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## The 'Evaluation Triangle' in Theatre-For-Development Education in Ghana

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### Abstract



Quality Theatre-for-Development (TfD) education requires adequate provision to support the holistic development of the individual through an all-inclusive curriculum. TfD is a strategic resource for personal, socio-cultural and sustainable development. Hence, instructional TfD is valuable to sustainable development discourses, the global knowledge economy and the global society. This article explores to evaluate instructional TfD in higher education in Ghana. Employing the qualitative approach to research, the article used an empirical case study design to evaluate the TfD curricula of three public universities in Ghana, focusing especially on course contents, pedagogical approaches and teaching and learning logistics. The data collection method adopted were document review (curricula, course outlines, course descriptions and logistics for teaching and practice), with qualitative content and thematic analytical approaches guiding the data

analysis process. The findings showed that the curricula as textual materials privilege preferred pedagogy that mostly specifies artistic and cultural pedagogical content knowledge (PCK) in TfD. Also, the curricula are guided by utilitarian, cognitivist-behavioural and developmentalist philosophies that pay little attention to critical discourses in affective-aesthetic education. Such philosophical underpinnings reflect the ideologies and values of the designers and implementers. The analysis further demonstrated that the desired pedagogical context of implementation generally thrives on course contents, which are theory-practice-driven. The article proposes a discipline-specific and context-dependent framework and a space for the practice as artistic-aesthetic-cultural education to support quality TfD education delivery in Ghana.

**Keywords:** Theatre-for-Development, education, quality, pedagogy, sustenance

## Introduction

Higher Education Institutions (HEIs) like Ghanaian universities remain socio-cultural institutions and so are required to assume their role in the promotion and sustainability processes of the socio-cultural heritage and character of the country. Cultural and Creative arts Institutions (CCIs) of higher learning, particularly performing arts schools and departments in the university, owe it their responsibility to play their part in such processes to promote and sustain the cultural heritage of the Ghanaian society. Implementation of such responsibilities often find expression in their mission, vision statements and programmes, curricula and pedagogical systems. Such institutions, in most cases, establish quality assurance mechanisms to regulate such processes. However, discourses in Ghanaian theatre education scholarship reveal that there are gaps as far as standards of quality assurance are concerned. Nevertheless, there appears to be little or no empirical evidence to support such claims on gaps, particularly pertaining to TfD education in Ghana. Therefore, before proceeding with discourse gaps, it is prudent to ascertain the following: the nature of the TfD curricula, the philosophical underpinnings and the pedagogical framework, to determine a suitable framework of quality assurance for TfD education in Ghana.

This article, therefore, explores instructional TfD in higher education in Ghana within the context of educational assessment and evaluation in relation to the discourse of quality education. It enquires into how instructional conditions (implementation processes of control), through its pedagogical content knowledge (PCK), influence the means of production in TfD education scholarship to sustain quality TfD education practice and

delivery. This is done by analysing the PCK construct within which higher TfD education operates in Ghana, focusing on the general pedagogical knowledge (PK) and content knowledge (CK) of three public universities.

## **Purpose of the Study**

The major purpose is to critique how teaching and learning conditions shape the knowledge economy in TfD education delivery. These teaching and learning conditions and the PCK of the curricula put in place by the designers and implementers (TfD educators), as will be demonstrated, determine the contextual practices in TfD education practice in Ghana. Employing Smith-Autard's (2002) concepts of artistic, aesthetic, and cultural education, this case study describes and critiques the curricula of TfD education at three (3) public universities in Ghana and offers an evaluative paradigm.

## **Methodology**

This article presents an empirical case study on assessment and evaluation of the Theatre-for-Development (TfD) curricula of Theatre Arts (Studies) Departments of three public universities in Ghana, focusing especially on course contents, pedagogical approaches and teaching and learning logistics. The three public universities under study were purposively sampled because they are the only public universities currently running the TfD course in Ghana. The qualitative, case study approach to research was used. The data collection method focused solely on document review (curricula, course outlines, course descriptions and logistics for teaching and practice). The qualitative content (textual) analysis method and thematic concerns deriving from the coded data guided the process of data analysis.

### **An Overview of Instructional Theatre-for-Development (TfD) in Ghana**

Nyatuame (2017, citing Yankah, 2006) noted that purposive TfD in Ghana had not been offered the needed consideration in literary circles until the 1980s, when the course was introduced into the academic programmes of the School of Performing Arts (SPA), University of Ghana (UG), Legon. The role of the SPA in the promotion of 'purposive TfD' practice in Ghana, therefore, is very pertinent and one name that warrants mentioning here is Sandy Arkhurst.

Having returned from Ahmadu Bello University (ABU) in Nigeria as a visiting lecturer at the time, Arkhurst introduced the course into the academic programmes of the SPA, at the University of Ghana. Arkhurst, in an interview (Nyatuame, 2011; 2017), intimated that this effort was supplemented by the support of two Dutch students who arranged an initial donation of twenty thousand (20,000) US dollars, from Novib Foundation in Holland (Nyatuame, 2011; 2017). Thus, in September 1988, a workshop

on TfD was organised for two weeks as part of the undergraduate course in TfD. Theatre for Development have since been incorporated into the academic courses of study at the SPA. Students have since been involved in undertaking TfD research projects to create and or raise awareness on social problems in order to support processes of social change in the Ghanaian society.

