AN ASSESSMENT OF THE SOCIAL RELEVANCE OF PERFORMANCES IN GAMJI CULTURAL AND DRAMATIC CLUB

BY

EKPONO ABASIDO ANTHONY
MA/ARTS/46049/2012-2013

DEPARTMENT OF THEATRE AND PERFORMING ARTS,
FACULTY OF ARTS,
AHMADU BELLO UNIVERSITY,
ZARIA

DECEMBER, 2017

AN ASSESSMENT OF THE SOCIAL RELEVANCE OF PERFORMANCES IN GAMJI CULTURAL AND DRAMATIC CLUB

BY

EKPONO ABASIDO ANTHONY
MA/ARTS/46049/2012-2013

A DISSERTATION SUBMITTED TO THE SCHOOL OF POSTGRADUATE STUDIES, AHMADU BELLOUNIVERSITY, ZARIA

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE AWARD OF MASTER OF ARTS DEGREE IN THEATRE AND PERFORMING ARTS

DEPARTMENT OF THEATRE AND PERFORMING ARTS,
FACULTY OF ARTS,
AHMADU BELLO UNIVERSITY,
ZARIA

DECEMBER, 2017

DECLARATION

I Anthony EkponoAbasido hereby declare that this dissertation entitled "**An Assessment of the Social Relevance of Performances in Gamji Cultural and Dramatic Club**" was written by me in the Department of Theatre and Performing Arts under the supervision of Prof. M.I Umar-Burataiand Dr.Mrs.RasheedaLiman, has not been submitted in any previous application for a higher degree. All quotations are indicated and all sources are duly acknowledged by means of references.

---------- ----------

Anthony, EkponoAbasido Date

CERTIFICATION

This dissertation entitled; "**An Assessment of the Social Relevance of Performances in Gamji Cultural and Dramatic Club**" has been written by me, Anthony EkponoAbasido, in the Department of Theatre and Performing Arts meets the regulations governing the award of the degree of M.A (Theatre and Performing Arts) of Ahmadu Bello University, Zaria and it has been approved for its contribution to knowledge and literary presentation.

---	---
Prof. M.I. Umar- Buratai Chairman, Supervisory Committee	Date
---	---
Dr. (Mrs.) RasheedahLiman Member, Supervisory Committee	Date
---	---
Prof. M. I. Umar-Buratai Head of Department	Date
---	---
Prof. S.Z.Abubakar Dean, School of Postgraduate Studies	Date

DEDICATION

This dissertation is dedicated to God Almighty for his love and guidance throughout the period of my academic pursuit.

ACKNOWLEDGEMENTS

My utmost gratitude goes to God almighty for his protection throughout this academic journey.

My profound gratitude goes to my supervisors Prof. Umar-Buratai, Dr. (Mrs.) Rasheeda A. Liman and Prof. EmmyIdegu for their professional guidance, support, endless patience and encouragement from start to the final stage of this work. It was a privilege to work with them.

I also thank my lecturers Mr. Steve Daniel, Dr. Emmanuel Jegede, Prof. Oga Steve Abah, Mallam Muhammad RabiuIsah, Dr. Emmanuel T. Gana, Dr. (Mrs) V.B Lagwampa, Mr.SylvanusDangoji and all other lecturers of the Department of Theatre and Performing Arts for their efforts in the course of this academic program.

The researcher also appreciates her parents Prof. and Mrs. A.A Udoh, siblings, family and friendsfor their moral and financial support in making this work a success.

I also thank the leadership and pastorate of Citadel of Purpose Gospel Ministry International (Apostle Aniebiet Anthony, Pastor MaxwelOlugbi and Deacon Diana-AbasiUko) for your prayers and support. May God bless you all.

The leadership and members of Gamji Cultural and Dramatic club are not left out as they have also contributed to this great academic achievement. Thank you all for your support.

LIST OF TABLES

Table 1: Gender - - - - - - - - - - -62

Table 2: Age - - - - - - - - - - -- -63

Table 3: Occupation - - - - - - - - - - -63

Table 4: Marital status - - - - - - - - - -64

Table 5: Religion - - - - - - - - - - -65

Table 6: Educational Status - - - - - - - - - -65

Table 7: Do you reside in Samaru? - - - - - - - - -66

Table 8: Do you patronize the club? -- - - - - - - -66

Table 9: If yes why do you patronize the club? - - - - - - -67

Table 10: If no, why? - - - - - - - - - -67

Table 11: Some members of the community see Gamji club as a home for wayward individuals and commercial sex workers. Do you agree? - - - - - -68

Table 12: Chin Amana (Betraying Trust) - - - - - - - -68

Table 13: TsabtaCikonAddini (Cleanliness is Next to Godliness) - - - - -69

Table 14: RashinSani (Ignorance) - - - - - - - - -70

Table 15: Dan Hakin Da KaRaina (The Little You Underrate Can Harm You) - - -71

Table 16: SarkiGomaZamaniGoma (10 kings, 10 Systems of Government) - - -72

TABLE OF CONTENTS

Title Page: - - - - - - - - - - - -i

Declaration: - - - - - - - - - - - - -ii

Certification: -- - - - - - - - - - - -iii

Dedication: - - - - - - - - - - - - -iv

Acknowledgements: - - - - - - - - - - - -v

Lists of Tables: - - - - - - - - - - - -vi

Table of Contents:- - - - - - - - - - - -vii

Abstract: - - - - - - - - - - - - -xii

CHAPTER ONE

GENERAL INTRODUCTION

1.0: Introduction- - - - - - - - - - -1

1.1: Background to the Study - - - - - - - - - -2

1.2: A Brief on SamaruCommunity - - - - - - - - -6

1.3: A Brief on Gamji Cultural and Dramatic Club - - - - - -7

1.4: Statement of the Research Problem- - - - - - - - -10

1.5: Aim and Objectives of the Study- - - - - - - -11

1.6: Research Questions - - - - - - - - -- -11

1.7: Scope of the Study- - - - - - - - - -12

1.8: Significance of the Study- - - - - - - - -12

CHAPTER TWO

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.0: Introduction- - - - - - - - - - -15

2.1: Performance- - - - - - - - - - -15

2.2: The Utilitarian Purpose of Performances- - - - - - -18

2.3: Theatre for Development- - - - - - - - -20

2.4: A Presentation of Truth and Reality- - - - - - - -21

2.5: Nigerian Theatrical Tradition- - - - - - - -26

2.5.1: Bori Performance- - - - - - - - - -28

2.5.2: Community Theatre Project- - - - - - - - -29

2.5.3: Samanja- - - - - - - - - - -31

2.5.4: Kwaghi-hir- - - - - - - - - - -34

2.5.5: Yoruba Travelling Theatre- - - - - - - - -34

2.6: Forms of Performances in Hausa Oral Tradition- - - - - -36

2.7: The Audience-- - - - - - - - - -38

2.8: Theoretical Framework- - - - - - - - -40

2.8.1: Forum Theatre- - - - - - - - - -40

2.9: Educational Implications- - - - - - - - -42

2.10: Features of Forum Theatre- - - - - - - - -42

CHAPTER THREE

RESEARCH METHODOLOGY

3.1: Introduction- - - - - - - - - - -43

3.2: Research Design- - - - - - - - - -44

3.3: Research Instrument- - - - - - - - - -45

3.3.1: The Interview Method- - - - - - - - -45

3.3.2: Non-Participant Observation- - - - - - - - -46

3.3.3: Desk Review- - - - - - - - - - -46

3.3.4: Study Population- - - - - - - - - -46

3.4: Sampling- - - - - - - - - - -47

3.5: Focus Group Discussion- - - - - - - - -47

3.6: Justification for Sources and Methods Used- - - - - - -48

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

4.0: Introduction- - - - - - - - - - -49

4.1: Performance/ Evaluation - - - - - - - -50

4.1.1: TsabtaCikonAddini (Neatness is Part of Religion)- - - - -50

4.1.2: Evaluation- - - - - - - - - - -52

4.2: RashinSani (Ignorance)- - - - - - - - -53

4.2.1: Evaluation- - - - - - - - - - -55

4.3: Chin Amana (Betraying Trust)- - - - - - - -56

4.3.1: Evaluation- - - - - - - - - - -57

4.4: SarkinGomaZamaniGoma (10 Kings, 10 Systems of Government)- - -58

4.4.1: Evaluation- - - - - - - - - - -59

4.5: Dan Hakin Da kaRaina (The Little Thing You Underrate can Harm You)- -60

4.5.1: Evaluation- - - - - - - - - - -61

4.6: Data Presentation on Questionnaire- - - - - - - -62

4.7: Performance Assessment- - - - - - - - -68

4.8: Discussion on Findings- - - - - - - - -74

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

5.1: Summary- - - - - - - - - - -84

5.2: Conclusion- - - - - - - - - - -85

5.3: Recommendations for the Study- - - - - - - -86

REFERENCES- - - - - - - - - - -88

APPENDIX- - - - - - - - - - - -93

ABSTRACT

The usefulness of performances in communicating and bringing about change in behavioural patterns and development in our present day society cannot be underrated. Overtime, local performance groups have engaged in the use of drama/performances to address social vices within communities. The successes or otherwise of these engagements constitute the focal point of this study. This research assessed the social relevance of performances in Gamji Cultural and Dramatic Club having three objectives and three research questions which centred on an examination on the effectiveness of performances in Gamji club, analysis of five performances done in the club and to ascertain the perceptions of members of the community about the club. In order to underpin the study's assertion, Augusto Boal's theory of the forum theatre was adopted based on its position which allows the audience to examine various underlying forces behind lived experiences and proffer solutions where necessary. To achieve the set objectives research instruments such as interview, questionnaire and focus group discussion was used, where 170 copies of questionnaires were responded to by members of samara community. Lecturers of the Department of Theatre and Performing Arts and executive members of Gamji Club were interviewed. Despite the fact that Gamji clubmakes use of performances as a non-formal learning approach where people who have a common interest in a subject or trade gather together to educate themselves in a somewhat structured way, the findings of this research indicates that Gamji club do not practice what they portray in their performances and this gave rise to the perception of some members of the community that Gamji is a harbour for people who live below societal norms and standards. It is therefore recommended that Gamji club should put in more effort at curbing the behaviour of some of its members in other to be more effective. Furthermore, some of their performances should be properly documented in order to enhance their productivity, and recognition among members of the societ

CHAPTER ONE

GENERAL INTRODUCTION

1.0 Introduction

Every human culture in the world seems to create stories as a way of making sense of the world. Although this is found in human culture, the interpretations, themes, genres and styles of storytelling around the world differ from culture to culture. Thus, to fully understand and appreciate African storytelling traditions, one needs to study them in the context of the culture which produces them. African stories, for instance, draws upon the collective wisdom of a people, it expresses their thought and expressions and thus serves important social and ethical purposes. These stories can serve as a primary form of oral tradition, as a mode of conveying culture, experience, values, knowledge, wisdom, feelings, and attitudes in societies. Chinua Achebe expatiates on this as he asserts that "a story does many things. It entertains, informs and instructs" (Baker and Draper, 2001). The written languages of Africa were slow to develop, as oral storytelling was dominant for many years. Indeed due to this, words have come to be the least important element in African performance thus, music, dance, visual imagery, symbolism, gesture, mask, and costume are more communicable and of greater importance.

The American Heritage Dictionary defined performance as a presentation especially a theatrical one, before an audience. For Judith Mackrell (2010) a performance can be an art form in which the performer uses the body, voice, or object to convey artistic expression as opposed to visual arts, in which artist using paint, canvas or various materials to create physical objects. This means performance is an art and which uses the body and voice in

transmitting messages to the audience. It may include primary forms such as dance, music, opera, theatre and musical theatre, and minor or secondary forms like magic and illusions, mime spoken word, puppetry circus arts, recitation and public speaking.

Performance is a term usually reserved to refer to a conceptual art which conveys a content-based meaning in a more drama- related sense, rather than being simply a performance for its own sake, for entertainment purpose. Largely, it refers to an artistic presentation done an audience but which does not seek to present a conventional theatrical play or a formal linear narrative, or which alternatively does not seek to depict a set of fictitious character in formal scripted interactions. A performance may be unscripted, random or carefully orchestrated, spontaneous or otherwise, carefully planned with or without audience participation. It is a situation that involves four basic elements: time, space, the performers, and the relationship between the performer and audience. To explain this further, Parr Adrian (2005:25) argues that a performance may not follow the usual dramatic norm of creating a fictitious setting with a linear script which follows conventional real-world dynamics; rather it would intentionally seek to satirize or transcend the usual real-world dynamics which are used in conventional theatrical plays.

1.1 Background to the Study

The history of theatre is primarily concerned with the origin and subsequent development of theatre as an autonomous activity. Since classical Athens in the 6th Century BC, vibrant traditions of theatre have flourished in cultures across the world. The earliest hymns were sung in honour of the god of Dionysus and later adapted for choral processions in which participants would dress up in costumes and masks. In Africa, performances were rooted in

dramatic ritual and magical practices, dances and songs of the African community. Some of these performances were based on real events while others were imaginative. For instance, whenever tribal war heroes wanted to tell their community what took place at the battlefront, they imitated real incidents that occurred. Also, Stories told around campfires about recreated victories in the hunt, battle or in the feat of dead heroes have developed into dramatic re-telling of the events. These performances give an insight into the culture and nature of a society and some of these performances are carried out for different reasons ranging from ritual, secular, or religious purposes and this has offered a rich platform for the development of contemporary theatre practice. Ebun Clark (1980) explains that beyond entertainment, performances can develop awareness through the use of local media such as dance, songs, enactments and mime. Unlike other forms of communication (media, newspapers, posters, brochures, leaflets, and billboards) performances are interactive, graphics, social, and interpersonal. It assembles and interprets facts that help to explain human behaviour and has the ability to raise and nurture a civically minded populace, which is vital in order to make the society a better place.

Performances imitate or epitomize life, it provides an avenue by which society might discover and record historical and cultural patterns thereby gaining insight and understanding about the world. With the mimetic art of performance, man can stand back, detach himself and watch his follies thereby gaining a deeper understanding of himself and his world. After watching a performance, awareness is been created about a particular phenomenon in the society and this is expected to stimulate people into taking appropriate actions for the betterment of the society. Prior to this time, people go to the theatres to watch a play but presently, theatre goes

or is taken to the people. As a form of skilfully contrived escapism, it allows the audience to take collective imaginative refuge in a more pleasurable realm of existence than their everyday one.

Members of Gamji Club constitute people such as petit-traders, farmers, and junior civil servants. NGO's have identified with the club, using them to campaign against HIV/AIDS campaign sponsored by Society for Family Health (SFH). Any play concerning HIV/AIDS is done outside the premise of the club and in collaboration with an organization. The club embraces youths and elderly people with great talent in acting, dancing, and singing and performances consist of traditional music, cultural dance (a hybrid of foreign dances and music), the dialogue in Hausa, magic, fire eating, snake charmers, acrobatics, etc. The club also attends outdoor ceremonies like weddings, birthdays, and naming ceremonies. The focus of this research is the relevance of performances as a tool for behavioural change taking into consideration the fact that drama is a medium through which messages are passed across to the audience. The original purpose of the establishment of the club was for entertainment and education thus, beyond the level of entertainment is a probing into various issues. This has been and is still their focus to this present day.

