu Bello University (A.B.U) Zaria, April 2007, "United we Stand" Produced by Ahmadu Bello University (A.B.U) Zaria, April 2009.

2.2 Felix Akinsipe's Production Style

In Akinsipe's production, he always makes use of realism as his production style but this Realism is in its restricted form (Simplified realism). This is a literary doctrine that holds that art should be faithful to nature and real life in a restricted sense. It is a stage design where realistic details are restricted only to those absolutely necessary to depict the real world on stage. Realism has the tendency to make its audience see things as they really are or the true representation of things as they are. In a bid to avoid extremism, restricted realism comes into being. This is to avoid the use of total technical properties on stage in order not to get the stage choked and to aid the free movements of the character on stage. Simplified Realism gives room for a choreographer and his crew to play upon realistic elements to suit the production of an aesthetically pleasing theatrical performance by the group. Lawal (2010, p. 13) opines that:

Restricted realism was opted for, and this demands a selection of the things that are functional to the action on stage at a particular time. This in essence explains the selection of those things that are important and that will portray the places you intended to show on stage as a designer. For instance, to portray an office, you can put a chair, table, and filing cabinet to depict an office. This furniture will aid actions.

To avoid extremism in the use of realism, there is the need for simplified realism because of its friendly feature and ease of realization. Felix Akinsipe often employs this production style.

2.3 Conceptualization and Relevance of Dance to the Society

Dance is a unique form of art that has been in existence for a long period of time. Thus, it is often described as being as old as man. This is because it has been functioning in the world for centuries. It appears in our everyday lives such as in schools, on the streets, clubs, parks, in the media, places of worship, and even in our homes. Its usefulness cuts across education, information, and entertainment. Different scholars have advanced different definitions of dance. Kraus (1991: 24) observes that "Dance is an art performed by individuals or group of human beings, existing in time, space, force, and flow, in which the human body is the instrument and movement is the medium. The movement is stylized and the entire work is characterized by form and structure." More so, Kansese (2003, p. 34) states that:

The human body is the major instrument needed in dance, and this body moves in different ways, which makes moving the medium of expression. People dance for several reasons; some dance is for communication. That is to pass across a message, to inform, for self-expression, for pure entertainment, to tell a story, etc. However, not all dances must have a particular meaning or story attached to them.

Dance can simply be performed for dance's sake and it should be appreciated for its aesthetic value. A dancer might not have a story to tell in his/her dance style but an audience member who believes that dance must have something to say often tries to attach meaning to the dance which might sometimes be out of the context of the dancer. A dance can simply be enjoyed without one struggling to analyze the dance, it can be appreciated for its aesthetic value. In line with this, Anderson (cited in Kraus et al 1991:18) asserts that:

Dance is a movement that has been organized so that it is rewarding to behold and the craft of making and arranging dances is called choreography. Out of all the possible movement combinations that exist, the choreographer selects, edits, heightens, and sharpens those he thinks are suitable for his specific purposes. The gestures in some dances may refer to specific emotional states and their sequence may tell a story. Other dances tell no story but instead present beautiful images of people in motion, the choreographer believing that pure movement in itself is worthy of attention.

Dance has been a major part of various cultures from the primitive era to the modern man. It has been used to celebrate child birth, marriage, to ward off evil in the land, to evoke supernatural forces, for religious worships, etc. It has been used to preserve people's culture in the sense that the language of the people is used in their dance where vocal music is involved. While dancing people tend to use costumes rooted in their culture for their dance performances so that anyone seeing such dance will know the particular culture it emanated from. Dance often tends to showcase people's social and cultural identity. The forms and style of dance could be a way of identifying and differentiating people's cultural and social backgrounds. It helps to preserve people's culture.

In line with this, Enekwe (1991, p. 56) asserts that "dance serves a vital function in human society to achieve social cohesion or togetherness, causing them to feel a deep sense of communion with each other. As a result, people are emancipated from the bonds of individuality...societies whose traditional values are still intact tend to value the cohesive or unifying effect of the dance."The importance of dance in any society cannot be overemphasized. In the first place, dance can be seen as an agent of bringing people together.

Once a group of dancers is performing, naturally, people will gather to watch. The use of dance among maidens in African communities cannot be overlooked, maidens often use dance to attract prospective husbands in Africa. For instance, some royal families in African culture, often stage dance competitions for the village maidens whom amongst the prince of the land would choose for himself a wife. Also, some villages in the African community choose to celebrate the coming of age of their maidens. The maidens will prepare extensively for the dance competition where they will be noticed by the eligible bachelors. Those who fail to impress with their dance will have to wait for the next dance competition. Dance functions in different areas and a dancer can express his/her intention through dance be it political, economic, and social intentions to the audience. Most people think that dance is just for entertainment not knowing that you can dance to communicate your ideas through the use of the body.