Undoubtedly, the role and contribution of SPA in promoting TfD education in Ghana cannot be overestimated regarding the provision of evidence of the work of the staff and students of the SPA, since the inception of the TfD course in Ghana's premier University, the University of Ghana. Several undergraduate and graduate works have corroborated the account of efforts made to reaffirm that students of the SPA have endeavoured to engage and encourage most communities in the country regarding the use of drama to initiate and sustain processes of social change (Abdul, 2012; Bello, 2011; Nyatuame, 2011; 2017; Yankah, 2006). In effect, purposive TfD commenced in Ghana's higher theatre education in the 1980s because of Arkhurst's exploits at the SPA. Hence, the SPA, UG, Legon has contributed impressively in promoting TfD education in Ghana. This effort has influenced subsequent TfD programmes in other public universities in Ghana, including the University of Cape Coast and the University of Education, Winneba, respectively. Local and International Non-governmental Organisations (NGOs) have also been involved in TfD activities in the country. The next section explores the institutional politics (assessment and evaluation processes) that shape the course in higher theatre education in Ghana.

## **Description of Course**

Initially conceived as Theatre for Extension Communication (TfEC) at the SPA, UG, in 1986, the course is an attempt by higher theatre institutions like the public universities to meet the needs of society as required by the development agenda of the state by bridging the gap between the community and the University as the highest level of formal education. It is a response to the call – "The gown must go to town," (Nkrumah, 1963) to enable the University as an institution of higher learning to impact the Ghanaian society.

The course was designed to train agents of change to facilitate and support community mobilisation efforts toward impacting social change through community research and community theatre engagements. Following the design of the course, curricular designers and educators, and administrators of the course sought to persuade National Accreditation Board (hereafter referred to as NAB) about the rationale, employment opportunities, and the target group of the course (e.g., theatre practitioners, arts educators, development communicators and agents, media practitioners, social work

activists, NGO workers). According to Nyatuame (2017), the rationale of the course could be outlined in the following objectives:

1. To train personnel and practitioners in development communication studies.
2. To equip students with practical knowledge in current trends in development communication in the global knowledge economy through the application of theatre as an interventionist medium.
3. To equip students with theoretical and practical expertise in their engagements as development communication practitioners and social workers, and
4. To equip students with competitive skills and techniques in research in development communication in the 21<sup>st</sup> century.

Clearly, the motivation of the designers to train human resource in development communication, provide employment prospects for their students, and harness everyday communication systems in Ghana, largely satisfies tenets of the developmentalist agenda. A critical examination of the above objectives of the course gives an indication to the fact that the focus of the course is on the impartation of practical and theoretical skills to enable graduates achieve personal development and by extension support sustainable processes of social development and national development. To the degree that the course essentially emphasises skill-based education to support production of human labour for the national economy, it is instrumentalist in scope.

The training in TfD emphasises that development communication is a multi-faceted process that needs concerted efforts from everyone in the social setting through the application of the art of theatre as a tool for development communication. This is done through the pedagogical process of exposing students to concepts, theories and practical strategies and principles underpinning current trends in the TfD course and practice of contemporary development communication paradigms and techniques.

The programme is open to students of theatre arts (studies) at level 300 of the B. A. (Theatre Arts/Studies) or BFA (Theatre Arts) discipline. Mode of assessment for students of the programme is through quizzes and assignments, class presentations, participation in practical (community theatre) research projects and exercises, and end-of-semester examinations. The overall mode of assessment is such that continuous assessment accounts for 40% and end-of-semester examination makes up 60%.

## **The Structure of the Curricula**

The TfD course in the three universities under study: University of Ghana (UG), Legon, University of Cape Coast (UCC) and University of Education, Winneba (UEW), is organised in three (3) semesters, at levels 300 and 400. Students who intend to specialise in TfD take introductory courses at level 300 and thereafter progress to take the intermediate and advanced courses at level 400. The course comprises course foundations (theoretical basis) and advanced skills. On one hand, the course foundations serve as basic conceptual and theoretical underpinnings, suitable instructional strategies, and research methodologies guiding the study and praxis of instructional TfD. The advanced skills are meant to further explore and develop students' interest in community theatre research strategies underlying TfD education. At this stage, students are required to put into practice the theoretical knowledge and skills of TfD. This would crystallise in the undertaking of practical community theatre research project engagements in order for students to analyse, synthesise, and apply basic concepts and theories in useful (practical) ways to facilitate the process of social change in target communities of their choice. In the process, student facilitators tend to learn from the larger social context of realities prevailing in the target communities and vice versa. Practical TfD research projects make room for students and by extension the University as an academic institution to endeavour to bridge the gap between "the town" and "the ivory tower." Students, therefore, reach out to the larger social world of the people by coming into contact with and interacting with the arts and culture of such people in their respective environment.