Performances in the Department of Theatre and Performing Arts makes the study of drama and theatre a functional discipline which can be utilized in other areas of human endeavour and also to make the students understand that performances were not meant only for the elite in the university but also for the generality of the people whether literate or non- literate. This also makes it possible to draw theatre closer to the people living beyond the walls of the university environment. Several centres were established in and around Zaria and those of

Bomo and Samaru are very active. Performances in Gamji Club are produced not as mere entertainment but as tools for probing the social problems of the people, for exploration of possible solutions, for making social resolutions, moral and educational purposes.

The performances do not require any professional specialization. As to the physical composition, the stage setting is simple and various craftsmanship of theatre is produced by the community thus improvisation is applied in the structuring of the plots of the production. There is no use of play text, no elaborate scenic design and painting, the costumes are natural and realistic. However, it is more than being merely an instrument by which society transmits its behaviour patterns to its members; it is also an instrument of thought, a cognitive process. Not merely can it reflect and reinforce our attitudes and values; it can also attempt to change them, to reshape the culture in which it exists.

Performances portray people's everyday life, helps them see a better future, and provide them with strategies and incentives that will enable them to take the steps to realize a desirable change. It shows the benefits of a positive lifestyle and the cost of the detrimental ones, thus it is used to shape the way people perceive their world. Attached to some extraordinary comical plays or actions are lessons to be learnt in such humorous enactment and this makes a performance didactic.

For Burgoon and Ruffner (1978:400) in order for a message to be considered effective, it must succeed in capturing the psychological functioning of the recipients in such a way that they will respond to the models of behaviour desired or suggested by the communicator. The vivid image which drama evokes affects the consciousness of the audience and it aids in defending class oppression and socio-political education of the toiling masses.

What then is social relevance? What makes a performance socially relevant? Collins dictionary defines social as relating to society, communal, collective or a group. It is also an informal gathering especially of an organized group to promote companionship and communal activity. Relevance refers to learning experiences that are either directly applicable to the personal aspirations, interest or cultural experiences of a group of people, or that are connected to real life issues. When learning is connected to an individual's interest, aspirations and life experiences it can be said to be relevant to that individual. When a concept is relevant it can increase the learner's quest for knowledge in what is being taught. Performance is a social act hence it reflects the society and issues that concern people's way of life. Speaking on the relevance of performances, Kafewo (2009) highlighted that, people are able to master their environment so that all symbols that make their reality opaque will be demystified to enhance their development. From these explanations, it can be inferred that a performance can be said to be relevant if it addresses issues of current interest, encourages consciousness and social change.

1.2 A Brief on Samaru Community

Located in SabonGari local government area of Kaduna State, Samaru is surrounded by Bomo, Shika, Bassawa, Kudingi, Palladan, Ahmadu Bello University, etc. Samaru town is the forth and most recent addition to the Zaria suburban area made up of Zaria-city, Tudun-wada, the Government Reservation Area (GRA) and Sabon-Gari.Some occupants engage in menial jobs, farming, petty trading, butchering among others. According to Oyelede Enoch, Samaruowes its contemporary existence and development to the Institute of Agricultural Research (IAR) which is one of the oldest research institutes in Nigeria established in 1924.

It evolved from a small colonial farming settlement to become a large community, a melting-pot, often referred to as "the University village." Thus, it is cosmopolitan in nature, drawing and fusing people of divergent national and international backgrounds. Performances are enacted based on various happenings in Samaru community thus; the primary source of stories in Gamji club is the Samaru community.

1.3A Brief on Gamji Cultural and Dramatic Club

The word Gamji is a huge strong tree that grows widely in the Northern part of Nigeria, up to 60 ft with abundant leaves and of proven medicinal value. The bark and leaves of this tree have been used traditionally in combination to promote fertility. The broad leaves and branches of this tree provide shade against the scorching sunlight, torrential rains It is also the nickname of one of the Northern founding fathers, Sir Ahmadu Bello, who never discriminated against anyone based on ethnic group or religion. He was known for persuading, mobilizing and inspiring people to be disciplined and law-abiding and his legacy was the unification of the diverse people of Northern Nigeria.

There was a club known as Gaskiya Social Youth Club which comprises a group of young people who performed in the evenings at Hanyin-Dogo. They were concerned with presenting the issues in the society without any form of bias hence the name Gaskiya (truth). The finances of the club were not properly accounted for and this made some members to leave and start a new club called Gamzaki Drama Club. This club had dance and drama performances to address social vices in the community. Just as the former, members of Gamzaki club observed that the officials were not supporting them as expected; one major problem was the fact that finances of the club were not properly managed. This made most of

the members to leave and start Gamji Cultural and Dramatic. It is located in Samaru community of Kaduna state and has an easy access and interaction with Ahmadu Bello University. Students of Theatre and Performing Arts go there for community projects, theatre and dramatic activities. Members of this club comprise individuals such as traders, farmers, and junior civil servants. Non- Governmental Organizations (NGOs) have identified with the club, using their performances to campaign against HIV/AIDS, like the campaign sponsored by Society for Family Health (SFH). The club embraces youths and elderly people with great talent and these group of talented individuals come together to entertain themselves and the audience. Their performances consist of traditional music, cultural dance (a hybrid of foreign dance and music), circus/magic, fire eating, snake charmers, acrobatics, etc. The major language in the performances is the Hausa language and occasionally Pidgin. This makes it possible to draw theatre closer to the people living beyond the walls of the university environment

The purpose of the establishment of the club was for entertainment and education. Entertainment is used to address issues in the society, thus beyond the level of entertainment is an exploration of issues. This has been and is still their focus to this present day. As to the physical composition, the stage setting is simple; as the various craftsmanship of theatre are produced by the members of the community thus improvisation is applied in the structuring of the plot. There is also no use of play text, elaborate scenic design and painting, the costumes are natural and realistic.

The relationship between the club and Ahmadu Bello University is likened to that of a gown and town. The gown represents the university while the town represents the community that surrounds the university. Students of the Department of Theatre and Performing Arts carry

out a research in Samaru community and the information gathered is put together in form of a performance and is presented to members of Gamji club. Interrogations and suggestions are made where necessary before the performance is presented to members of Samaru community. Some skilled drummers from the club assist in playing drums in situations where the students are not able to play the drums.

A performance session in the club, for instance, starts with the rolling of drums, then songs which are accompanied by a choreographed traditional dance and finally a dialogue play after which another dance may follow. Sometimes during the dialogue plays, there are interludes of dance or music to enable scene changes and to keep the audience from being bored.

In terms of generating revenue, members of the audience are expected to pay the sum of #50 per day for the performance and at the end of the performance, the money is given to the secretary who in turn puts half of the sum into the treasury and the other half is used for the welfare of some of the actors who live in the club. One of the challenges the club is bedevilled with is the low turn up of the audience and this same issue of low patronage made the Mazari troupe fold up. Below is a list of existing performance groups:

i. Bajinta Hausa Cultural, Drama and Social Club. No 2, Dekace road, Sabon-layiTudun-Wada, Zaria.
ii. Tawakaltu Social and Dramatic Club, Sabon-Gari,
iii. Hantsi Theatre Group Muchiya, Sabon-Gari, Zaria
iv. HamdallaMatasa Club, Dauruwa, Sabon-Gari.
v. Bayajidda Hausa Drama and Cultural Club
vi. 'The Tigers', Muchiya
vii. Bayajidda Social & Dramatic Club, Funtua. Katsina State

viii. KungiyarManoma Drama Club, AngwanMaigamo, (Kudingi) Zaria.

Take for instance Tawakaltu Social and Dramatic Club, the spokesman MallamMurtala M. Aminu, explains that the association called Tawakaltu started as a gathering of young people, all of its members almost within the same age bracket (18 years and above). The founding members were people who were interested in football either as players or fans. They saw a need to be involved in other forms of entertainment like singing, music and dance, etc. Gradually, theatre and other traditional performances came to be dominant aspects of the Tawakaltu social activities and even threatened the initial activities especially the football aspect.

1.4Statement of the Research Problem

Gamji Cultural and Dramatic club is involved in various community services such as cleaning up drainages, construction of culverts among others. Some members of the group who are artisans in different skills are tutored and supported in order to have a means of livelihood and this gives the beneficiaries a sense of direction, providing them with the skills and tools to earn a living. The club also embraces youths and elderly people with great talents in acting, dancing, and singing. Despite these positive contributions, members of the community have a negative perception of the club. The perception in the community about Gamji Cultural and Dramatic Club is that it is a place for dropouts, thugs, hoodlums and gangsters. This implies that performances of the club are of no relevance and nothing commendable or valuable can emerge from it.

Furthermore, the club is a harbour for criminals, prostitutes; in other words, it is a last resort where people who cannot fit into the normal society can be found. What is the reason behind this opinion and what is responsible for it? How can we bridge the gap between the ideal and reality? Against these perceptions, this study seeks to assess the relevance of performances in the club to the society and it will be undertaken situating the club as a popular tradition.

1.5Aim and Objectives of the Study

The aim of this research is to examine the relevance of performances to the society as a popular tradition. The objectives are to:

1. examinethe effectiveness of Gamji performances in transmitting moral and social messages;
2. critically analyze five selected performances in Gamji Dramatic and Cultural Club, which is the case study of this research;
3. ascertain the perceptions of members of thecommunity aboutGamji Club.

1.6Research Questions

The following research questions will aid the realization of the aims stated above:

1. How effective is the use of performances in transmitting moral and social messages?
2. To what extentdo performances in Gamji Club portray social issues?
3. How accurate are the perceptions of members of the community aboutGamji Dramatic and Cultural Club

1.7Scope of the Study

The focus of this research isGamjiCultural and Dramatic Club which is located in Samaru Zaria, Kaduna state. Among the various activities that are carried out in the club such as campaign, construction of culverts, clearing of drainages, performing at social gatherings(weddings, naming, birthday)etc, this research will be delimited to performances and the relevance of these performances.

1.8Significance of the Study

This research seeks to explore the relevance of performances and how performances can be used in promoting change in the society. Change is not only physical but also psychological and drama has the tendency to affect an individual in these two ways. Unlike the other forms of communication (the media), performances can be used for any class of society with this everyone (old or young) has a message to take home at the end of every performance. The five performances selected are pertinent to this research because the messages transmitted are relevant to the society and the target is the youths who are the future leaders of our society. The findings of this research will also serve as a source of reference for further research.

This study explored how performances can be used in promoting change in the society emphasizing the need to embrace performances which are almost fading away and also draw attention to the fact that its role should not be underestimated because it has the ability to address topical subjects of concern in the society. This study is also of great significance because a performance can be a dynamic agent for advocating social and economic reforms, projecting and preserving the culture of a people. The detention of NgugiWaThiong'o in 1978

in Kenya was connected with his avowed practice of using drama to advocate for socio-economic reforms in Kenya. He incorporated Kenya's culture and cultural forms in writing plays and was involved in the struggle against apartheid and although he was educated, most of the performances were not enacted in English language but in Kiswahili. The performance was created and executed by the peasants. NgugiWaThiong'o made use of the people's art forms and language to conscientize them to achieve social change.

The experiment with NgaahikaNdeenda was the manifestation of a strong desire by the Kimirrithu people to establish an active theatre diametrically opposed to the residual theatres of the colonial and neo-colonial Kenya. The performance showed the reality of peasants and workers who were trapped in the web of the church, the multinationals and the local bourgeoisie class. According to Jacob ManaseAgaku, cited by Michael Etherton, it was difficult to draw a dividing line between fiction and reality because they were simply engaged in acting out their lives. This performance gave rise to the drastic reduction in social vices and this implies that performances can lead to a change in behaviour which may not be instant, but the process is set in motion.

It may be difficult to see a comprehensive and sophisticated theatre (a purely commercial theatre) group in Northern Nigeria and existing theatre groups may not be referred to as troupes but clubs and associations that are interested in using performances for the entertainment of their audience. These groups are making theatre events and activities happen in their various communities. They may be underrated and berated because of the membership of the so-called commercial sex workers, "free women" and others considered as "irresponsible" or "riff-raff". Generally, membership of these theatre groups constitutes of

people who are at the lower rungs of the society. At best members are petit-traders, farmers, junior civil servants. The emergence of "Troupes" like Alhalla and Mazari recently in Sabon-Gari, Zaria exemplifies this clearly. These "troupes" are fashioned as purely commercial theatre groups with all its acolytes and paraphernalia. Most of the members are actually drawn from other dramatic clubs and associations (the types mentioned earlier). Even though this is a giant posture in the development of commercial theatre in and around Zaria, these commercial troupes are bedevilled by a number of problems, one of which is the low audience-ship or turn out of potential gate paying public, especially around this region where the theatre-going culture is too low.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0Introduction

Right from the pre-colonial, pre-literate days, performances have been in existence and are reflected in the people's festivals, rituals, mythology and other forms of social engagements. The typical African is bound to frown on theatre as just entertainment because, to him, it transcends that. It is a medium through which he reaches out to, or better still, courts the supernatural world and certain enigmatic developments or phenomena of life in order to transcend them.

2.1Performance

A performance is an enactment that tells a story and is performed before an audience. It can also be a stage presentation that tells a story. Performance is a term which refers to an enactment presented to an audience which does not seek to present a formal linear narrative, or which alternatively does not seek to depict a set of fictitious character in formal scripted interactions. To explain this further, Parr Adrian (2005:25), states that a performance may not follow the usual dramatic norm of creating a fictitious setting with a linear script which follows conventional real-world dynamics; rather it would intentionally seek to satirize or transcend the usual real-world dynamics which are used in conventional theatrical plays. Fremont Besmer (1973:74) opines that performances are nourished by reality and in return, an interpretation of the society is given through dance, music, or folklore. KaluUka (2002:41) agrees with this as he explains that the nature of theatre, which is more pronounced in

indigenous African theatre, demands the integration of various art forms such as poetry, music, dance, dialogue and spectacle. These performances create a "mirror effect" and this "mirror effect" creates a distance that allows individuals and communities to look at themselves in a different light.

A Performance is presented to an audience and does not seek to present a conventional theatrical play or a formal linear narrative. It does not depict a set of fictitious characters in a formal scripted interaction. It will often include some form of action or spoken word which is a form of direct communication between the artist and audience, rather than a script written beforehand. In indigenous performances, the fourth wall is broken and this allows for a direct interaction between the audience and the performers. For Daniel Fanshishak, performance for the society becomes an effective tool for communicating the essence of life through which the various broken and disjointed elements of the society can find healing, harmony and comic balance for national development." (2007:93). This implies that a performance is a tool used in communicating change by showcasing the paramount or vital issues that inhibit the development of the society, for people to see and make necessary adjustments.

Jenks Okwori describes the performance as "a social art of significance which is crucial to people's worldview. This implies that performance is communal hence a social art." Performances also describe or tell about the cultural practices of a group of people. In relation to this Olapeju (2001), asserts that in indigenous performance societal expression, social pattern of life, ethical values, moral essence, religion and history are mirrored in a dynamic living form as visualized in the numerous robust indigenous theatrical traditions of most societies in Nigeria. The development of conflict and resolution allows a society to look

within and define appropriate solutions to its problems, stirring clear from the violence that could be caused in a real-life event.

SylvanusObuh (1992:138), writing about the effectiveness of the theatre as an instrument of change states that "one of the agents of socio-political change is theatre; it is the most economical mode of experience which conveys an idea that can be accepted as true." The impact is also direct and more immediate than other forms of expression. It has the power to influence thought, opinion and can serve as a popular and effective means of political propagation, economic empowerment and culture diffusion. For IfeanyiOgu (2009), performances are stimulants or tranquillizers for a people to understand their individual self and to harness their potentials towards a collective social development. It is conditioned by social forces and not a mere aesthetic diversion.