Dance can also be used as a form of exercise, aerobics and calisthenics are good examples of danceable exercises and it helps to improve physical well being of man, that is why in schools dance is used for games and sporting activities to improve the well-being of their students. The dance itself is an exercise, it helps to keep the human body fit and healthy. Dance is good for the heart, lungs, and bones, it increases body strength, stamina, and flexibility. In addition, dancing encourages good posture, body awareness, and control that even as you age will benefit you.

2.4 Critical Realities of Art and Politics

Generally, art has a very strong relationship with politics this is because art is free to express itself whichever way, art can challenge the status quo of a country. This brought about the general saying that "All art is political in nature." Art and politics might sound somehow in the ear, but when you think about it some art often has a political message they are passing to people of a particular community. Art gives you the freedom to express yourself in a way that everyday politics doesn't allow. Several artists have used their art to expose some socio-political issues such as corrupt practices by Government officials, rigging of elections, poverty, unemployment, maltreatment of the masses, economic inequalities, political instability, and uneven wealth distribution. Examples of an artist who are political activists include Fela Anikulapo Kuti (Kalakuta Republic) Chinua Achebe (Things Fall Apart), Soji Cole (Embers), Chimamanda Adiche (Half of a Yellow Sun), etc. The environment of an artist usually influences their work. Most artists get their inspiration from things happening around them, an artist used to interpret the world around him in his own way. Generally, artists are creative thinkers who always make use of their art to bring joy, happiness, and inspiration to people of their community. They equally make use of their art to criticize the political, and social-economical system of their community. Van Laar & Diepeveen cited in Ruben A. Gaztambide- Fernandez (2008) assert that "When an artist makes choices about what they want their work to do in the society, they assume a social role and then becomes a "Social Agent".

Artists are usually influenced by their environment either socially or physically, this makes it difficult to separate an artist from his environment. Artists nowadays actively perform their Civic duties through the use of their artwork. They have been able to use their work to exercise their rights and responsibilities as members of the community. However, not all art

is so clearly politically motivated, and not all artists are committed to seeing their art as part of a political system that is, not all art is about maintaining the status quo. Some are often to demonstrate and reflect the strength and supremacy of those in power in a particular country. But some powerful arts are used to instigate the need for change or call for protest, as well demonstrated during the End-Sars protest. During the End-Sars protest, there was a resurgence of some socially inclined songs like Zombie, Beast of No Nation, Coffin for Head of State (Fela Kuti) Mr. President (African China) Jailer (Asa), Nigeria Jaja Jaja (Eedris Abdulkareem). These songs possess some powerful messages that criticize the oppressive government in the country. While the protest was ongoing, the protesters are singing to the chorus, holding a banner that reads "Stop Police Brutality, Stop killing our dreamers, End-Sars Now"

2.5 Dance and Politics in Nigeria: Key Issues

In the wake of globalization and technological advancement, on the political scenery, patronage of indigenous dances and traditional performance is at the minimal in Nigeria. Therefore, there is a need for an orientation on the significance of patronizing traditional performances. Several dances have been channeled towards some socio-political issues in Nigeria but due to the fact that people do not know how to interpret dance, it makes it seem as if there are no dances showcasing political issues in the country. An example of such dances is the Koroso dance which is usually performed by the Hausa- Fulani's in Nigeria. This dance is seen as a traditional performance that presents historical political events and constitutes cultural elements. The earliest history of the dance dates back several centuries. The dancers are traditionally dressed in colorful beads, which Adorn their heads, wrists, and ankles. Koroso dance performs several functions in the Hausa society, as, a tool for cultural Preservation which includes: Hausa arts, music, songs, and dance. It's a dance that also encourages hard work, love, care, peace, harmony, and co-existence amongst the Hausa people. Koroso dance is usually performed by able-bodied youths because the dance is very energetic and it requires the use of every part of the body with special attention paid to uniformity and precision in the dance movements.

In our society today, many Koroso dance groups have emerged within and outside the state with different modes of dancing patterns. But one thing still remains clear, all these groups are referred to as Koroso dancing groups. Although, The State's History and Culture Bureau, maintains its group to perform at various national and international events. Ironically, though the dance has been known to have originated from the Hausa / Fulani people, some of the dancers are not Fulani nor Hausa but came from the southern, western, and Eastern parts of the country.

In 1970, Fulani and Hausa tribes had festivals even before the arrival of the Sokoto Caliphate, as a rule, these festivals took place during the hot and dry winds seasons known as the Harmattan. This season was the closing one, in the annual cycle. During this season, people Join in the celebration of a new beginning of another year and have some fun. However, just having some festivals wasn't enough, after close contact with other countries and cultures, a Member of the Kano collage community had an idea, of mixing the traditional Fulani musical instruments with other musical instruments taken from the house culture. As a result, this created something unusual and outstanding. The dance was performed in Lagos in a global

festival in 1977; this was when the federal government paid efforts and money to send the dancing group to America and the Caribbean island.