Students are required to register for foundational courses and courses for advanced skills for a total minimum of 15 credit hours for each semester. Instructional strategies such as lecture methods, problem-based learning, discussion method, experiential learning, project-based learning, group discussions, field trips, and seminar presentations are used to support TfD pedagogy. Details in Table 1 below give a summary of the modules of the TfD programme for the introductory, intermediate and advanced level.

**Table 1****A summary of the TFD courses from the three (3) universities**

YEAR/CLASS	COURSE CODE	COURSE TITLE	COURSE DESCRIPTION	NO. OF CREDIT HOURS
2014/15 and 2015/16: Level 300	TFD 365	Introduction to Theatre for Development	The course introduces students to both theory and practical elements in theatre as a communication tool in community development. Students will engage in critical discourse on factors affecting rural development. Students will also engage in group Theatre for Development projects on the University campuses.	3
2015/16: Level 400	TFD 474	Theatre for Development 1	This is a further exploration of the use of theatre as a tool for addressing and raising awareness on selected social issues. The approach to the subject will be both practical and theoretical, the latter providing the foundation for achieving effective utilization of theatre in the dissemination of knowledge and the modification of attitudes towards social problems.	3
2014/15 : Level 400	THEA 455	Theatre for Development (TFD	Theatre is a discipline that requires both theory and practical. The theoretical underpins will emanate from guided reading list that will ground students in the fields of Theatre and Development.	3
2015/16: Level 400	THEA 455	Theatre for Development II (TFD)	This course ideally blends the theoretical and the practical aspect of theatre and directs it to ensure development.	3

2014/15 and 2015/16: Level 300	THS 305	Introduction to Theatre for Development	This course familiarizes students with the theory and practice of popular theatre/theatre for development in their application in the environment in which we live. Students are expected to participate in a community theatre project which will bring them into close contact with local drama groups and the communities in which groups operate.	
2014/15: Level 400	THS 405	Intermediate Theatre for Development	The course familiarizes students with the theory and practice of popular theatre and their application in the environment in which we live. The course expects students to participate in a community theatre project which will bring them into class contact with local drama groups and the communities in which the groups operate.	
2014/15 and 2015/16: Level 400	THS 429	Advanced Theatre for Development	This course familiarizes the students with the theory and practice of popular theatre and their application in the environment in which we live. In addition, the practice of theatre for development elsewhere on the African continent will be examined. Students are expected to participate in a community theatre project which will bring them into close contact with local drama groups and the communities in which the groups operate.	3



2009/10	SPAT 606	Popular Theatre Workshop	Popular Theatre Workshop is a course meant to bring to fore theories and practical characteristics of popular theatre workshop. Emphasis will be laid on what Popular Theatre workshop [is] in Ghana, Africa and the world over. Students will be challenged to read relevant source material for in-depth grasp of what the course entail. The “concept of theatre workshop” will be the guiding principles and pillars on which the course will be build [SIC].	6
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Source: Field Data (Nyatuame, 2018)

Observation and analysis of curricula documents from Table 1 in terms of details of course descriptions, structure of the courses, and summary of the contents of the courses from the selected universities for the 2014/15 and 2015/16 academic years illustrated details regarding the following: year/class, course code, course title, course description, and number of credit hours. Table 1 gives a summary of modules of the programmes for undergraduates (levels 300 and 400) and post-graduate students (level 600). As demonstrated in Table above, the curricula, as an instructional document, embody elements of socially constructed inherent values of higher theatre education in the context of non-Western cultures like Africa, particularly Ghana.

In a manner of description, the curricula typify a two-year programme designed to train students as human resources in higher theatre and TfD education, especially in the competence of development communication. As indicated earlier, the curricula for TfD education was firmed up for purposes of training and enabling students to be able to engage in community development practice at different levels through appropriation of the arts (theatre). The peculiar nature of the Ghanaian socio-cultural landscape demands that an academic programme addresses problems within Ghanaian communities. So, the introduction of the TfD programme was an effort to meet such needs and address community problems. The objective is for higher education institutions (HEIs) to reach out to the creative economy and by extension bridge the gap between realities of contemporary times and the exigencies of the future. In the process, students are exposed to the theories and pedagogical strategies underpinning contemporary developments in the theory and praxis of TfD education. Similar to what pertains in other higher learning institutions, assessment criteria for students comprise requirements for class attendance, individual and group presentations, class discussions and participation, field trips, quizzes, take home assignments, community theatre research projects, and end-of-semester-examinations. While continuous assessment attracts 40%, the end-of-semester-examination makes up for 60% of the total assessment score. This is done under the guidance and supervision of lecturers and is internally organised. A scrutiny of the reading list from Appendix A demonstrates that the TfD curricula in Ghana are premised on the instrumentality of theatre for educational and developmental aims in communities.