Turner in Richard Schechner's Performance Studies asserts that a performance is a dialectic 'flow', a spontaneous movement in which action and awareness are one, in which the central meanings, values and goals of a culture are seen in action as they shape and explain behaviour. A performance is declarative of our shared humanity. Yet it utters the uniqueness of particular cultures. We will know one another better by entering one another's performance and learning their grammars and vocabularies. Francis Harding explains that there are five important comparative distinctions common in African Theatre. These are African performance as ritual, as drama, as popular theatre, as a representation of the social reality or as a representation of fiction and as stylized gestures.

According to YemiOgunbiyi (1981: 14), performances in Nigeria lie in the numerous traditional, religious and functional rituals that are found practically in every Nigerian society.

He further gives two classifications as regards performances in Nigeria. These are traditional forms and literary forms. The traditional forms can be further categorized into three subsections: dramatic ritual, the popular tradition and the Yoruba travelling theatre. The dramatic ritual includes a traditional festival, ritual ceremonies, etc. The term "popular" applied in the second category implies an art that is commonly approved and widely liked or accepted by the "common" people, in an ever growing urban culture. What is required in this category and by the performer is not necessarily a text of an elaborate stage but a place, time, audience and a performer or performers? Some examples are the Annang drama of the Ibibio, Yoruba Alarinjo theatre, TivKwaghir-hir and Bornu puppet shows, and the Hausa comical art of Yankamanci etc. These performances give voice to local issues, by using popular cultural idioms and accessible modes of cultural expression. It also draws insight from the lived experiences of the people.

2.2The Utilitarian Purpose of Performances

A theatre critic Kenneth Tynan (2011) postulates that "…no performance could sanely and realistically flourish until there is an umbilical connection between what was happening on stage and what is happening in the world." This implies that performances and society are intertwined. These performances do not change the society rather; it transmits the right messages to individuals. This is what Augusto Boal refers to as conscientization. The conscientized individuals will be able to bring a change in the society.

BakaryTraore (1976) observes that African art and particularly traditional African theatre has always been said to serve a social function. Unfortunately, many traditional African performances, considered as pagan, were suppressed by Christian missionaries and

colonialists. The actual reasons for this seemed more to relate to the mobilization force of these performances which threatened the ascendancy of both Christianity and colonialism. Prior to the colonial invasion, theatre in Africa had been a purposeful socio-cultural activity of the entire community. It translated the totality of human expression by providing a glimpse of the social, religious, and political life of the people. Traditional African theatre was used in the past as a vehicle of thought and a means of bringing the ethnic groups together. As a cultural activity, it provides opportunities for enhanced collective thinking and action. EsogwaOsuala (1982:65), says that "indigenous performances are valuable vehicles for preserving and transmitting valued knowledge of religious, philosophical and moral truth from one generation to another". This implies that indigenous performances go beyond the level of entertainment.

In recent years, African art is beginning once again to reaffirm its functionality thus; performances are used in community education to conscientize and mobilize marginalized groups of society such as those who have been denied access to the more conventional forms of media. In Traore's (1976), explanation on the social function of performances he elaborates further by noting that "performance in particular acts as a mirror of life with every event recorded therein. In all its manifestations the theatre can enclose the cosmic as well as everyday human existence. The theatrical event can provide an occasion for the validation of all that is religious, political, economic and social within the community. Ross Kidd elaborates this further as he states that theatre is used in Africa today to stimulate community thinking, develop self-confidence, participation, expression, awareness and organizational strengths of popular groups, communities and organizations (Ross Kidd, 1982).

Furthermore, WireduKwasi (2009:52) posits that the most important purpose of the indigenous performance is to provide teaching with the objective of imparting traditional aesthetics, historical, technical, social, ethical and religious values. They are fundamental dimensions of culture as well as the production of knowledge about culture. They might include anything from individual agent's negotiations of everyday life to stories, popular entertainment, festivals and more. A performance can be used to provide collective therapy, whereby people seeing their action reflected may come to a better understanding of their situations, and the ironies these can provide.

2.3Theatre for Development

The emergence of Theatre for Development (TFD) which is an unconventional theatre presents an avenue where the 'downtrodden' are influenced positively by arousing their consciousness using familiar language, traditional and cultural values which depicts the experiences of their daily existence. In the most rural community, TFD is used as an educative tool which enhances social change. An example of this is the Samara project. This is a theatre of the people which speaks to the common man in his language and idiom. It deals with problems of direct relevance to his situation. It involves the whole community, not just a small elite group. It is performed at various venues: the street, marketplace or Mai ungwa's (village head/leader) house. In Victoria Lagwampa's opinion, Samaru project has always made an impact in resolving the problems of youth engagement in series of moral discordance. It introduces students to explore the relationship between theatre and the community. According to Oga Steve Abah, Samaru project began in 1979 as Samaru improvisations and has continued to explore social and economic issues.

2.4A Presentation of Truth and Reality

According to critics, scholars and theorists such as YemiOgunbiyi, John William Somers, who wrote a treatise, about the fact that performances have an influential role in our society they make an attempt to address questions such as: what role does a performance play in the society? How is this role defined? Is it a social institution, a place of cathartic release, or a purveyor of simple entertainment? Each of these descriptions has been applied to the theatre and to its multiple roles. One of the most controversial roles of theatre is its function in teaching. The theatre has been shown to be didactic, but opinions vary on whether this type of instruction is a good thing. Once again, theorists debate the benefits and detriments of this influence. More specifically, Friedrich Schiller (1759-1805), Emile Zola (1840-1902), and Plato (426BC-348BC) individually discuss this concept of social influence. Erin Weaver opines that these theorists write about the role of a performance in society and attempt to define and evaluate the concept of truth on stage.

The truth seems easy enough to define: that which is not false. But how does one define truth on the stage? What is happening on stage is not actually happening, but the actors are actually doing it, so is it true or not? "Mimesis" is a subjective term that somewhat encompasses this concept of truth by characterizing performance in terms of imitation and representation. Schiller, Zola, and Plato write about theatre's role in society and attempt to define and evaluate the concept of truth on stage. Schiller approaches theatre as a moral institution, arguing that a mixture of imagination and accuracy is the best route to influencing society; he feels this influence is positive. Another who feels theatre's ability to influence society is a good thing is Zola; he agrees that the didactic qualities will come out of a pure truth on stage,

which involves meticulous authenticity. Conversely, while Plato acknowledges the mimetic qualities of theatre, he finds them to be removed from the truth and their influence on society to be negative. Overall, the concept of theatre representing truth through mimesis is addressed by Schiller, Zola, and Plato in their analyses of how the theatre plays a didactic role in society. It is interesting though; that the overall implications on society arise in their discussions of how truth is portrayed on stage to an audience instead of how an audience interprets what is truthful to them.

In his treatises; "The Stage as a Moral Institution" (2000:252) and "On the Use of the Chorus in Greek Tragedy" (2000:261), Schiller expresses his belief that theatre can and should play a didactic role because it is positive for society. Schiller works on the basic principle that "the creative process liberates humankind by allowing the spectator to see through sensuous matter and discover the free working of the mind" (2000:250). Through a performance, Schiller feels that moral instructions can be given and that this process is a good thing. The reason Schiller believes the theatre is so powerful is that he feels that sight is always more powerful than description; thus, both the understanding of religion and laws can be heightened if the stage is used to display their truths (250). However, the stage needs to display these truths in a certain way in order for the play to be the most didactic. Schiller explains theatre as a mirror for society.

Just as with mirrors, the stage is simply showing a reflection of society and it is in this reflection that the stage becomes "a great school of practical wisdom, a guide to civil life and a key to the mind" (Schiller, 200:250). He further explains that since the stage is reflecting society, the audience is able to see the private lives of characters and from these visions learn

to “be more considerate to the unfortunate, and to judge gently” (Schiller, 2000:252).Schiller is suggesting that what the members of society see in the real world is not the whole story, but the stage shows these well-rounded reflections, allowing the audience to evaluate them and learn from them. What Schiller demands is that the theatre simultaneously abandons actuality and conforms to nature (2000:256). It is only with this combination of ideal (unreal) and actual (real) that Schiller finds the truth that is so necessary for a didactic stage.

Zola seems to hold a similar opinion on theatre’s ability to influence society. In his treatise, “Naturalism in the Theatre” (2000:39), Zola expresses doubts that the audience will find the truth on the stage unless there is a high focus on the exact representation of real life. In his lifetime, Zola strongly felt that in order for society to be influenced by the theatre, the audience had to witness truths of their own social class. Under Schiller’s definition of truth, every person should be able to relate to the universal truths on stage regardless of what social class is involved. However, he did not feel this was happening because demands for fancy costumes and sets were causing only affluent characters to appear on stage. Since the stage is reflecting society, as Schiller states, the audience is able to see the private lives of characters and from these visions learn to “be more considerate to the unfortunate, and to judge gently” (252).

Under Schiller’s definition of truth, every person should be able to relate to the universal truths on stage regardless of what social class is involved. However, for Zola, truth cannot appear on stage unless it is viewed as truth by the audience; if not, truth in the theatre will suffer (364). Once the sites of modern life are put on stage with meticulous reproduction and the costumes show the truth in the tableaux, the theatre will be used for its “dramatic

usefulness" and the audience will be able to analyse their own lives. Zola believes that an exact representation of truth on stage is the most effective and occurs when the audience sees themselves, meaning their own social classes and roles, on stage. In "The Republic," Plato differs from both Zola and Schiller in his view of the benefits of a didactic influence of performance. In fact, Plato feels that any type of teaching from the theatre is incredibly detrimental to society. He quite blatantly states that the "power which poetry has of harming even the good (and there are very few who are not harmed) is surely an awful thing". This power Plato speaks of is the same power both Schiller and Zola felt was appositive characteristic of the theatre; however, Plato does not approve of truth on stage because he does not think it is possible. For Plato, the only truth is in the divine, and all imitations are "thrice removed from the truth" (2000:22). This removal becomes dangerous because the audience will believe the actor to be all-knowing and true and therefore be deceived by him and make conclusions that are false. An example of a false conclusion that may be made by the audience after witnessing a performance is to be passionate and fitful during suffering instead of the patient, as the law suggests. It is apparent that Plato agrees with both Schiller and Zola that theatre can be didactic because what appears on stage seems true and influences the audience. However, he strongly believes that anything copied on the stage, whether virtue or vice, is only an imitation and never reaches the ultimate truth.

These three theorists, writing during different times, all have come to the conclusion that the theatre plays a didactic and politically influential role in society. Their opinions surrounding how to show truth on the stage and whether this process is beneficial or detrimental differ greatly. Schiller believes that to influence society, a general truth must be shown on stage.

Conversely, Zola felt an influence on society would occur if individual truths were shown on stage. Thus, the audience must be witnessing their same social rank in order for it to appear true to them; all physical details must also be true if one wants the audience to evaluate themselves in any way. To Plato, all imitations on stage are harmful to those that witness them. Even more so than Schiller and Zola, Plato focuses on the influence of theatre on the audience without actually addressing the audience. Finally, Plato acknowledges the talents of the actors to imitate truth but finds these imitations to be removed from the ultimate truth and their influence on society to be dangerous. Despite the differences in their arguments, all three theorists agree that some type of truth is shown on stage and that it affects society. If they are all correct, then the one thing that links their arguments is the audience. Yet, none of them focuses on the audience's perspective. Each theorist proclaims that there are influences on society by focusing on the method from the stage and not interpretations made in the auditorium. All three theorists ignore any possibility that the audience has the ability to suspend their disbelief, find true what they believe to be true, and be affected by what they want to be affected by.

By each focusing on a different method of showing truth on stage and illustrating that each method equally affects the audience and society, Schiller, Zola, and Plato have unintentionally admitted the power of the audience regardless of the stage. The implication of this conclusion surrounds the audience and their importance as a common thread of theatre. It is clear, through discussion of Schiller, Zola, and Plato, that there are different ways to show truth on stage and these differences suggest that the audience will find that truth in spite of any special method.

Regardless of each theorist's individual interpretations of mimesis and truth, the audience is capable of finding the lessons in the performance and evaluate their place in society. In the end, it is the audience that holds the power to find and interpret truth, but only if the stage is there to attempt some portrayal of truth. It is theatre's ability to break through language and cultural barriers; ask its audience to think about what they have seen; challenge them to face up to aspects of their lives that they try to ignore; challenge societal beliefs and moulds the mind while still entertaining. It should be noted that performances should be viewed as a relational means in coordinated programs targeted at the sustainable growth of not only the individual but the society. This is because a performance can give form, order and expression to our collective socio-cultural and political sensibilities (Ngwainmbi Emmanuel, 2004:63).

2.5 Nigerian Theatrical Traditions

There are two types of performance traditions that can be identified as regards theatrical performances in Nigeria. These are the indigenous theatrical tradition and the contemporary tradition. The indigenous theatrical tradition is mostly acknowledged to be the first type of theatre idiom to emerge in the history of Nigerian theatrical culture. This is because it is subsumed in the culture of the people; hence the relationship is not farfetched. It is a kind of theatre where the societal expression, social pattern of life, ethical values, moral essence, religious and history are mirrored in a dynamic living form, as visualized in the numerous robust indigenous theatrical tradition of most societies in Nigeria. Examples include religious ritual enactments, festival performances, initiation ceremonies, storytelling sessions, etc. Nevertheless, in these traditional performances, costumes, make-up, songs, mimes, folktales, dances, have become high points of communication; Joel Adedeji (1981) asserts that

indigenous Nigerian theatre is an activity in which a performer takes a role other than himself through mime, speech, or movement to convey a message to an audience which may be visible or invisible, participatory or non-participatory.

The obligation of tracing the history or origins of community based theatre groups in the Northern parts of Nigeria cannot be difficult task since scholars like Kofoworola: (1977), Bappa, (1984); Joe, (1984); Ogunbiyi, (1981); Furniss, (1996) have written on this. In various articles, they made it clear that there have been series of dramatic performances in the North even before colonialism and Islamic influences. Apart from this background, like any other African society, in the north, there are forms of entertainment and cultural activities organized according to age groups, occupational or trade guilds, and numerous categories. It is these same kinds of cultural groups that laid the background for community dramatic clubs and associations as we have them today.

According to Joe Audu (1984:5), some of the performances of these groups are "conducted by practitioners of specific occupations and which relate directly to the nature of these occupations." A good example of this type of experience is the Manoma Drama Club (Farmers' Drama Group) whose plays focus particularly on issues around farming and farmers. They show new ways of farming a particular crop, fertilizer procurement and distribution problems, land dispute, the conflict between herders and crop farmers, family problems, etc. Others are 'WasanRuji' or 'HawanKaho' (butchers) and 'Wasanwuta' for Blacksmith. All these take on board in their performances dance drama or other performances that portray their occupation. These stories may not differ significantly with the new groups that have come up in recent times in and around Zaria. To validate these stories and several

stories, Yerima (1978:62), explains that traditional performances in the North were spontaneous activities and entertainments were usually in the form of games, fights or ritualistic killings as celebrations. 'Enjoyment' as experienced pleasure derived from the dramatic entertainment forms, was the main objective of the performers and audience. Enjoyment was also seen in the frenzy of excitement, which created the celebrative air associated with traditional dramatic entertainments.