2.6 Dance as a Ventilating Tool for Socio-Political Change in Akinsipe's "United We Stand Production"

Felix Akinsipe is a dance librettist whose production usually features some societal ills while some of his productions are basically for entertainment purposes. The most fascinating thing about Akinsipe is that his performances can be regarded as Total theatre because it often combines virtually all the theatrical elements of dance, music, pantomimic dramatization, drum ensemble, costumes, make-up, props, lightening and set designing, etc. Also in his performances, he often combines different cultural dances including dances from other countries of the world. Virtually all Akinsipe's works are Set in Nigeria and the setting of his librettos has a very large influence on the set design, costuming, properties, lightening, make-up that would be employed in the production of the play. The setting will also affect the language, music, gestures, movements and the type of dance being used in the libretto. He has performed and written different dance scripts that encompass all the ethnic groups in Nigeria showing their uniqueness and differences. Since dance is a non- verbal means of communication, coordination of body movements and gestures were employed in order to tell a story, which invariably, culminated into dance.

In his dance Libretto: "United We Stand", Felix Akinsipe combined different dances together in the production. What made "United we stand" exceptional of all his production was that he infuses Nigerian dances and western ballet together pointing out the differences in Nigerian dances and western dances. Nigeria is blessed with different ethnic groups and each of the ethnic groups has its own dances in a unique way. Dances in Nigeria often make use of different types of drums and they produce different rhythms. In 2009, Akinsipe restricted the number of dances by narrowing it down to the three major ethnic groups in Nigeria (Yoruba, Hausa, and Igbo). Another thing Felix showed in his libretto is the conflict between the three ethnic groups when trying to choose a leader which later resulted in serious conflict, this he does through dance movements and he was able to pass a clear message to his audience. The three ethnic groups were differentiated through the use of costumes and make-ups that are affiliated to the tribes. Costumes rooted in Yoruba, Igbo and Hausa culture were used so that anyone seeing such dance will know the particular culture it emanated from.

In 2014, Felix expanded the libretto using Africa as a case study. Here, he depicted the African continent using a wealthy beautiful lady (Lily) whose house is adorned with different treasury materials, artifacts, and natural gifts. This beautiful lady has five (5) attendants each representing different countries like Nigeria, South African, Egypt, Kenya, and Cameroon. These countries are being differentiated through the use of costumes and makeup and music. In the performance, we see suitors displaying vibrant and captivating dance movements coming from the country of each attendance, they are all coming to seek Lily's hand in marriage. The first suitor is from South Africa, the second one is from Nigeria, the third is from Egypt, the fourth suitor is from Kenya while the fifth suitor is from Cameroon. The attendance due to their selfish interest wanted Lily to pick a suitor from their country because they know that they will get a higher position in Lily's house. This brought about a serious fight among all the attendance. The disunity among them gave room for the whites from

Europe to gain access to Africa. The whites were greatly attracted to the treasury material, artifacts, and natural gifts in Lily's house which makes them propose marriage to Lily, she accepted them not knowing their intention is to take over all the affairs of Africa from her. The whites stole all the treasury materials and artifacts from Lily's house leaving the house empty, Lily became very sad which led to her illness. The attendants were very sad seeing Lily in such a position and now they have to come together to revive her and bring her back to her feet again.

After so many struggles, they begin to move about in darting movements, lamenting that has befallen their mistress, they then thought of coming together as one. They mix together, that is the five attendants and their group members. Then they all gather around Lily and begin to lift her up slowly until she stands on her feet. They were all happy seeing Lily back on her feet, they all do a dance together to indicate unity. Both productions expose the tyranny and oppression from the colonial masters during the colonial era, how the white men took over the government by deceiving our leaders with Mirrors, and some other things which resulted in great hardship in the system of government in Nigeria. Felix Akinsipe in his creative ability also showed how the three ethnic groups came together to fight for their independence. The libretto opens our mind to the past historical events that have happened in the country. In the dance performance, music and song are the most common elements. Other elements include costumes, make-up, props and drums. All these elements are used to add more meaning, flavor, and aesthetics to the dance performance.

Below are the pictures extracted from the dance performance video clip:



The dancers are in representation of Nigeria



The above picture exemplified how the whites come into Nigeria to make away with the country's natural deposits



3.0 CONCLUSION

History keeps events of what happened in the past while theatre presents history on stage for the purpose of retracing and recalling major historical antecedents. Akinsipe has been able to contribute to Nigeria's History and politics using dance as a platform. Dance is an indispensable act in theatre and so Felix Akinsipe has been able to use dance as a means of communication in the theatre and also to bring history to the views of the audience, by opening their minds to past events in the country. All these he was able to achieve through dance and the audience experienced a historical dance theatre in Felix Akinsipe's production. Some recommendations have been provided below:

- i. Traditional dances should aid in the development of the Nation and also promotion of culture and upliftment of moral standards.
- ii. Opportunities should be given to scholars and researchers to look into history and politics so that they will have more understanding of Nigerian history
- iii. The study of dance and choreography should be taken with more attention because it would help dancers to think out of the box of just dancing.
- iv. Dance should be an avenue to bring change to the Nigerian society
- v. The Government should encourage dance scholars and choreographers to put up more dance production that will bring past history to the views of a wide range of audiences.

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