It is largely noted from Appendix A that there was consistency in terms of uniformity in content among the three universities with regard to the utilitarian philosophical orientation of TfD. From a critical perspective, the evidence shows that the TfD curricula and pedagogy privilege essential competence in instrumental theatre. Hence, the said philosophical foundation is largely developmentalist, utilitarian, cognitivist-behavioural, and theory-practice-driven in orientation. TfD education as artistic-cultural

literacy could be said to be mere extensions of the underpinnings of the practice at the SPA, UG. Most of the TfD educators in the selected universities in Ghana were trained at a point in time by the School of Performing Arts (SPA), University of Ghana (UG) and later absorbed into teaching services at UG, University of Cape Coast (UCC) and University of Education, Winneba (UEW), respectively. The immense contribution of the SPA, UG to the establishment of the theatre curriculum in general and TfD in particular and the extent of its influence on theatre and TfD education philosophy in subsequent universities in Ghana is thus brought to the fore to underscore the significant role played by the SPA, UG in the development of theatre education practice in Ghana.

It is fundamental to educate and develop the three (cognitive, affective, and psychomotor/behavioural) domains of individuals (students and community participants), particularly in relation to the objective of enhancing awareness raising and creation to engender motivation. Consciousness in this context relates to becoming awake and responsive to stimuli, where the senses and feelings of people are called into action. Since consciousness and motivation transcend the workings of only the cognitive domain, it is essential that equal provision is made for other domains, particularly the affective domain for emotional intelligence (human feeling) of people to be nurtured. Insofar as the concept of human development transcends the mindset through attitudes to behaviour of people, it is significant that theories of human development are given considerable attention in order to promote education of the cognitive and affective domains in the TfD curricula. In support, Martin-Smith (2005) intimates that '...most works of drama and theatre in education elicit both referential and essential attention' (p. 5). Hence, it is significant for TfD education to give recognition to the artistic and aesthetic dimensions and functions of the art of TfD. As suggested in the continua of Martin-Smith (2005), 'a process-product focus', 'instrumental intention-aesthetic intention' (p. 5), particularly for educational and entertainment purposes present an applicable evaluative criteria for the TfD curricula in Ghana.

However, the question lingers as to how TfD educators in Ghana are pursuing such an objective in their practice in the twenty first century. How is provision adequately made for development of the affective domain through delivery of pedagogical content knowledge so as to forestall putting in doubt the essence of the discipline to the centrality of educational goals as espoused in Bloom's taxonomy of education? How is the TfD educational enterprise in Ghana fashioned and operationalised to engender holistic development of the individual? Clearly, the analyses of the data in Tables 1 and 2 as cited earlier articulate the observation that the purpose of most of the courses was developing knowledge of both theory and practice of the concept of TfD or popular theatre and knowledge of participatory development strategies to facilitate

development aims. The goal was largely to explore theatre as a tool for community development, applying theoretical principles and practical techniques on theatre as a tool for community development. These were to equip students to generate skills of improvisation to facilitate community workshops for TfD projects. Considerably, this focus of the curricula is somehow skill-based, practice-driven and developmentalist in objective. This makes TfD education in Ghana largely a skill-based literacy programme that is grounded in a utilitarian scope.

## **Critique of Course (Strengths and Limitations)**

### **Strength**

The TfD curricula of the three public universities in Ghana are informed by four underpinning canons. They are interdisciplinary, utilitarian, cognitivist-behavioural, and theory-practice-based. The curricula, from their conception, are premised on the application of the art of theatre in development communication contexts to facilitate the process of social change. Again, a look at the structure of the three curricula (as previously noted in Table 1) indicates that the course emphasises, at the introductory level, competencies in basic concepts and theories of communication in general, elements of theatrical communication, and the concept of (human) development. While the intermediate level exposes students to skills sharing (dramatic techniques) as a way of preparing them for community mobilization purposes, the advanced level seeks to train students in the context of practical community research exercises. This stage engages student facilitators in the exigencies of fieldwork to undertake practical research-based projects in target communities. This is to enable students put into practice the techniques and principles of TfD methodology and techniques.

The interdisciplinary structure of the TfD course is in line with its terminological outlook. Educators are thus encouraged to design and impart knowledge in the related fields of theatre such as communication and development studies. The design of such curricula ought to be in consonance with the vision and mission statements of the respective universities under discussion. In view of the basic foundations and advanced skills of the TfD course, it could be said that the curricula are somehow social science-based and artistic-oriented, respectively.

To the degree that the course is basically focused on the application of the art of theatre as an interventionist tool to serve a means to an end, it could be suggested that the TfD course is utilitarian in scope. It does the bidding of the state of Ghana as regards sustaining the developmentalist agenda in terms of producing human resource (labour) capacity building with the needed (competitive) skills largely geared toward supporting the process of national development.

In the light of the demands required of students of the course, it could be suggested that the TfD curricula are cognitivist-behavioural in orientation. The course is operationalised in terms of training students to fundamentally imbibe concepts and theories of the art of theatre in relation to the concept and practice of TfD, related fields in communication and development studies. Therefore, students need to acquire such knowledge and be able to demonstrate their thought processes and abilities of understanding through memory work, subsequent to their application in context. To this end, efforts are made to train students in that line to imbibe the basic concepts, theories, methodology and techniques of the art of TfD.