2.5.1Bori Performance

Hausa animism or Bori is an African traditional religion of the Hausa people which involves spiritual possession. Bòòríí is a Hausa noun, meaning the spiritual force which resides in physical things, and is related to the word for locally distilled alcohol (borassa) as well the practice of medicine (boka). The Bori religion is both an institution to control these forces, and the performance of an "adoricism" (as opposed to exorcism) ritual, dance and music by which these spirits are controlled and by which illness is healed. Bori performance is highly dramatic and according to YemiOgunbiyi, it has survived Muslim, Christian, and British colonial attempts to suppress it because of its syncretistic nature and its absorption of the Muslim concepts of Jinn. The Bori ritual, spirit cult and performance is a performance aimed at healing, prevention of calamity, the prosperity of an overall society and serving a social function of courtship. The medium as an entertainment with costuming, unique language and a means of healing and providing solutions to social and natural problem is a source material for the dramatist to employ an actively engage in teaching the audience about the value, potency and efficacy of traditional medicine and healing in Africa and its relationship with orthodox medicine in a contemporary world. The practice has its origin with the Hausa

maguzawa tradition and it was introduced into Northern Nigeria before Islam and Christianity. The therapeutic aspect of Bori explains why the performance occurs during epidemics, family or community crisis, and marriages, opening of new markets so as to avert any evil. Beattie and Middleton, quoted by Horn believe that Bori involves storytelling and dance in the secular ceremony. He further explains that "…it is an act that is believed to be therapeutically effective whether there is actual possession or not" (Horn, 1981: 92).

There is also the musical aspect of the Bori performance. According to Besmer (1973:29), this can be classified into two basic groups. These are the one which involves direct communication with the spirits and the other which is mainly performed for entertainment. In the first case, the performance involves such serious objectives as searching for the solutions to curative crisis, psychological and social conflicts, confrontations and other forms of disorderliness. In the other case, the performance may include demonstrations to enhance the audience appreciation and pleasure of such events such as naming and wedding ceremonies. Bori performance can be examined under two broad objectives namely; as a ritual performance and as a performance for entertainment. One is for public amusement and the other is intended to achieve communication with the Iskoki (spirit).

2.5.2Community Theatre Project

This has to do with a course designed to get students acquainted with the theory and practice of Popular Theatre and Theatre for Development. The practical aspect is usually done in Samaru community as students analyze some problems facing the Samaru community. According to Steve Abah, the performances were done in this community by

studentsconscientizes and awakens people's latent capacity to organize them for common action. It uses the people's cultural forms to make them change their social aspirations. It becomes a tool for advocacy and a medium for analyzing real situations. This form of theatre has recorded tremendous impact in educating mostly youths on the dangers of drug abuse, stealing, street hawking, prostitution, early and unplanned marriages, health and sanitation among other social vices. Victoria Lagwampa opines that it has always made an impact in resolving the problems of youth engagement in series of moral decadence and as a way forward. According to Jenks Okwori, the process of Samaru project performance is basically focused towards people's involvement in crucial sustainable development. This type of performance is not done by professionals for mere entertainment but one in which the people engage issues about their own lives for their own immediate consumption. It promotes change by stimulating dialogue within the people using their own artistic expression.

In his article, 'The Points Of Divergence InTheSamaru Project' (2007) OgaAbah, one of the initiators of the project, explains that the project is interested in raising social and political consciousness. It is interested in the social conditions of the life of the urban masses; discuss these social issues with the people and in play form as well. The discussion and the plays are intended to lead to the understanding of the politics which shape and sustain social structures.

Four plays were improvised in the 1983/84 academic years and there were a total of seven performances. One of the plays focused on the problem of water shortage in Samaru. In performance, the play worked well and raised a lot of questions. When the basic argument was raised and established, the actors dissolved the acting area and merged into the audience and started to discuss the issue with everyone. The discussions raised a lot of questions from

the audience. For example, on the water shortage matter, one youth in the audience was worried about why the students would perform plays about water scarcity and go back to the campus to swim in the pool whose water could be sufficient for all the village dwellers. The importance of the project as an academic exercise was made evident in its interest for social investigation which brought students and the Samaru inhabitants together. At the end, awareness on two levels was created: The students confronted their prejudices, and the inhabitants began to see the interrelated complexities of their problems.

2.5.3Samanja

In most political systems, those who occupy positions of power and authority seem to harbour some kind of phobia about the innate capacity of popular culture to shape, promote and assert a pattern of social behaviour that can disfigure the class relations among people. Usman Baba Pategi (whose comic name is Samanja) uses theatrical mimesis to criticize despotic tendencies of certain regimes and their agents by making highly sensitive political comments ironically through government. An insight on the content and context of performances created by Samanja demonstrates the propaganda value and efficacy of performances, among other genres of Hausa popular culture, as a double-edged sword used for raising public ideological consciousness and voicing the suppressed opinions of the alienated segments of the society.

Usman Baba Pategi is one artist who creatively portrays unpleasant social realities and politically loaded commentaries as well as bitter criticism against state officials' malfeasances through his satirical drama. Pategi first acted the role and, or, the name of Samanja in a particular drama scene produced by Yusuf Ladan in the early seventies to alert government on growing public complaint about the harsh treatment and wanton intimidation some

unscrupulous soldiers unleashed on civilians. Thereafter, he retained the name Samanja and continued to enhance the programme to its current status of conveying public concerns to those in the position of authority (Ladan, 1998). The various settings of Samanja play revolve around a variety of socio-political circumstances in and around the barracks where he and other actors employ a distinct verbal repertoire of imitations and a satirical pastiche of other aspects of Hausa verbal art to present the conditions and interests of the ordinary people (Furniss, 1996). The Hausa society is characterised by uncritical public obedience to those in authority and a high degree of courtesy in interpersonal communication, only an imbecile or the culturally licensed king jester can bluntly voice public grievances to those in power. Kofoworola (1982), captures this political communicator's role of king jester. He, the king jester, 'bridges the communication gap between the ruler and the ruled. He is informed of any serious breach of administration and, in his characteristically humorous manner, pulls the ears of the authority to what might develop into a serious conflict between the rulers and the ruled.' Graham Furniss (1996) notes that each drama performance is targeted to achieve a specific objective such as social criticism and exposing malpractice among public officials, injustices or violation of social norms.

Popular culture has the capacity to capture the concerns and interests of the majority (commoners), whose enjoyment of the artistic production makes it really popular (Berger, 1992). The qualities of defiance to literary aesthetics and of being commonplace differentiates popular culture from high culture, which, on the other hand, is enjoyed and preferred by the highly placed members of the ruling class who act on behalf of the state and the constituted authorities. Cunningham's definition of popular culture appears to be more poignant in terms

of depicting the class differentiating elements of an artistic production. He asserts that popular culture is:

> Opposed to the culture of those in position of power and authority, who had developed their own high culture inisolation. It was inclusive, welcoming into its ambit the huge, human and occupational variety covered by the wordsof labourers, artisans, shopkeepers and tradesman. It reachedup and down the society scale and penetrated to remotehamlets and to the heart of big cities. It was imbued with a sense of popular rights. (1989:68)

On the other hand, however, the state not only condones but also promotes the production of aesthetically rich cultural performances that numb the revolutionary instincts of the society and promote ideas of the ruling class.

In producing the various episodes of Samanja plays (e.g. DuniyaBudurwar Wawa, SamanjaMazanFama, etc.), Usman Baba Pategi would defy all ethical and professional guidelines in the making of a drama. His has never been scripted, let alone be read by the actors. What Samanja simply does is to jot ideas on paper, briefs the participants before acting, and, in the production process, directs them with his looks, signs and gestures (Pategi, 2002).

It is important to note that defiance of rules and procedures provides the latitude for surprises that make an artistic work attractive, thereby making it popular among the masses and threatening to the ruling class. Pategi goes further to explain that Samanja consciously scrutinises the happenings around him, which are in most cases of social or moral appeal to the people. He then constructs the drama with a view to offering a general exhortation to the society. More significantly, is the situation whereby some people would complain to him about certain injustices done to them by the state or its agents and demand him to intervene

through his drama. The state can also assign him to convey specific messages that would enlighten the public about policies and programmes or justify some actions of the government.

2.5.4Kwagh-hir

In the Kwagh-hir performance, there is a dynamic mixture of dance, song, music and animation. This expression satisfies the passive audience looking for the sheer pleasure of the entertainment yet, behind these is a deeper world-view and expression of the Tiv culture, as interpreted by the performances. The performance reinforces Tiv values, culture and ideology. It is usually staged in an open space in village centres, arena, where the human, spirits and animals co-exist in harmony. The entire performance is aimed at re-evaluation, which means that mankind is brought to greater awareness about himself and all creation. The Kwagh-hir performance is an event which provides secular entertainment, education, and socialization through the enactment of past and contemporary events by human performers. This performance provides a traditional form of education. It uses the people's art as a means of communication and does not seek to estrange people hence it presents seemingly complete issues in the most simple way. This implies that indigenous performances like the two discussed above go beyond entertainment.

2.5.5Yoruba Travelling Theatre

Traditional Yoruba travelling theatre occupies a significant position in the cultural, political and religious milieu of the Yoruba people. This is because in most cases their ways of life, their worldviews and their being as a whole are commonly expressed through performance.

The Yoruba Travelling Theatre is a theatre conducted in the Yoruba language which originated from the society of masqueraders around the middle of the 16th Century. By the 1940's and 1950's, this theatre had developed into the popular theatre of Nigeria. The theatre performed in school halls, town halls, and on improvised stages in many parts of the country. It makes use of a variety of opera of the Yoruba people of South-western Nigeria. It combines mime, colourful costumes, traditional drumming, music and folklore. Directed towards a local audience, it uses Nigerian themes, ranging from modern-day satire to historical tragedy. AwamAmkpa believes that the Yoruba travelling theatre's use of indigenous themes and symbols makes it a celebrated populist dramaturgy Nigeria has ever experienced.

In the practice of Alarinjo theatre, no raised platform was necessary for any performance. An open space was all that was needed. A circle was always formed by the spectators as they assemble around the open space. No scenery was necessary except that occasionally the genius of a masquerade-dramaturge manifested itself in the use of symbolic scenery. According to YemiOgunbiyi (1981), the objective in staging was not the simulation of a locality but the creation of an atmosphere where issues which pertain the society are addressed.

It is important to note that all the various forms of performances by individuals and troupes have many characteristics in common. An open space is usually used, issues that concern their environment become the source of their stories, entertainment and education is the focus of their performances. All these characteristics are also applicable to performances in Gamji Club and this makes them relevant to this study.

Graham Furniss remarks that in Nigeria during the 1980s performances flourished as it took place in schools and universities, and in the occasional public area such as the open air, performance done in GoronDutse, Kano state. Another example is AbubakarTunau's performance titled WasanMarafa was enacted in Sokoto Middle School in 1943. It preaches hygiene and sanitation and pokes fun at a conservative older generation.

Operation Feed the Nation (OFN) was the federal government's major policy thrust in 1977 and the experiment was to see if communication with farmers could be effective using a performance to explore the issues surrounding OFN. The performance titled WasanManoma (farmer's play) project attest to the fact that a live performance can help objectify social relations and conflicts, and can enable the audience to achieve self-awareness. The radicalism of the performance arouse out of the farmer's own view of the problems they faced.

2.6Forms of Performances in Hausa Oral Tradition

A significant feature of the classification of Hausa performance arts is a reflection of the stratified structure of the society which is divided into two: the court artistes and aristocratic group.The patrons of these groups are the aristocracy and the commoners. The court artistes group belongs to the commoners while the aristocratic groups are patronized by the ruling class. Their performances were usually for the exclusive service of the ruling patrons. The functions of these performing groups are as follows:

1. To stimulate the Sarki and his army to action in times of military operation
2. To keep records of historical events in the state.
3. As media of information to the courtiers and the masses.

Examples of this form of performances are the use of musical entertainment, the acting forms of entertainment of the Sarki and his courtiers, and the dance court entertainment. The acting forms of performance are known as WasanGauta, WawanSarki (the king's jester) and Wasan Yan-Kama. Ibrahim YaroYahaya (1981:139) asserts that WasanGauta has ceased to be performed actively following the taking over of power by the colonial administration. The tradition of WawanSarki is still being practised in courts of SarkinZazzau (Emir ofZazzau) and SarkinDaura (Emir of Daura).

The second form of performance in the Hausa oral tradition is the occupational Freelance groups. The purpose of this group is to entertain the occupational guild members, to advertise the craft-guild products, to preserve through oral tradition certain features of craft guilds trade secrets, to educate the public on aspects of craft technology. This group provides performances such as music, dance, local praise-singing, heroic demonstration, etc. Performance by this group is usually in form of music and dance which are reflective of the nature of occupation of the patrons. For example, the hunter's occupational freelance group demonstrates the process involved in the hunting of wild animals. Their activities cut across social class or group. It is not restrictive to any particular group or class. Hausa traditional stories provide a potential use of imagination and strive on the creative inventiveness of the storyteller. Stories are told usually at dusk with the young listening to their elders who use mime, gesture, accent or tone of voice to create a suitable atmosphere for the story.

The women are not left out as the Hausa traditional women drama is also pertinent to this discourse. It is called KindaRuwa. It involves women only and is performed in a chief's palace during a ceremony or social occasion. Songs are used in this performance and the topic

of the song is based on the theme of the performance. A song may relate the story of a gossip by a housewife which almost breaks her marriage. The women are assigned different roles either that of an emir or a male performer. The performance style is mime which is carried out as the songs unveil the plot of the performance.

There is also a traditional performance called WasanGauta which means Gauta performance. This performance usually takes place in an open space. The aim of this performance is to draw the attention of the Sarki to issues of state, to make him aware of certain behaviours of his council officials such as the Waziri, Galadima etc. It also offers an opportunity to draw the attention of the Sarki, to his personal weaknesses that should be checked. This buttress the fact that performances go beyond entertainment to making certain statements that probe into certain issues in the society.

2.7The Audience

The audience is an integral part of any performance because they constitute an important yardstick for measuring the impact of a performance on any community or society. It also provides the primary resource material for research and analysis regarding the success or failure of a performance.

A live theatre audience is an active participant in the theatre experience. Paulo Freire's approach (critical pedagogy in theatre) stimulates social change by encouraging the audience to build capacities for critical thinking. The audience in a performance gives the actor an imaginative collaboration for the complete actualization of the performance. Some may join in the choral song and dance while others stop at the level of imaginative participation. Several attempts have been made through surveys and investigations to describe and analyze

the nature and characteristics of the audience. These investigations have centred on questions such as: who is the audience? What class of people is represented? What is the audience made of? among others.

The audience in Gamji Cultural and Dramatic Club are members of Samaru Community. Civil servants also patronize the club in order to ease off stress from the day's activity. Young boys, girls, men, and women pay the sum of N50 to watch a performance. Some patronize the club due to the presence of young girls. They move around during a performance and also engage in discussions having a mixture of motivations, including curiosity, pleasure-seeking, and a desire for knowledge or aesthetic experience. All of these experiences are intensified by the public nature of the performances. To be part of an audience in a theatre is an experience far different from reading a story in solitude. The response of people around us affects our own response. When we watch a movie alone by means of a video cassette we laugh less often than if we were watching the same film in a theatre surrounded by a roaring crowd. In a live performance, there is a sensitive give and take the response from actors and audience. There is a sense of commonality when people come together and realize that they share similar issues and problems.

Schiller comments somewhat on the audience's role when he states that the stage itself "cannot bring [nature and truth] to sensory perception, but by its creative force it can bring it to the powers of the imagination and thereby be truer than any actuality and more real than any experience" (Schiller, 2000:257). However, Schiller is assuming that each audience will view a performance in the same way. Overlooking any differences between audience members, Schiller describes a homogenous audience who will receive the messages of the

play, in the same manner, learn the same lessons, and bring the same moral changes to their society.

2.8Theoretical Framework

For any academic research to add value to the existing literature it has to be based on some theoretical foundation. This will serve to identify the areas in which this study will augment and enhance the knowledge that already exists and thus expand the frontiers of knowledge. Augusto Boal's forum theatre was used in the course of this research.

2.8.1 Forum Theatre

It is pertinent to understand the term 'forum' because it will enhance the comprehension of this form of theatre practice. A forum can be defined as a medium in which the public may debate an issue or express opinions. It is also a meeting for discussion on matters of general interest which involves a group of people with common interest. In Boal's own words 'a forum is a question posed to the audience, in order to seek answers to certain questions. If the spect-actors are to be able to intervene and offer alternatives, and if the forum is to enrich our understanding, the central idea must be perceptible to all. (Boal, 1998)

Forum Theatre is a type of theatre created in the early 1970s by the innovative and influential practitioner Augusto Boal as part of what he calls his "Theatre of the Oppressed." He created forum theatre as an avenue for teaching people how to change their world. His aim was an attempt to undo the traditional actor partition and bring audience members into the performance to have an input into the dramatic action they are watching. Forum theatre is an applied drama technique and participatory theatre practice created to empower audience

individuals to determine social change. His efforts consisted of establishing a dialogue between the audience and stage with the aim of exploring the real needs and issues of his community. The theatrical act by itself is a conscious intervention, a rehearsal for social action based on a collective analysis of shared problems of oppression.

The Forum Theatre is an interactive form of theatre that presents a theatrical debate to create a group that encourages audience interaction and is a powerful tool for exploring solutions to different problems. Conventional theatre involves public education messages that are imparted by experts to persuade the audience to change their behaviour therefore, the audience may not gain a sense of ownership over the messages and may see the topic as having little relevance to their lived experiences. He sees forum theatre as a tool for awareness raising, advocacy and behavioural change. Through spectators seeking realistic solutions to real problems, forum theatre becomes a rehearsal for reality.

Forum theatre is a form of popular theatre in which people's experiences and understandings are used to create images and scenes relative to their own lives. It can provide a voice for people who normally struggle to be heard. An avenue for exploring solutions to the real-life dilemma in a safe environment that stimulates action, discussion and debate are created. Through this, we get an understanding that theatre is a means of acquiring knowledge and can transform the society. It helps us build our future rather than just waiting for it. Also, it fosters dialogue and generates ideas and possibilities for future action.

2.9Educational implications

Forum theatre is an effective technique to work on personal conflicts, mainly in the social and relational fields. The spectators learn much more from the enactment, even if done in a fictional manner, since it stimulates the practice of the art in reality. Forum theatre evokes a desire in people to be proactive,motivates and makes them confident in resolving conflicts which might be encountered in real life.

2.10Features of Forum Theatre

This form of theatre practice possesses the following features which is also applicable to performances in Gamji club:

1. It entertains as well as educates.
2. It challenges established perceptions.
3. Explores issues and identifies possible solutions through shared experiences.
4. It stimulates participation through discussion
5. Makes use of interactive role playing which enhances understanding of an individual and the community at large.
6. It provides an entertaining and meaningful way for working with socially excluded groups.
7. Develops skills of the actors who are often people from socially excluded groups.

The choice of this is based on the fact that its features are related to and can be applied to performances in Gamji Club and also it is performance based. All the features mentioned are put together in presenting performances and this enhances the audience patronage.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1Introduction

The purpose of a research is to discover answers to questions because there is always something new in every field of study and also because of the dynamic nature of the society. Bello and Ajayi define research as a process of acquiring knowledge through organized and systematic investigations (Bello and Ajayi, 2000). Research methodology is the process used to collect and analyze information and data for the purpose of making decisions or reaching a conclusion. This may include interviews, surveys and other research techniques, and could include both present and historical information.

The approach used for this research is the qualitative research method. This method is designed to reveal the audience's range of behaviour and the perceptions that drive it with reference to specific topics or issues. The results of qualitative research are descriptive rather than predictive and presented in diction not figures. This does not imply that there are no figures in qualitative research method. This research design was used in this study because it helped in finding out not just what people think, but the reason behind their opinion. This was also used to get people to talk about their opinions so one can understand their motivations and feelings. Qualitative research is about getting people to expand their answers so that you can get more insight into their attitudes and behaviour. It is all about getting underneath people's responses to find out the chief motive behind their decision or notion. Face-to-face interviews and focus group discussions were also used to get an in-depth feedback.

3.2Research Design

A research design deals with the method of collection of data, what instruments will be employed, how the instruments will be used and the intended means for analyzing the data collected. It provides information on the research technicalities. Kolo Daniel states that research design is a plan through which the researcher systematically collects data for a research (NaukoweKolo, 2003:24).

This study made use of survey research method which enabled the researcher to get information about a group of people who are representatives of a larger population. This method of research focuses on people, the vital facts about them, their beliefs, attitudes, and behaviour. It also involved asking questions to respondents that is a one-on-one in-depth interview. A survey research uses questions to collect information about how people think and act. It is a procedure that involves asking questions to respondents. This research method is used to get information from a group of people who represent a larger group. A descriptive and analytical survey which is a subset of survey research was also carried out. A descriptive survey research is one which information is collected without alteration, that is, nothing manipulated. It describes the characteristics of the population under study. An analytical research involves critical thinking and evaluation of facts and information relative to the research being conducted. It seeks to find out the 'whys'.

Non-Participant observation and interviews were carried out with members, audience, and actors of the Gamji club. The focus was opinions, motivations, attitudes and behaviour of members of the audience as well as those who patronize the club.

Using this method, it is possible to collect data from a small a population which is sometimes referred to as the universe of a study. The researcher studied a group of people who lived in the club, conducted interviews, and analyzed existing documents. Recorded tapes of live performances were also analyzed.

3.3Research Instruments

In order to carry out this study, the following instruments were used to obtain information:

3.3.1The Interview Method

An interview is a series of questions a researcher addresses personally to respondents. That is why Verma and Beard (1981) define interview as a method of obtaining data that involves face to face communication between the researcher and respondent. In the same vein, Best and Kahn (1998) describe interview as an oral questionnaire where the respondent gives information orally. This is a method which involves interaction in order to elicit facts or information about a phenomenon. It is used to understand the experience and opinion of the interviewees. This helped to get various responses and gave the researcher the opportunity to compare and contrast the information gotten. Using this method, the researcher was able to get immediate facial expressions which enhanced the response gotten from the respondents. The interview was carried out with members of the club, those who patronize the club the performers, as well as lecturers of the Department of Theatre and Performing Arts, Ahmadu Bello University, Zaria.

3.3.2 Non-Participant Observation

This is a research technique whereby the researcher watches the subject of study without taking an active part in the situation under scrutiny. The researcher watched performances along with the audience, made some observations which are essential for this study. The justification for this method is the fact that objectivity and neutrality can be maintained it was useful in giving a detached and unbiased view about the performances.

3.3.3 Desk Review

This involves undertaking a study of other people's opinions concerning the selected performances, audience suggestions and analysis.

3.3.4 Study Population

A study population is the total number of individuals, objects, places, or events selected because they are relevant to the area under study. The study population was members of the audience and members of the club. A focus group discussion was carried out with members of the audience after each performance in order to discuss the issues presented and provide an insight into different opinions of members of the audience. During one of the sessions, after the performance titled *RashinSani (Ignorance)* Nana (one of the participants) raised a question which says "why do people still smoke despite its harmful effect." HarunaMakurdi explained that some still indulge in this act due to peer pressure which is also connected to the fact that people these days are not selective when it comes to the kind of friends they keep, most especially the youths.

Mimshack cuts in saying:

> some people have made up their mind to stop but they have become so addicted to it and it becomes difficult. I know a friend of mine who has tried to stop but it didn't work. At present he hardly goes out of his house, the only thing that takes him out is small farm which is his only source of survival.

This became a source of concern for Sanusi Bello who said "does it mean poverty should drive one to smoke and take drugs? I think one of the solutions is self-discipline and peers". This issue of smoking is a source of concern because they are aware of its consequences and most of them stated that they are trying hard to reduce the rate at which they smoke because it is not healthy for them.

3.4 Sampling

Sampling is the process of selecting a number of study objects from a defined study population. Since it is not possible to include all the study population in the research design, the researcher examined a sample of individuals who provided necessary information that was applied to the whole population under study. Bello and Ajayi defined sampling as a systematic process used to select a required portion of a target population. Performances are done in Gamji Club everyday of the week and the population that watches each performance ranges between 30 to 32 people. For this research, 25 respondents were interviewed, 5 respondents after each performance and generalizations were reached based on the data gotten from the small portion of the audience.

3.5 Focus Group Discussion

Tom Greenbaum, (2000) opines that focus group discussion consist of a group of people in which their reactions are studied in a guided or open discussion. This determines the reaction

that can be expected from a larger population. It is a form of research in which a group of people are asked about their perceptions, opinion and attitudes towards a product, service or concept. In the course of this study, the researcher took notes and recorded the vital points which were used in analyzing the performances in Gamji club.

3.5Justification for Sources and Methods Used

Gamji Cultural and Dramatic club is the primary source for gathering information from performers and audience. In watching the performances, interacting and interviewing members of the audience, the researcher wasbe able to obtain reliable information. The face-to-face approach enhanced the research as it provided quality information to the researcher. Group discussions were used because certain individuals responded actively when they were among their peers.

Participant observation provided the researcher deeper insight and gave room to prove andanalyze data. The researcher was concerned with the social relevance of performances and the issues raised in these performances. Thus, desk review provided variety of opinions in order to achieve the aim and objectives of the study.

CHAPTER FOUR

DATA PRESENTATIONAND ANALYSIS

4.0Introduction

A performance in Gamji takes the audience into the world of people's feelings, experiences, and behaviours. It is not simply a big tent under which all may gather, but an organizing concept under revision in light of the many activities to which it is addressed. Augusto Boal's philosophy of the forum addresses the fact a performance is not an end but a means to an end. This philosophy is used in Gamji Cultural and Dramatic club to educate members of the society towards social change. This is one of the ways in which the club can help in societal development.

This chapter presents the analysis of data collected to assess The Relevance of performances in Gamji Cultural and Dramatic Club. The data was generated through the questionnaire, interview and Focus Group Discussion (FGD). A total number of 200 questionnaires were distributed to members of the club, the audience and executive members of Gamji club. Those who reside close to the club also received copies of the questionnaire. 40 questionnaires were distributed after each performance; since five performances were used for this study, a total number of 200 questionnaires were distributed and out of 200 copies, 170 were returned. The data collected was analyzed using simple descriptive statistical tools, according to the category, frequency, and percentage. They are all infused into tables to explain the results.

Also, another group of people consulted for this research are lecturers of the Department of Theatre and Performing Arts due to their wealth of knowledge and experiences with the club and in Theatre Arts as a discipline. Thus, interviews were carried out with five lecturers and a

focus group discussion was carried out with members of the audience and the executive members of the club.

Discussions were held with executive members of the club. Out of nine executives, seven were present for the discussion. Below is a list of the executives and their positions:

- Mal. UmaruAsosa — Chairman
- AdamuUstas — Drama Director
- Yahaya Abba — Dance Director
- OjoAdeyemi — Chief Drummer
- Ibrahim Mohammad — Financial Secretary
- Abdulazeez Mohammed — Treasurer
- Hajia Rabi — Women Leader
- Ibrahim Kofena — Auditor 1
- YahayaTambaya — Auditor 2

4.1Performance/ Evaluation

4.1.1 TsabtaCikonAddini (Neatness is Part of Religion)

Plot Summary: The story begins with MallamBako who comes with a message to deliver to the people of the community. The elders gather at the Emir's palace to receive the message. Contained in the messages are steps on how to maintain environmental hygiene. MallamBako explains that dirt's are dumped indiscriminately and this can affect the health of the people. Two of the elders consent to a change in the attitude of members of the community but the other two see no reason for the change. Mallam Sale, one of the elders, returns home and is

served a meal. He scratches his leg, blows his nose and uses his hands to eat without washing. As soon as he is done he cleans his hands on his cloth and his face instead of washing them. With the permission of the Emir, youths are mobilized to clear the surrounding but some members of the village including Mallam Sale accuses them of doing a useless work. Mallam Sale returns to his house with his friend MallamUmaru and they are served a drink. As they discuss on the environmental sanitation going on in the village Mallam Sale tells his friend that neither he nor his wife has fallen sick since they got married and as such cannot be affected by the dirt in the environment. Abubakar, Mallam Sale's brother comes for a visit with an intention to stay for a week but leaves almost immediately because of the filthy state of the house. Mallam Sale's wife brings a drink but before dropping it she sneezes and cleans her running nose with her hand. Out of disgust, Abubakar leaves. Going to another man's house Abubakar meets the same situation and is devastated. Abubakar tries to advise them but they explain to him that they have not fallen sick in a long time. A few days later Mallam Sale and MallamUmaru fall sick and they are diagnosed with cholera. Seven persons in the community including Mallam Sale and his friend are at the point of death because of Cholera. They are rushed to the hospital where they receive treatment. On seeing MallamBako in the hospital, they all pledge to keep their homes clean always.



4.1.2 Evaluation

This performance examines environmental sanitation as activities aimed at improving and maintaining a healthy environment. This includes the following; clean and safe water, efficient and safe animal and human waste disposal, protection of food from contaminants and a clean surrounding. All these put together can prevent certain aliment like cholera as discussed in the performance. This is because sanitation is a cornerstone of public health. This topic is vital because every State of the Federation suffers one form of environmental problem or the other. People tend to be more interested in issues related to their daily survival than environmental management. This lack of interest often leads to more reckless environmental behaviour which in turn breeds more environmental problems and also a vicious cycle of poverty. Our health is in our hands, as such, we are responsible for whatever happens to us. Little things that bring germs like flies are everywhere so it important that we wash our hands before we eat. One of the causes of cholera is an unclean environment which becomes a harbour for parasites. Refuse dumps and gutters should be cleaned regularly, a refuse van

should be provided, incinerators should be built, clean water should be consumed, and hands should be washed regularly. MallamMaitamaru in the performance fell short of these things and was infected with cholera.

4.2RashinSani (Ignorance)

Plot Summary: This story is about a boy Bauru, who is a bad influence on many youths in the community. As such, parents always warn their children to stay away from him. Haruna's father falls ill and Bauru comes to take him out for a football match but he refuses. Bauru's father has complained several times about Bauru's friends and chases them out of his house on several occasions but to no avail. Bauru asks his father for money but his father refuses. On his way out of his house, he gets money from a member of the audience. Bauru meets Haruna and lures him to join them for the party but he refuses because he has to take care of his father who is ill. Despite the treatments, Haruna's father dies. Friends and neighbours come to pay their respect. They also come with gifts and money to enable Haruna takes care of the family. Bauru gets edgy when he sees so much money and seeks for a means to get rich. A few days later Bauru's father falls sick and is asked to get medicine. He diverts the money, using it on drugs and cigarette. On his return home, he meets his father asleep and sees it as an opportunity to get money. After a deep thought, he uses his cloth to suffocate his father to death.



Family and friends come to pay their respect but unfortunately they come empty handed. Out of frustration and anger Bauru makes a confession on the cause of his father's death. After which, he runs mad.