As indicated in Table 1, the TfD curricula in Ghana is theory-practice-based. Students of the course are exposed to basic theories in the field and are required to put their theoretical knowledge into practice. To this end, room is made for mini practical projects at the introductory and intermediate levels and research-based projects during the fieldwork experience at the advanced level of 400 to equip them with skills need in facilitating development and social work services in community development settings. In view of this, pedagogical content in instructional TfD in Ghana emphasises learning strategies in the following form: lecture, class participation and presentations, discussions and practical research-project methods. Prior to consideration of possible limitations of the TfD course and by extension the Theatre programme, it is equally important to point out some of the institutional challenges facing higher theatre education practice and delivery in the three public universities in Ghana with the respective departments running the course. An analysis of the strengths, weaknesses, opportunities, and threats (SWOT) of the Theatre and Film Studies department of the University of Cape Coast, (UCC), in Table 3, for instance, provides evidence to some of the institutional challenges confronting the implementation of the TfD curricula in Ghana.

**Table 2**

**A SWOT analysis of a theatre and film studies department, UCC**

Strengths	Required Strengths
<ol style="list-style-type: none"><li>1. Dedicated staff</li><li>2. Good interpersonal relationship among staff</li><li>3. Effective teamwork among between both academic and non-academic staff</li><li>4. Goodwill from related development partners</li><li>5. High motivation among students</li></ol>	<ol style="list-style-type: none"><li>1. Adequate infrastructure</li><li>2. Adequate staff development programs</li><li>3. Adequate space for staff and students</li><li>4. Strong internet connectivity</li><li>5. Availability of ICT -based teaching resources</li><li>6. Skills in ICT teaching resource</li></ol>

Key Opportunities	Threats
<ol style="list-style-type: none"><li>1. Increasing need for promoting Theatre for Development programmes</li><li>2. Availability of development partners</li><li>3. Demand for qualified producers and directors in the theatre and film industry</li><li>4. Demand for quality locally produced films.</li></ol>	<ol style="list-style-type: none"><li>1. Inadequate facility for rehearsals</li><li>2. Inadequate lecture room facilities</li><li>3. Lack of equipment</li><li>4. Unreliable power supply</li><li>5. Inadequate office space for faculty</li><li>6. Dwindling budget for tertiary Institutions.</li></ol>

Source: Department of Theatre and Film Studies, University of Cape Coast: Strategic Plan 2018

From Table 2, it is observed that although the department has fairly dedicated staff, good interpersonal relationship among staff, effective teamwork between both academic and non-academic staff, goodwill from related development partners, and high motivation among students, it is, nevertheless, confronted with some institutional challenges. They include the following: inadequate facility for rehearsals, inadequate lecture room facilities, lack of equipment, unreliable power supply, inadequate office space for faculty and dwindling budget for tertiary institutions. While it is clear (from Table 2) that the department has potential and key opportunities in various areas as listed in the table, the department, equally, required strengths in adequate infrastructure, staff capacity building, internet and ICT resources, and funding.

### **Limitations**

Tables 1 and Appendix A (cited earlier) provide evidence concerning curricular contents and reading list of the TfD course. Hence, it stands to suggest that the TfD curricula in Ghana's higher theatre education could be said to be constrained by a number of limitations. Amongst these are the following: little space for aesthetic education; less emphasis on holistic human development theory; less emphasis on impact assessment research projects; and heavy reliance on scholarship from the global north or the West.

Little attention appears to be given to aesthetic education. Much emphasis is rather placed on artistic and cultural literacy and by extension cognitive and behavioural learning. This is mainly due to the significant influence of the SPA, UG, Legon, on theatre and TfD education scholarship in Ghana. (Nyatuame, 2017)

Also, the curricula tend to have little space for holistic human development theory. Strategic development communication in the TfD programmes requires acquisition of knowledge, skill, and values (KSV) of the art of TfD. Even though the programme equips students with such expertise, little space and attention are given to discourses on 'whole-person development' (Forehand, 2005). Reflections on holistic development processes would expose students to the importance of the objectives of general education, particularly in connection with the education and development of the three domains of the individual. Such engagements would bring to bear the essence of personal development to the social and national development agenda. This, in effect, would help to shed light on the significance of cognitive learning as well as affective and behavioural learning and their implications for critical discourses on human development theories. Critical theories on holistic human development processes would equip students to reflect on their own practices in community-related projects, especially focusing on holistic development of community participants. The absence of holistic human development theories could make it much more challenging to assess

the extent to which this goal is achieved. Since much attention is not placed on studies in holistic human development theories, it is likely to be much more challenging in terms of how students could be made to reflect on the expected outcomes and consequences of their pedagogical choices and actions in the fieldwork.

Again, course contents and reading list from Tables 1 and 2 provide evidence on pedagogical content knowledge (PCK) to indicate that current pedagogical practices in the three (3) universities largely focus on approaches from the West/global north to theatre education, with a significant absence of traditional theatre (performance) education paradigms. Twenty first century higher theatre education requires the energy and capability of educators and students to critique foreign paradigms and engage reflective thinking about our thoughts and actions. To achieve this, there is the need to critique the impact of scholarship from the West/global north on current pedagogical practices in TfD education in Ghana in terms of paradigms/theories (mindsets) on higher theatre education/pedagogy. Reasonably, foreign paradigms and mindsets have supported perpetuation of colonial values and practices, less critical mindedness, difficulty in knowledge application, and low self-esteem. This has adversely impacted on teaching strategies in terms of preference for teacher-dominated pedagogy, smothering critical thinking and subduing curiosity of learners. In addition, the theory-practice pedagogy approach by the universities in question appears to shed little light on exploring TfD praxis in non-academic circles, say the social works of NGOs and GOs. Making adequate provision to initiate and sustain such partnerships would help to deepen the expected relationship between cultural and creative arts institutions (CCIs) and higher educational institutions (HEIs) to emphasise the need for a sustainable exchange of knowledge between stakeholders to inform practice.

## **Key Findings**

The analyses of textual data from the documents (Tables 1, 2 & 3) showed the following. One, the TfD curricula are complex and interdisciplinary in nature. Also, the curricula are generally driven by utilitarian, cognitivist-behavioural, developmentalist philosophies mostly influenced by standards of “best practices” usually representational of the West or the global north. The utilitarian, cognitivist-behavioural orientations have little space for affective-aesthetic learning. Besides, the pedagogical stance of the curricula is theory-practice-based but with little space or connection with the practice within non-academic circles.

## **Proposing an Evaluative Paradigm**

The way forward demands that much emphasis is placed on synergistic teaching methods to engender reflective engagements. This would encourage reshaping of the



TfD education scholarship (mind and action) to improve teaching and impact through the application of artistic-aesthetic-cultural pedagogy and the socio-emo-psycho theory of theatre education to support the philosophical stance of Theatre for Development Education as Socio-emo-psycho Education (TfDESEPE) (Nyatuame, 2017). In that respect, higher TfD education in Ghana should be appraised in terms of its influences on teaching philosophy, pedagogical stance and teaching impact. Thus, there is a need to adopt everyday knowledge systems and aesthetics to enhance application of culture-dependent development communication concepts/paradigms and pedagogy.

Review of related literature as regards affinity between theatre and human development, quality theatre for development (TfD) education requires adequate provision to support equitable nurturing of the three domains of the individual and by extension the holistic development of TfD learners through artistic-aesthetic-cultural education (Smith-Autard, 2002). The art of TfD, as a strategic resource for personal, socio-cultural and sustainable development, is concerned with three (3) different scales of development in connection with theatre and social development (Nyatuame, 2017). Personal development thrives on affinity between theatre and affective, cognitive and psychomotor/behavioural development. Social development links TfD to socio-cultural awareness, empowerment and cohesion. The discourse on sustainable development appreciates TfD within the context of social-cultural processes toward the shaping of sustainable efforts for empowerment and cohesion. The distinctiveness of artistic, aesthetic, and cultural elements (values) shares a common ground with the art of TfD education as an integrated approach within the broader discourse of theatre, pedagogy and society correlate. Therefore, the study proposes a discipline-specific and culture-dependent approach to TfD pedagogy in Ghana, anchored on the pedagogical strategy of TfD education as artistic-aesthetic-cultural education. The present study argues that the synergistic pedagogical strategy offers an evaluative paradigm, which is informed by artistic-aesthetic-cultural values of TfD within a particular cultural context. This, by extension, underscores the sustenance of quality or healthy TfD education delivery and this is what the present study has termed the evaluation triangle, an adaptation of Smith-Autard's (2002) concepts of "artistic, aesthetic, and cultural education" (pp. 30-36). The present study suggests the need to rethink the TfD curriculum in a synergistic fashion to ensure sustainable quality TfD education delivery.

The diagram in Figure 1 conceptualises TfD pedagogy along the following lines: at the right side is artistic education, at the apex is aesthetic education, and at the left side is cultural education. The triangle is thus divided into three sections and central to all of them is the philosophical orientation of TfD education as socio-emotional-psychological empowerment (TfDESEPE) (Nyatuame, 2017).The diagram is further explained.

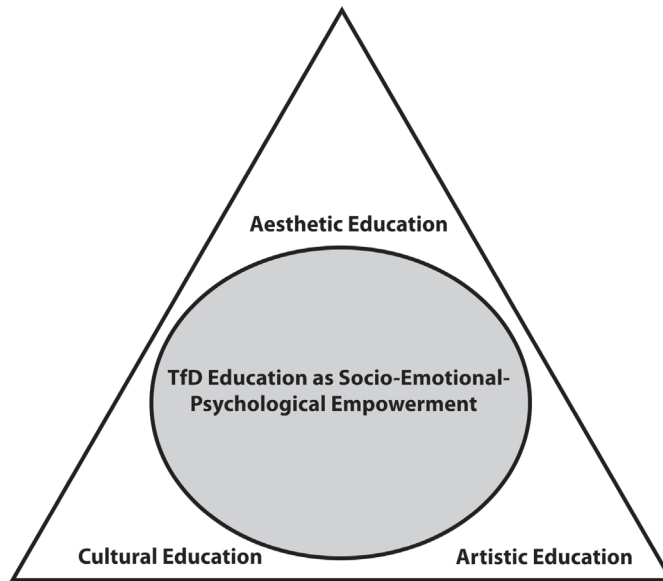


Figure 1. *The evaluation triangle: A pedagogical framework for TfD education in Ghana*, Source: (Nyatuame, 2017)

Analysis of data shows that TfD education relates to most works within the context of drama and theatre in education in community development settings. In the literature, Martin-Smith (2005) supports the claim that most works in drama and theatre in education elicit both referential and essential attention to serve utilitarian and aesthetic values and purposes of art. The current study proposes a synergistic approach to TfD pedagogy in Ghana, anchored on the philosophical premise of TfDESEPE and the socio-emo-psycho theory of theatre education (Nyatuame, 2017). The synergistic pedagogical strategy is articulated as TfD education as artistic-aesthetic-cultural education.