4.2.1 Evaluation

The thirst and quest for wealth have become paramount in the agenda of many youths in the society. With this, they tend to indulge in harmful behaviours. From this performance, it can be deduced that parents should pay more attention in nurturing their children because charity begins at home. The focal point of this performance is drug abuse which according to Oakley Ray is a patterned use of drugs in which the user consumes the substance in amounts which are harmful to them and those in their environment. Some examples of these drugs are rochi, totaline, diaza, codeine, madara, extol, weed,raphanol, malanine, etc. During the focus group discussion, the chief drummer (OjoAdeyemi) stated that a large number of youths in Samaru community and those who patronize Gamji club take on the form of drug or the other and are mostly between the age of 19 and 25. In the performance, Bauru's defied his parent's instructions, disrespected them and in the end, he became mad. This shows that drugs affect the total well-being of an individual.

Who should take the blame for this problem? The government, parents, wholesalers, and marketers of these products should put in more effort to moderate the consumption of these substances. In the past youths were not just helpers of their parents on the farm but assisted in training younger ones. To buttress this further Jeffrey states that today Nigeria is different; some youths (like Bauru) have left the chord of discipline that escorted them into the world of decency to the new train of indecency, they are lazy, slothful, and lackadaisical in their attitude to life, they despise their parents and treat them with disdain like nonentities. This is an accurate description of Bauru's behaviour.

It is pertinent to consider the statistics in a country like New York. According to the National Council on Alcoholism and Drug Defence (NACADD) more than 23million people over the age of 12 are addicted to alcohol and other drugs. In Nigeria, teenagers and youth between the age of 15 and 30 constitute the group of those addicted to drugs. In Kaduna at the Federal Neuropsychiatric Hospital, Dr.Ebiti Williams observed that over 6million bottles of codeine are sold daily in the North-West part of the country. In Ahmadu Bello University Teaching Hospital, Zaria Dr. Michael Amedu opined that drug abuse is a case peculiar to people between the ages of 18 and 20. This shows that there is no single age group more affected by drugs and alcohol than young people and this can affect their minds just like Bauru.

4.3Chin Amana (Betraying Trust)

This performance is about a man in the army called General Gaya who is makes arrangements to travel on official duty. He gives counsel to his wife (Ramat) on how to be of good conduct in his absence. As soon as he leaves several men begin to woo her, coming with gifts and money just to have an affair with her. Mai Tamarau is not left out of this list. He is a lazy and irresponsible farmer who spends his money on women instead of his family. His attitude leads to his friend (Bako) interrogation on the validity of his marriage. In Bako's words "did you really marry your wife or is she one of your concubines?" He ignores the question and tells Bako that he plans on getting a second wife. The woman he has in mind is the General's wife and unknown to him Bako also takes interest in Ramat. On his first visit to see Ramat, Mai Tamarau tells her that a serious misunderstanding came up and her husband died in the process. With this, she succumbs to his wish. There are several men who come to have an affair with her, they are seven in number. One after another, they come to see Ramat. She

hides them at different positions in her bed room for fear of being caught. Bako being the last man to visit Ramat is unsuccessful as he is interrupted by the General's return. The seven culprits are arrested and severely punished by the General.



4.3.1 Evaluation

The central issue in this performance is adultery. This is not just peculiar to men alone but women also. It is imperative for men and women to be committed and faithful to their spouse because infidelity can ruin a home. Infidelity simply puts means having an affair with someone who someone who is not your spouse. In Islam and Christianity adultery and fornication is forbidden and many people like Ramat in the performance have no regard for such laws.

In every form of misconduct, someone should take the blame. In the performance, Ramat is to blame because she is married yet she continues to harbour men and this can be due to the fact that she had lost her sense of dignity and pride. There are other factors that contribute to this misconduct. Some are revenge and retaliation, materialism (as is the case with Ramat), and

low self-esteem. Weiss in an article on psychology titled: “why men and women cheat.” Emotional validation may be another cause. This is because when a married woman feels unappreciated, undervalued or unloved. She may seek attention elsewhere. She cheats to obtain emotional validation to reassure herself that she is of value. This performance enforces faithfulness and commitment as an essential element that sustains marriage.

4.4SarkiGomaZamaniGoma (10 Kings, 10 Systems of Government)

Themes: Abuse of Power

This performance tells the story of an emir who marries three wives and has three sons (Yarima, Tsidipi and Koroso) who have an interest in being the next emir. Yarima wants the emir to die so he can be the emir. Tsidip’s mother goes to a native doctor to secure her son’s position while Koroso is advised by a friend to pray for God’s help to be the next emir. The Emir falls sick and makes use of this opportunity to put his three sons to a test.



He goes to another village to receive treatment and while he is away the test will be carried out. The Emir writes a note and gives it to the Waziri which is to be read in the presence of all members of his household. This note instates Yarima, the first son as the emir. During the

coronation ceremony, Yarima's mother insults elders in the palace and members of her house hold. Yarima threatens to beat the elders if they don't give him what he wants. He orders them to lie on the ground and steps on them on his way out of the palace. The Waziri takes the unruly behaviour of Yarima to the Emir and another note is sent which states that Yarima is to step down while Tsidipi takes over the throne. Yarima grudgingly takes off the emir's attire and it is placed on Tsidipi. After the coronation, Tsidipi orders the praise singer to beat all the elders; he demotes the Waziri and instates his friend as the new Waziri. He makes promises to make the palace lively and does this indulging alcohol, ladies and lot of parties. The former Waziri takes this information to the emir and Tsidipi is ordered to step down for Koroso his brother. Tsidipi makes an attempt to bribe the Waziri with money but to no avail. On the day of the Koroso's coronation, he reinstates the former Waziri and pleads with the elders to observe his actions and give him guidance and counselling where necessary. A report of his behaviour is taken to the emir and he is at peace as he has found the right successor to his throne.

4.4.1 Evaluation

This performance addresses the misconduct of youths in the society as a result of peer pressure and the way they were brought up. Tsidipi's mother went to a herbalist to enable her son to sit on the throne. Yarima's mother encouraged her son to maltreat the council of elders which is wrong. Fame and lofty positions have become like a virus that had eaten deep into our society. Tsidipi and Yarima were dethroned because they were not found worthy to rule. Everyone had their own agenda to rule and if their father allowed any of them to rule, they would have destroyed what their father had built. People who abuse power are those who

have come to believe that they cannot do their jobs well, without such abuse. They have the impression that they are 'due' and corruption and maltreatment to others is their only way to get their 'due'. Improper upbringing can also be a factor that leads to abuse of power and this is evident in the performance as Ramat groomed her son in the wrong direction. If people are not properly groomed to handle certain positions they will only represent their own interest. This theme is of great importance because the will to power is one of humanity's deepest drives and if not curbed it can affect us and those around us. Power is not necessarily bad if it produces a positive result; on the other hand, when it is combined with abuse it becomes a problem and this becomes a vital lesson to members of the audience.

4.5Dan hakin da karaina (The Little Thing You Underrate can Harm You)

Theme: Youths and Political Violence

This performance talks of two political parties Chi Mu Chi (C.M.C) and Zabi San Ka (Z.K). A group of youths go to chairman Tarik, a representative of Z.K party, requesting for money to buy votes for him in order to make him win but he refuses stating that he wants to use his money for his son's education. HonourableJambori, a pot bellied politician, finds them and promises to give them what they want and even more if they are ready to get their hands dirty in order to vote him into power and they agree to his terms. The assignment given to them is to force people to pledge their vote to him. The senator gives them a huge sum of money, drugs, and tools to fight. They take the drugs in his house but he queries them saying he does not want his son to get involved in such activities. The youths go about the village trying to get other people to join their party. They lure youths with drugs, money. Before the election, HonourableJamori takes his son abroad in order to protect him from the political uproar. This

comes to the attention of the youths and they come to a consensus to return the tools given to them. Although the Honourable pleads with them but they refuse. After the election, the results are announced and Z.K wins the election.

4.5.1 Evaluation

Politicians have a way of deceiving youths into political violence. Any random or organized act that seeks to influence an electoral process through threat, verbal intimidation or physical assault can be seen as political violence. It is one thing for politicians to use youths and another for them to be involved in violence in the process. Some politicians (like Honourable Jambori) believe that violence is necessary in order to achieve their political objectives. This performance focuses on youths' involvement in electoral violence. Political elites mobilize mostly unemployed youths, as the case may be in the performance, as violent arsenals and this is induced by financial or ethnic considerations. In the performance, Honourable Jambori lured some of the youths with money and hard drugs to make sure he gets elected. What is the cause of political violence Mandyen Brenda asserts that one major cause could be the fact that they are unemployed thus they jump at any given opportunity to get money? Others may include inadequate knowledge or awareness, high impoverishment of youth can force many to take the readily available job opportunity. Parents should educate their children not only on domestic issues but on political issues. During the election, in the performance, some members of the audience joined chairman Tarik's party because he had the people's interest at heart and did not get involved in any form of political violence.

The Gamji club has enacted several performances which address several issues ranging from political, social, economic, and religious issues. Out of their numerous performances, five

have been selected for this research due to its relevance to our contemporary society. From the above, it is evident that performances in Gamji club display real-life experiences; Stories are written, enacted and in the process an attempt is made to correct certain negative behaviours in order to make the society a better place. It can also be deduced that the audience understands the performance and they have been enlightened in one way or the other. Despite the fact that the respondents have different opinions concerning the issues raised, they are able to decipher right from wrong in the end. During the focus group discussion, it was discovered that each person had his/her personal view concerning the issued enacted in these performances, despite these various opinions, it is evident that they can distinguish right from wrong.

4.6 Data Presentation on Questionnaire

Section A: **Biodata of Respondents**

Table 1: Gender

Category	**Frequency**	**Percentage**
Male	129	75.8
Female	41	24.2
Total	**170**	**100**

The table above shows that the majority of respondents are males which are represented by 75.8% while 24.2% are females. According to the respondents, this may be due to the fact that the club begins its activities around 4:30 pm, and also because of the domestic responsibilities women are saddled with.

Table 2: Age

Category	Frequency	Percentage
16-20	9	5.3
21-25	79	46.5
28-32	23	13.5
33 and above	59	34.7
Total	**170**	**100**

From the table above, majority of respondents are within the age bracket of 21-25 which represents 46.5% 34.7% are > 33 while 13.5 are between 28-32 years. The category with the least percentage is 12-20 years. This is represented by 5.3% of the sampled population. This shows that Gamji club is populated by youths between the ages of 21-25.

Table 3: Occupation

Category	Frequency	Percentage
Farmers	68	40.0
Civil servants	10	5.9
Business	76	44.7
Others	16	9.4
Total	**170**	**100**

This table reveals that 44.7% of respondents are business men while 40% are farmers. 5.9% are civil servants while just 9.4% are not into any form of occupation. This shows that despite the opinion members of the community have about the, those in the business category still patronize the club.

Table 4: Marital status

Category	Frequency	Percentage
Single	109	64.2
Married	61	35.8
Divorced	-	-
Total	**170**	**100**

Youths love a place where they are able to interact with other people within their age bracket. Gamji has offered an avenue for youths not just to interact with friends but also acquire knowledge on issues of life. This is clearly seen in table 4. Out of 170 respondents, 109 are singles while 61 are married. This is represented by 64.2% and 35.8% respectively. This means that Gamji club is mostly patronized by singles. Also as shown in the table, none were divorced.

Table 5: Religion

Category	Frequency	Percentage
Christian	19	11.1
Muslim	151	88.9
Other	-	-
Total	**170**	**100**

From the table above, the majority of respondents are Muslims and this account for 88.9% while 11.1% are Christians. This is possibly due to the fact that the club is located in an area mostly dominated by Muslims. This also indicates that Gamji has the possibility of embracing everyone irrespective of cultural or religious background.

Table 6: Educational Status

Category	Frequency	Percentage
Primary	76	44.7
Secondary	42	24.8
Tertiary	11	6.4
None	41	24.1
Total	**170**	**100**

From the table above, it is evident that the majority of respondents which is 44.7% obtained just their primary education. 24.8% has only the secondary education. 24.1% fall under the category of no educational status. Very few attended a tertiary institution and this is represented by 6.4%. Although Gamji club becomes a timely intervention to enlighten its audience, the implication of less tertiary education members and the heavy presence of secondary graduates poses a challenge to the club in the sense that negative behaviours such as smoking, taking drugs and alcohol will have an impact more on the youth since they constitute a greater percentage of patronisers. Most likely, those to inculcate any negative behaviour will be the secondary school graduates who are likely to become leaders in the future.

SECTION B

Table 7: Do you reside in Samaru?

Questions	Yes	No
Yes	124	73.0
No	46	27.0
Total	**170**	**100**

According to the data in table 7, 73.0% of respondents reside in Samaru unlike 27.0% who do not reside in Samaru. A greater number of people patronize the club because of its proximity thus majority of the audience are those who reside in Samaru community. This also goes further to imply that Gamji has a great influence on people in their immediate community, their popularity and influence has made a greater percentage of Samaru community to patronize the club.

Table 8: Do you patronize the club?

Category	Frequency	Percentage
Yes	116	68.3
No	54	31.7
Total	**170**	**100**

It has been established that a greater percentage has knowledge of the club this will also be replicated in its patronage. An avenue has been provided with various activities to make one can relax after the day's work and in the process get entertained and informed. This is obvious in the table above, 68.3% of respondents patronize the club while 31.7 do not patronize the club. This further implies that out of 144, only 116 patronize the club. This

result is due to the fact that some respondents have no regard for those who are found in the club.

Table 9: If yes why do you patronize the club?

Category	Frequency	Percentage
To relax	49	28.8
To watch a performance	59	34.8
To hang out with friends	46	27.0
The young girls	16	9.4
Total	**170**	**100**

Members of the audience patronize the club for diverse purposes but a greater percentage goes there in order to watch a performance. A breakdown of these purposes is given in table 10. 34.8% patronize the club in order to watch a performance, 28.8% do so in order to relax while 27.0% patronize the club because they usually hang out with friends. 9.4% go to Gamji club because of the young girls. This shows that majority of respondents appreciate the performances done in the club due to its entertaining and educative value.

Table 10: If no, why?

Category	Frequency	Percentage
I dislike the people there	12	20.3
I am not interested	24	40.6
I dislike its activities	23	39.0
Total	**59**	**100**

There should be a justification for those who do not patronize the club and a range of options were provided. From the table above, 40.6% of respondents are not interested in

whatevertakes place in Gamji. This is probably due to the misconceptions about the club and its activities. Others do not patronize the club because they dislike its activities and the people there. This is represented by 39.0 % and 20.3% respectively.

Table 11: Some members of the community see Gamji club as a home for wayward individuals and commercial sex workers. Do you agree?

Category	Percentage	Frequency
Yes	49	28.8
No	124	72.9
Total	**170**	**100**

Despite the fact that certain individuals see Gamji club as a home for wayward individuals (28.8%), 72.9% do not support this notion. This establishes the fact that Gamji club has more to offer than the observations and perceptions of members of the society.