As indicated previously, the distinctiveness of artistic, aesthetic, and cultural elements shares a common ground with the art of TfD education as an integrated approach. The emphasis is on each element, artistic, aesthetic, and cultural to underscore the distinctiveness of each pattern within the broader discourse of TfD, pedagogy, and society correlate.

As affirmed by Martin-Smith (2005), it is only through the power of aesthetic education that audiences would come to appreciate the power of the artistic. TfD education as artistic education is berthed in an objective way, bordering on the discipline of TfD itself. This is basically concerned with the development of knowledge, skills and understanding

of students. The culminating factor enables student facilitators to impart the acquired knowledge, techniques and understanding to community participants. This could further be sustained at the level of the practice of TfD in community development and social work contexts. Artistic education in this sense assumes largely a cognitive-oriented process of creating and performing in the art of TfD education.

As the essential attention in the process-product focus, instrumental-intention and aesthetic-intention, and educative and entertainment continua of Martin-Smith (2005), the aesthetic dimension of TfD education nurtures aesthetic abilities of students and community participants to appreciate TfD performances with profound creative contemplation in a manner of educating their feelings/emotions. This would enable students and participants to enjoy than to endure the art of TfD and its values.

TfD as cultural education articulates the empowering of students and community participants to recognise, explore and understand their own cultural assumptions and values. This dimension of TfD education articulates the extent to which students and community participants could embrace the richness and value of their arts and culture and adorn it with the attitudes, values and traditions of such arts and culture. It is about recognising and appreciating dynamic nature of culture and society as well as the processes and potential for socio-cultural change.

The synergistic approach to TfD education as artistic-aesthetic-cultural education is underpinned by the philosophical framework of TfDESEPE, which embodies the nature of Ghana's theatrical culture and its value to the Ghanaian society. TfD as artistic-aesthetic-cultural education offers a synergistic pedagogical line of considerations.

## **Conclusions**

This article have acknowledged and established that the TfD curricula in Ghana are interdisciplinary in scope and are generally based on pedagogical content knowledge (PCK) in theatre, education and development studies. In addition to the emphasis on applied (instrumental) theatre, the curricula embrace epistemologies from the social sciences.

Also, the TfD curricula are inspired by different philosophical orientations which have little space for affective-aesthetic learning. The curricula are generally driven by utilitarian, cognitivist-behavioural, developmentalist philosophies mostly influenced by standards of 'best practices' usually representational of the West or the global north. The identified philosophical underpins represent the ideologies, core values and interest of the educators who are the key implementers of the programme. Too much emphasis on utilitarian and developmentalist-dominated pedagogy undermines competencies in

affective-aesthetic learning and by extension limits execution of holistic and or quality TfD education.

Besides, the pedagogical stance of the curricula is theory-practice-based but with little connection with the practice within non-academic circles. Hence, the implementation of the TfD pedagogy makes little space for partnership with cultural and creative arts institution (CCIs) – stakeholders.

## **Recommendations**

Curricula designers and implementers for TfD education in Ghana should be guided by the complex and synergistic nature of the programme and pattern their practice accordingly. Statutory regulatory bodies like National Accreditation Board (NAB) and quality assurance directorates of the universities under study, in their future engagements for curricula review, need to be guided by a discipline-specific and context-dependent philosophical framework which is guided by standards of “best practices” which thrive in Ghanaian contexts.

Course designers, reviewers and educators for TfD education in Ghana should consider a synergistic framework to support holistic TfD education. There is the need for collaboration (partnership) with TfD facilitators/practitioners in non-academic circles – cultural and creative arts institutions (CCIs). Sustainable partnerships (collaborations) between academic theatre departments and CCIs are essential in order for knowledge to inform practice in a horizontal way.

The study recommends the evaluation triangle for consideration as an evaluative paradigm and or quality assurance process. It advocates the opening of a space crucial for evaluating TfD pedagogy as artistic-aesthetic-cultural education to address challenges confronting Ghanaian TfD education scholarship in the twenty first century global knowledge economy.