4.7 Performance Assessment

Table 12: Chin Amana (Betraying Trust)

Theme: Infidelity

Question	Yes	No
Have you watched the performance?	156(91.7%)	14(8.3%)
Ramat is to blame for infidelity in her marriage?	116(68.2%)	54(31.8%)
Is it proper for Bako to go after Ramat a married woman?	9(5.3%)	161(94.7%)
Ramat's conduct affected her marriage.	9(5.3%)	161(94.7%)
To avoid infidelity, Ramat should never go out of her house.	8(4.7%)	162(95.3%)
General Gaya's long distant journey is the cause of his wife's act.	56(32.9%)	114(67.1%)

From the table above, 156 respondents watched the performance. 68.8% think that Ramat is to blame for the infidelity in her marriage. Although she takes her own share of the blame, Bako takes the other part as 9.7% reprimand his act of going after a married woman. Furthermore, 94.7% are the opinion that Ramat's act caused a wreck of her marriage. In order to avoid infidelity 95% said Ramat should always be indoors in order not to be seen by other men. 67% said General Gaya should also have his own share of the blame as he embarked on a long journey without contact with his wife. This they think is the cause of his wife's misconduct.

Table 13: TsabtaCikonAddini (Cleanliness is Next to Godliness)

Theme: Environmental Sanitation

Questions	Yes	No
Have you watched the performance?	160(94.2%)	10(5.8%)
Did Sale's environment affect his health?	170(100%)	0
Do you think MallamBako is to blame for the dirty environment of the community?	167(98.2%)	-
Was the emir's effort in tackling environmental sanitation sufficient?	87(51.1%)	83(48.8%)
Should the emir impose a penalty to enhance sanitation?	126(74.1%)	44(25.8%)
Is it possible for Abubakar and his friends to die of cholera?	149(87.6%)	21(12.4%)
Youths should be paid to keep their environment lean?	156(91.7%)	14(8.3%)

On health matters, 94.2% of the respondents watched the performance and claim that Sale's dirty environment affected his health. They further stated that Sale is to blame for the state of his environment not MallamBako an outsider. This is represented by 98.2%. 51.1% of

respondents also opined that the emir's effort to curtail the situation by mobilizing youths to clear the environment and educating members of his community on the importance of staying healthy was sufficient. Despite this, 74.1% think that a penalty should be imposed on those who would be found wanting. As regards the effect of cholera, 87.6% believe that cholera can kill an individual. This was clearly demonstrated in the case of Abubakar and his friends. 8.3% of respondents think that one way to tackle this issue is by paying youths to clean the environment but 91.7% opposed this notion.

Table 14: RashinSani (Ignorance)

Theme: Drug Abuse

Question	Yes	No
Have you watched the performance?	159(93.5%)	11(6.5%)
Drug abuse is the misuse of drugs?	161(94.7%)	9(5.3%)
Did Poverty make Bauru addicted to alcohol and drugs?	72(42.3%)	98(57.7%)
Do you think Bauru is prone to sexually transmitted infection?	158(92.9%)	12(7.0%)
Did cigarette and drugs affect the health status of Bauru?	162(95.2%)	8(4.7%)

93.5% of respondents who watched the performance accepted that drug abuse is the misuse of drugs by an individual. For 42%, poverty is a driving force for drug abuse among youths but this was opposed by 57.7%. Bauru who is addicted to drugs and alcohol is prone to sexually transmitted infection and this was the opinion of 92.9% while 7.0% thought otherwise. 95.2% agreed that cigarette and drugs affected Bauru's health.

Table 15: Dan Hakin Da KaRaina (The Little You Underrate Can Harm You)

Theme: Youths and Politics

Question	Yes	No
Have you watched the performance?	165(97.0%)	6(3.5%)
Should people be forced to vote during election?	-	164(96.4%)
Did chairman Tarik contest because of fame and financial benefits?	54(31.8%)	116(68.2%)
HonourableJambori had the interest of the youths he used for his campaign at heart?	10(5.9%)	160(94.1%)
Do you think free and fair election was conducted in the community?	151(88.8%)	19(11.2%)
Chairman Tarik won the election because he exploited the people.	0	170(100%)

Out of 97.0% of respondents that watched the performance, 96.4% are of the opinion that during elections, people should not be forced to vote as this should be done willingly. Chairman Tarik did not contest because of fame and financial benefits according to 68.2%. This is not the case with honorableJambori who contested because he wanted to be famous, he did not have the interest of the youths at heart. This was the opinion of 94.1% . 11.2% agreed that despite this, free and fair election was conducted in the community but 88.8% opposed this response. 170 respondents agreed that Chairman Tarik did not exploit the people.

Table 16: SarkiGomaZamaniGoma (10 kings, 10 Systems of Government)

Theme: Misconduct among Youths

Questions	Yes	No
Have you watched the performance?	162(95.2%)	8(4.8%)
The emir should have made his choice of a successor without a test.	36(21.3%)	134(78.7%)
Amina is to blame for the misconduct of her son Tsidipi.	102(60.0%)	68(40.0%)
Maryam should do anything to make her son Yarima famous.	19(11.1%)	151(88.8%)
Yarima and Koroso should go to any length in order to be famous.	12(7.1%)	158(92.9%)
Yarima would have been a great leader despite his bad behaviour.	17(10.0%)	153(90.0%)
Does Gamji club use performances to address corrupt practices and political misconduct at community and national level?	163(95.8%)	____

Out of 95.2% of respondents who watched the performance, 21.3% opined that the emir should have made a choice of a successor without a test. 60 % think that Tsidipi's mother (Amina) is to blame for her son's misbehaviour but 40% think she should not be blamed. 88.8% condemned Maryam's act of mischief in order to make her son rule. In relation to the youths (Yarima andKoroso) quest for fame, 92.9% of respondents believe that youths should not get involved in any unscrupulous act in order to be prominent. 10% are of the view that Yarima would have been a great leader despite his behaviour but 90% thought otherwise. 95.8% agreed to the fact that Gamji club addresses issues not just a community level but nationally.

In the course of this research, it was discovered that the attitude of most members of the club poses a serious challenge in getting the community to appreciate their efforts most especially

in performances. They may be applauded for other activities like clearing drainages and providing help to those in needs but amidst these, they indulge in the some of the vices they preach against such as:

i. Smoking, taking drugs, and alcohol during and after a performance. This is not peculiar to the men both also the women and young ladies. Drugs are not purchased in the club but someone buys it, brings it into the club and gives anyone who is interested. Apart from the fact that this affects their health, it makes some members of the community neglect and despises their effort in educating members of the community.

ii. The surrounding is also nothing to write home about. Sachet of pure water, dirty leathers, pieces and packs of smoked cigarette made the environment so on kept. They do not practice what they preach and this can also affect the perception of some members of the community about the club.

iii. One of the executive member of the club stated that they curtail the behaviour of the female members by advising them to dress properly yet, some of them dress indecently. Although attempts has been made, more efforts need to be made because as the saying goes 'the way you dress is the way you will be addressed'. Since a greater percentage of those who come to watch performances in Gamji Club are males (75.8%) as presented on page 64, the ladies are expected to dress decently but this is not the case in Gamji Club.

4.8 Discussion on Findings

From the above findings, it is evident that Gamji cultural and dramatic club uses performances for entertainment and enlightenment. In discussing the findings, the researcher made reference to the three research questions stated in chapter one.

Research question one addresses the effectiveness of performances in transmitting moral and social messages. In response to this, it is clear that one way to transmit messages on moral and social issues is through performances. According to FloiceAdoyo (2014) performances should be created around issues the audience can relate with. This is because performances are appealing and alluring, once it is done in a certain location people become attracted and are lured to find out what is happening. Performance is also effective because it makes use of forms that the people are familiar with: the stage setting, language, costume and issues discussed are things they can relate to. In Gamji club, the acting space is decorated with a mat, the Hausa language is used, the Hausa costume such as babanriga, jalabiya, turbans for the Sarki, etc are put together for a performance. They use this to revive culture, revaluate culture in the context of a contemporary society that people live. During the focus group discussion, Ibrahim Kofena (auditor 1) explained that:

> We represent the Hausa culture in our performancesthrough hour mode of dressing, food, props and costumes. We alsomake use of songs, local drums, and dance steps whichattract the audience. Take for example music in Gamjiclub, local drums are played from 5:00pm to about 5:20 pm this is done to tell the audience that performance is about to begin. It is a fused into the performance at intervals as messages are communicated to the audience.

It has been established in Chapter 2 that a performance is a mirror to the society, this mirror reflects cultural, traditional, societal, and religious issues. Performances in Gamji club can be seen to be effective because it appraises good conducts and condemns immoral ones. When there are certain occasions in the country particularly independence day, they organize

performances that reflect Nigerian independence based on their own understanding. A satire was done in 2013 on the meaning of independence and democracy. That performance reflected not only the Nigerian situation but post-independent African countries. Possible solutions may not be presented and even though the play ends, the audience is able to think about how to solve the problems presented in the performance. After each performance members of the club gathered in small groups to discuss the issues raised in the performance, they also cite examples from their daily interactions and this enhances their understanding of the performance.

Performances in Gamji club are relevant to the extent that it can survive in our contemporary society even with the presence of other forms of communication. Take the television, for instance, it has become boring, you are confined, it's just you and the television or whatever mechanism you are using. You have to rely on things like data to get access and that requires some money. However, not all who patronize Gamji club has the level of education and the capacity to purchase the kind of equipment to use the internet in a way that it substitutes for the live theatre. So they are aware of email, SMS, and how to go to the cinema and watch movies but they also have not thrown away the value of live theatre. This research does not envisage a situation where Gamji has put up a performance and the new media has taken people's attention making it difficult for anyone to watch the performance; there will always be an audience. Performance is part of life and even the media cannot replace it thus, it is relevant and popular. They may not have access easily to the media to advertise their performances in order to be famous but in their own little way, they have become popular within their geographical environment.

Performances are also effective in transmitting moral messages because it creates an avenue to study manifestations of the social values, forms and conventions of society and also images of the social reality which people of different kinds have constructed for themselves. As in life, it is through listening and watching that we come to know individuals and their various personalities. Performances make learning more attractive and accessible. Executive members of Gamji stated this when they explained that a performance is a useful means of transmitting messages because it is easier to remember what you see than what you hear.

Research question two examines what performances in Gamji club portray. In the process of entertainment, people get interested and attracted because they see themselves and their experiences portrayed on stage. As opined by Steve Daniel, performances in Gamji are conceived by members of the club using various experiences and happenings in their society. It not all about work, there are other dimensions of life and living. One should be able to relax and watch a performance and Gamji provides that. They try as much as possible to create plays that educate members of their society thus; their creative ability should be applauded.

According to MallamBappa, "It is possible that they may not present solutions in their performances, they present issues as they are, and although the play ends, the audience thinks of how to solve the problems presented." Also, from the performances analyzed above, Gamji is interested in using performances to educate and entertain its audience. In order to achieve this, the three Ws of performances were identified in the course of this research. The first is 'what' which has to do with the content of a performance. Performances must originate from an idea, concept or experience which will be developed into a script and further into scenarios. Performances in Gamji explore issues that the audience can relate to such as drug

abuse, prostitution, unemployment, healthy living, etc. Also, characters are identifiable, archetypical and can be found in our society, since the issues presented are familiar the characters also are presented in a way that the audience can understand and this enhances the transformation of behavioural patterns.

Furthermore, in one of the performances titled Dan Hain Da KaRaina, Honourable Jambori is presented as a pot-bellied politician. Politicians like him execute little projects in order to appear sincere, they visit youths and appeal to their conscience and throw theirs to the wind. Youths need to be wise because perpetrating mayhem is not the abode of comfort. Marcus Funk (2010) touches upon the subject of elections and he opines that "politicians are all marketers with probably the same products but different branding. One is tagged "change" another "transformation", one must not forget to check the expiration dates. They store up treasures for themselves while they plunge the youths into chaos and celebrate their mediocrity; they give you a shoe just to take away your legs." He further states that their offspring enjoy life in different capitals of the world while their subjects are confined to the street. This is evident in the character of Honourable Jambori as he explains to the youths that they should not smoke a cigarette in his house so his son will not perceive it. As soon as he gives the youths' arms, money and drugs he sends his son abroad so as not to experience any form of violence that might erupt. During the election of the performance members of the audience left their seats to vote for Chairman Tarik because they believe he has the capacity to deliver what he has promised.

The second is 'who' and this has to do with the nature and composition of the audience. Are performances open to the high class or the common man on the street? Who is the message

directed to? From the analysis on the questionnaire, question 3 on page 12 (biodata of respondents) responds to the questions posed above. It shows that the club is opened to everybody: farmers, civil servants, businessmen, etc. it is not for a specific class of people. As presented in the analysis, 44.7% are businessmen, 40.0% are farmers, and 5.9% are civil servants, while 9.4% are into one venture or the other. Also, the data on page 65 shows that Gamji has the possibility to embrace everyone irrespective of religious background. This is because issues portrayed in their performances affect everyone irrespective of class, social or religious status. The third is 'where' which talks about the venue. This has to do with the place and locality where a performance takes place. The Gamji club is located in an area that can easily be located, the club has been able to fuse these Ws in order to educate members of the audience, and it is accessible to both 'rich and poor'. This implies that poverty should not be an excuse for ignorance.

In terms of thematic preoccupation, they discuss among themselves and create a performance that the audience can relate to. They use people/characters that belong to the fringes of society, marginal people. Most of their performances have been used to mobilize and educate the public on certain things that require mass enlightenment. For example, any campaign of the government or development agency about mass literacy, voter education, environmental sanitation, community development, self-help strategies, and so on. All of these are done in the performances and this makes their performances socially relevant. Performances in Gamji can be used to transmit messages on health matters, religion, culture, domestic issues, and even political issues. Even the media makes use of drama to pass one form of information or the other. Through performances, they depict and promote the Hausa culture through

language and mode of dressing, and many other areas. Despite the fact that the audience is composed of individuals from various cultural backgrounds, language, music, drums (Kazagi which is the talking drum), costumes (babanriga, hula, jalabiya, abaya, hijabs etc) aids the sustenance of the Hausa culture.

How does Gamji Dramatic and Cultural Club aid societal development? This, being the third research question was responded in the three research instrument used (interview, focus group discussion and questionnaire). The club as a 'broadcast station' is of great service to the community because they treat issues on various aspects of life. Individuals or groups involved in any form of misconduct are used as a case study in a performance, problems are created and possible solutions are proffered It is imperative to note that the club has been able to provide a nest, a safe haven for some people who have been marginalized and a platform to begin to reconsider who they are and at the same time remake themselves for society to see them better. They are not just concerned with the club and its members but also their environment. In an interview, Mohammed Rabiu Isa opined that "the club is not just involved in performances; they do community services like clearing drainages. The government also patronizes them to do performances against drug abuse and other social issues. They have also been taken to represent organizations like NIFEST. So, Gamji club and its activities go beyond what people say, think or see." In the focus group discussion, Baban Ari explains that Gamji is not just into performances but in community services like clearing drainages, providing shelter for some people who go there for assistance, contribute financially for any individual who wishes to go into a lucrative trade. To explain this further, Grant Brecht, a psychologist agrees that social groups help to keep people connected; it is one of the major

buffers we have against depressive disorders and a flourishing level of mental wellbeing. He further explains that it is not mentally healthy to be alone all the time as it leads to inverted personality traits and depression.

Gamji Cultural and Dramatic Club is of great relevance in terms of performances and a source of support to those with one challenge or the other. For instance, they provide support to anyone who wants to desist from an immoral behaviour just like Aisha and Jamila who were formally prostitutes. After a performance at Gamji Club, they joined in a discussion with a group of people. It was then discovered that these two ladies were interested in engaging in a profitable business but lacked the resources. They were supported with a little income from the club's earnings which they used to sell food. In a short while, both of them got married and are living happily in their homes. This support is not just for females but also males. Ilya was a pimp and also on drugs. He was advised to turn a new leaf and a follow-up team was made to make sure he did not derail from the change expected. Presently, he is a businessman, selling clothes and wrappers. He is also married with two children. He has supported the club financially on the basis of the fact that they made him what he has turned out to be.