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## Appendix A

### Basic texts for theory, practice, and foundations of the Theatre for Development course

Author	Book	Date	Publishers
Ansu-Kyereme, K.	<i>Communication, Education, Development: Exploring an African Setting</i> (2 <sup>nd</sup> ed.)	1997	Ghana University Press
Amedzro, A. D. K.	<i>Globalisation-Non-Formal Education and Rural Development</i>	2005	Ghana University Press
Asiama, E.	<i>Re-invention of Tradition: The Role of Theatre in the Self-Development of the Buem of Ghana</i>	2010	Ghana University Press, UG
Asiama, E.	<i>Legongon Dance-Ensemble as a Medium of Cultural Education</i>		Jack Media
Banham, M. et. al:	<i>African Theatre in Development</i> <i>African Theatre for Development</i>	1999	
Barber, K., Collins, J. & Ricard, A.	<i>West African Popular Theatre</i>	1997	Indiana University Press
Boal, A.	<i>Theatre of the Oppressed</i>	1985, 1979	Theatre Communications group, Inc.
Boal, A.	<i>Games for Actors and Non-Actors</i>		
Brockett, O	<i>The theatre: An introduction</i>	1979	Holt Rinehart and Winston
Brockett, O	<i>History of the Theatre</i>	1999	
Brockett, O. & Ball, R.	<i>The Essential Theatre</i>		
Brown, Jr.	<i>What is Theatre? An Introduction and Exploration</i>		
Bruce, P.	<i>Psycho and Analysis of Story Telling</i>		
Byam, L. D.	<i>Community Theatre in Motion: Theatre for Development in Africa</i>	1999	Bergin and Garvey
Cassady, M.	<i>Theatre: An Introduction</i>	1997	Lincolnwood

Cohen, R.	<i>Theatre</i>	2000	Holt Rinehart and Winston
Colin, R.	<i>Real World Research: A Resource for Social Scientists and Practitioner- Researchers</i>	1993	Blackwell Publishers
Elam, K.	<i>The Semiotics of Theatre and Drama</i>	1998	Routledge
Epskamp, K.	<i>Theatre for Development: An Introduction to Context, Applications &amp; Training</i>	2006	Zed Books
Etherton, M.	<i>The Development of African Drama</i>	1982	Hutchinson University Library for Africa
Freire, P.	<i>Pedagogy of the Oppressed</i>		
Gibbs, J.	<i>African Theatre in Development.</i>	(1999)	Oxford University Press
Gyekye, K.	<i>African Cultural Values</i>	1996	Sankofa
Hilliard, Contance B.	<i>Intellectual Traditions of Pre-Colonial Africa</i>	1995	McGraw-Hill
Ibsen, H.	<i>An Enemy of the People</i>		
Johnson. E.	<i>Aesthetics: The Dialectics and Theatrics of Theatre &amp; Communication.</i>	2004	Concept Publications Limited
Oga, S. A.	<i>Performing Life: Case Studies in the Practice of Theatre for Development</i>	1997	Bright Printing Press
Okwori, J., Kafewo, S. & Umar, B.	<i>Community Theatre : An Introductory Coursebook</i>	2004	Tamaza Publishing Co. Ltd.
Kerr, D.	<i>African Popular Theatre</i>	1995	David Phillip Publishing
Macgowan, K. & Melnitz, W.	<i>The Living Stage</i>	1995	Prentice-Hall
Mackey, S.	<i>Practical Theatre</i>		McGraw Hill Publishers Limited
Mackey, S and Cooper S.	<i>Drama and Theatre Studies</i>	2000	Cheltenham

Male, D.	<i>Approaches to drama</i>	1973	George Allen and Unwin Ltd
Mda, Z.	<i>When People Play People: Development Communication through Theatre</i>	1993	Zed Books
Nicoll, A.	<i>The theatre and dramatic theory</i>	1962	George G. Harpe & Co
Prentki, T.	<i>Applied Theatre: Development</i>	2015	Bloomsbury
Renard, J.C.	<i>Communication Research</i>	1994	Brown and Benchmark
Robert, C.	<i>Rural Development: Putting the Last First</i>		Longman Publishers
Salhi, K.	<i>Theatre for Development: An Art for Self-Determination</i>		
Siks, G. B. & Dunnington, H.B.	<i>Children's theatre and creative dramatics</i>	1961	University of Washington Press
Smith, L.	<i>Decolonising Methodologies</i>		
Vanshina, J.	<i>Oral History as Methodology</i>		
Williams, S.	<i>An Ox farm report</i>	1997	Oxford University Press
Wilson, E.	<i>The Theatre Experience (9<sup>th</sup> ed.).</i>	2004	
Wilson, E. & Goldfarb, A	<i>Theatre: The Lively Art</i>	1991	McGraw Hill
Kidd, R.	<i>Feel, Think, Act</i>		

Source: Field Data (Nyatuame, 2018)

## About the author

Promise Nyatepeh Nyatuame (PhD) is a Lecturer in the Department of Theatre and Film Studies, University of Cape Coast, Ghana. He is also a development communicator. His areas of research include Theatre Education, Applied Theatre, and Theatre for Development. He has published in international journals and presented papers at local and international conferences. He is a B. A. Theatre Studies, MFA Theatre Arts, and a PhD Arts and Culture graduate of University of Cape Coast, University of Ghana, and University of Education, Winneba, respectively, in Ghana. His Doctoral Thesis explored 'Theatre for Development Education and Philosophy of Art in Ghana.'



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