Also, it is important to note the following as regards the achievements of Gamji Club. This club has been able to attain a level of popularity in certain areas. Some of these areas are enumerated below. There was a conference with Senior Staff Association of Nigeria Students and Gamji performed along with 400L students of the Department of Theatre and Performing Arts. When commissioning a lecture theatre in the department of pharmacy Gamji graced the occasion with a dance performance as requested by the Chinese representatives. The faculty invites them if there is an event that is community-based; mostly they dance at such events.

They also have a unique ability for snake charming, using knives, etc. They also put up an extraordinary performance at the 40th convocation ceremony at Ahmadu Bello University at Kotangora square on the 24th and 25th of November 2017.

Professor Jenks Okwori had a project sponsored by Mac Arthur Foundation and two people from the club joined students of the faculty in a performance. They do environmental sanitation and self-help projects among club members. Aikingaya, for instance, is community development works which can be anything from cleaning the drainage to build little structures. They also do thrift which is done in a ceremonial manner, it is called ajo. A social event can be organized in honour of a particular individual and at the end of that event, the money realized is given to the individual in question to set up a business. There is also a follow-up to make sure that the money is used judiciously. In doing so think they are filling the gap in job creation and provision that should be the responsibility of the government or community leaders. This gives people a means of earning income and an opportunity to meet their own needs and depend less on social vices. Some people have been trained in various vocations by members of the club; take for instance Kanniwood film, the club has trained some individuals who started from places like Gamji until they rose up the social ladder. They are cultural ambassadors in Samaru community and sustainers of tradition.

It is crucial at this point to address the research problem which is the spine of this research. The research problem addresses the perception members of the society have about Gamji club. The results of the data in the questionnaires as shown on page 68, indicates that 31.7% do not patronize the club, 40.6% are showed no interest in the club, while 39.0% dislike the club's activities. This is because of the perceived notion that Gamji Club is a place for

wayward individuals and commercial sex workers. This goes contrary to the statement made by an executive member of the club during the interview. AdamuUstas (drama director) explained that it is possible to find commercial sex workers and wayward persons in Gamji Club despite the fact that they screen anyone who enters the club. This effort does not seem good enough because commercial sex workers and mostly wayward individuals were fully present during the course of this research and this has affected the impression people have of them.

What makes criminals, prostitutes, robbers? Criminals are not born they are made. They are people who for instance have been denied certain privileges in the society or people who have been unfortunate due to their behaviour. With this, the prostitution, taking drugs and other things becomes a basis for survival. It is possible to assume that ladies in Gamji club are not prostitutes and some of them get married from the club but their mode of dressing is questionable. They dress improperly and this could be responsible for the perception some members of the community have about them. Anyone who enters the club for the first time would have a negative impression of the club and its values. Some of the ladies may not be wayward but have interest in acting yet they dress in ways that are appropriate and indulge in smoking and taking alcohol. This becomes an issue of morality and there may be some moral yardstick that will be used to judge the character of some of these people. In that regard, many of the women who participate in such club activities are not married, its either they are spinsters or divorcees. Women in this category will definitely have suitors coming around them and this may not meet the moral standards of some people. Even with this, their mode of dressing needs to be checked. Also, society is made up of people with different social status;

there are high, middle, and low-class people. Most of the patrons and members of the club are low class, low-income earners that is junior staff in the university, traders and community people who live in the Samaru community. Sometimes students or staff may go for a brief visit or an organized performance but the everyday people are ordinary people. Among these ordinary people you may find miscreants, people who may have antisocial behaviour and that may not give a good perception. So the moral standards vary and if you put on a scale you may say coming from a moral angle, there are people who do not meet high standards of morality and the less they are rendering services that are relevant to the society.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Summary

This chapter presents the summary of this research which includes all components that were fused together in the course of this study. This research made an attempt at assessing the relevance of performance in Gamji Cultural and Dramatic Club. In order to achieve this, there was background information which examined the concept of performance in different manifestations. This was preceded by the statement of research problem which is the spine of this research. In order to unveil the root cause of the problem stated, three (3) research questions were generated.

Related literature on performances and its relevance was reviewed and this gave room for collaboration of thoughts, ideas and concepts by scholars and critics. A theoretical framework that enhanced this research was Augusto Boal's concept of the Forum Theatre. This was explored in relation to the relevance of performance. This study adopted a survey research method and five select performances were recorded and analyzed along with responses from executive members of Gamji Club, members of the audience and members of the club. Some research instruments were used in order to gather information. These are a questionnaire, interview and focus group discussion. The data gathered was presented in a tabular form and analyzed using frequency and percentage. Finally, a conclusion was made which focused on the relevance of performances done in Gamji Club as an avenue for transmitting information to members of the community. It can be concluded that Gamji Cultural and Dramatic Club is of great relevance to the community because through performances, members of the

community are educated and informed on sensitive and important issues that concern their day to day activities.

5.2 Conclusion

Performance has served a wide variety of functions at different times and in different places. To the Greeks, dramatic performance was a religious ritual commanding the devotion of the best minds in the community. To the Romans, it became a little more than depraved pleasure, a project by slaves for the fascination of their masters. To the early church, it was an evil to be crushed along with the thievery and prostitution. To the same church a few years later, some of the great mystery and miracle performances became almost holy rites. To entertainers, the theatre has usually been regarded as a means of earning a living through few jokes and antics designed to catch the momentary fancy of the general public. Too great a playwright, it has proved a means of probing honestly and fearlessly for the meaning of life and mastery of existence

From classical times until the Renaissance drama was closely associated with major religious and civic observances and served to support both. As a result, performances emphasized instruction. To Gamji cultural and Dramatic club, performance is a veritable means of education. Despite various criticism about the club, members of the club are optimistic that it will stand the test of time because it seeks to encourage its audiences to become better informed and more thoughtful about a range of political, social, and moral issues. It is possible to say that, as an art reflecting social concerns for a group, a performance is particularly suited to stimulate social change. Others may opine that to succeed, drama can

never seriously challenge the audience's general assumptions. Despite these possible assumptions, one vital fact is that the central purpose of performance has and is to provide a means for a society to reflect upon itself and its beliefs.

Gamji cultural and Dramatic club can be seen as an avenue for informal education. It works through conversation, the exploration of experiences and its purpose is to cultivate the human mind and relationships. The Gamji club takes the audience into the world of people's feelings, experiences and behaviour. Their task is to examine people's experiences in order to have a greater understanding or appreciation of their own experiences.

From the three research instruments used (focus group discussion, interview and questionnaire) it visible that Gamji club has provided a means of self-expression and empowerment to people facing various political or social circumstances. They have created a range of activities to fascinate and bring together individuals from various works of life with the aim of entertaining and educating them; this can be seen as their own contribution to the development and growth of Samaru community and the society at large.

5.3 Recommendations for Further Study

This study has attempted to assess the relevance of performances with a focus on performances enacted in Gamji Club. Based on the findings of this study, the following recommendations were made:

1. These performances should be sponsored and promoted by the government, Non-governmental organizations (NGOs), and private organizations.

2. The members of the club can be a focus for further research in order to examine their behaviours. This study can be used as a basis when further research will be conducted.
3. There should be adequate documentation of performances done in Gamji club as they can serve as educational and reference materials for further research.
4. Other activities like dancing and drumming, snake charming, etc. should be encouraged because it can be used during social functions in the University. If this is done, it can also enhance their creative ability and their sense of value.
5. Females should be encouraged to participate in various activities in the club mostly performances because it fosters gender equality and boost their confidence.

REFERENCES

Abah, S. (1997) *Performing Life: Case Studies in the Practice of Theatre for Development.*Zaria, Shekut Books.

_____(1984) 'The Points Of Divergence In The Samaru Project', A Paper Presented at TheAhmadu Bello University, Zaria. P. 4

Adedji, J.A (1981) Alarinjo: "The Traditional Yoruba Travelling Theatre" *Drama and Theatre in Nigeria:A Critical Source Book.* YemiOgunbiyi (ed.) Lagos:Nigerian Magazine.

Amkpa, A. (2004) *Theatre and Postcolonial Desires*.New York: Routledge p. 77

Andrian, P. (2005) *Becoming +Performance Art.*Edinburg University Press.

Bamidele, O. L. (2000) *Literature and Sociology.* Routledge and Kangan Press. London.

Bandura, A. (1977).*Social Learning Theory*. Englewood Cliffs, NJ: Prentice Hall.

Bandura, A. Ross,& Ross, S. A. (1961). *Transmission of Aggression through the Imitation ofAggressive Models*.Journal of Abnormal and Social Psychology, 63, 575-582.

Bello, R. and Ajayi, O. (2000) *Research Methods and Statistical Analyses.*Illorin: HayeteePress and Publishing Company.

Berger, A. Arthur, (1992) *Popular Culture Genres: Theories and Text.* London: Sage Publishers.

Best, J. and Kahn, V. (1998) *Research in Education*, Allyn and Bacon press, Boston

Blaser, M. (2004) *In the way: Indigenous Peoples, Life Projects, and Development.* London: University press.

Boal, A. (1993) *Theatre of the Oppressed*, New York: Theatre Communications Group. pp. 132-133.

Campbell, P. (1996) *Analyzing Performance: A Critical Reader.* Manchester, Manchester Press.

Carlson, M. (1998) *Performance: A Critical Introduction.*London and New York.Routledge pp.103-105.

Crow, B. *Studying Drama* (1983). United Kingdom, Longman House.

Cunningham, Hugh, (1989) 'Class and Leisure in Mid-Victorian England'. In: Waites, B. et al (Eds) *Popular Culture and Political Power.* London: Open University Press.

Etherton, M. (1982) *The Development of African Drama.*London, London University press.

Fremont, E., Besmer (1973) *Praise-Epithets and Songs Text for Some Important Bori Spirits in Kano.*HarsunanNigeriya Vol. III Kano, AbdullahiBayero Collage..

Furniss, G. (1996) *Poetry, Prose and Popular Culture in Hausa* Edinburgh University Press for the International African Institute, London.

Greenbaum, T. (1998) *The Focus Group, A Qualitative Research Method. Reviewing The Theory and Providing Guidelines to Its Planning.*New York; Lexington Books.

Horn, A. (1981) Ritual Dramaand the Theatrical: The Caseof Bori SpiritMediumshipIn:Ogunbiyi, Y. *Drama and Theatre in Nigeria: A critical Source Book.* Pitman press, Nigeria.

Howell, K.E (2013) *Introduction to the Philosophy of Methodology.*London Sage Publications.

Kidd, R. &Bryam M. (1978) *Popular Theatre: A technique for Participatory Research project.* Union Press. Toronto.

Kolo, D. (2003) *Basic Research Concepts for Behavioural Researcher.*RaspaVicko Consultancy Services, Zaria.

Michael E. and Crow, B.(1979) *WasanManoma: a Community Theatre in the Soba district.* Savanna press, Kaduna, Nigeria.

Ngwainmbi E K (1995). *Communication Efficiency and Rural Development in Africa.*Lanham, MD:University Press of America.

Ogunbiyi, Y. (1981), Drama and Theatre in Nigeria. A Critical Source Book, Pitman press, Nigerian

Okoro, R. and Hassan, U. (2009) *Understanding Research Methods, Measurement and Evaluation Concepts.*Sokoto: Mathi production.

Okwori, J. (1989) *Ije: The Performance Tradition of theIdoma*. Zaria Publishing House.

Palmer, H.R.(1914) "*Bori" Among the Hausas*. Man, Vol. 14, 1914, pp. 113-117

Traore, B. (1972)*"The Black African Theatre and its Social Functions"*, Ibadan: Ibadan University Press.

Uka, K. (2002). *Creation and Creativity: The Practice of Theatre in Nigeria.* The Guardian Newspaper.

Verma, G. and Beard R. (1981)*Perspective on Techniques of Research.*Aldershot, Hants: Grower publishing Company Limited.

WaThiong'o, N. (1975) *Writers in Politics*. Great Britain: Heinemann Educational Books.

William, R. (1968) *Drama from Ibsen to Brecht.*London University press.

Yusuf, E. *Fundamentals of Research Methodology* (2013) Kaduna, Sunjo A.J. Global lints Ltd.

Articles

AdimorahP.(2015) Nigerian Politicians only care because 2015 elections are near. Naija.Com Daily news.

Barclay F. A. (2012) *Theatre Practice in Nigeria: To be or Not To Be.*A lecture at the international Theatre Day.

Gabriel, C. (2010). Marital Infidelity: Are Nigerian women truly the most unfaithful? May 14, P.7 Vanguard News paper.

Ibrahim, Y. (1981) *The Hausa Poet*, in U.N. Abalogu et al, edited oral Poetry in Nigeria, Nigeria Magazine, LagosPublication.

Michael, O. (2015). Nigerian Youth and Drug Abuse. Feb.8, P. 9 New Nigerian

Oyedele, E. (1987) *History of Samaru and Environs.* An Ahmadu Bello University, Zaria publication

Shehu F. (2014) Theatre and the 21st CenturyDaily Trust Aug. 21, P.5

Uka, K. (2002) *Creation and Creativity:The practice of Theatre in Nigeria.*The Guardian Newspaper.

Von S. F. (2000)*The Stage as a Moral Institution.* Applause Theatre and Cinema Books pp250-261

Journals

Bjorn, L. (2004) *The Internal Dynamics of Ethnicity: Clan names, Orgins and Castes in Southern Zimbabwe.Journal of the International Institute*.

Fwanshishak, D. (2007) *Myth as Impetus for National Development. An Appraisal of Wole Soyinka's Death and the King's Horseman.* Conference on African Literature.

Jeffrey W. (2000) *Educating Youth for Decency and Virtue.*The Journal of Humanistic Counselling

Unpublished Materials

Abah, O. (1984) *The Points Of Divergence In The Samaru Project*, A Paper Presented At The Ahmadu Bello University.

Adan, Yusuf, (1992) 'Radio Drama as an Agent of Grassroots Mobilisation'.In

Liman, AbubakarAliyu (2008). 'Hegemony and Mass-Mediated Culture: A Study of Popular Culture Trends in Postcolonial Northern Nigeria' PhD Dissertation. Ahmadu Bello University, Zaria.

Bappa, S. M. (1984) "*Roko: Tradition and Change in Hausa Theatrical form*." Unpublished M.A Drama Thesis Department of English and Drama, Submitted to the Post-graduate School, Ahmadu Bello University, Zaria.

Joe, Audu Yusuf (1984) Hausa Folk theatre and Occupational Groups: some Examples in Zaria, Kaduna State. A Master of Arts (Drama) Thesis (Unpublished) submitted to the Post graduate school Ahmadu Bello University Zaria.

Kofoworola, Ziky (1977) A Comparative Analysis of the Development of Drama in Kaduna State in Medieval and Early Renaissance Europe. A Master of Arts (Drama) Thesis submitted to the Post graduate school Ahmadu Bello University Zaria.

Kofoworola, Ziky and YesufLateef (1987) Hausa Performing Arts and Music the Nigerian Magazine A publication of the Department of Culture, Federal Ministry of Information and Culture.

Obuh, S. (1992). Drama as Instrument for Mass Mobilization-A Critical Analysis of Some MAMSER Programs in Nigeria. Paper presentation at SONTA. 9th National Convention, Ibadan.

Pategi, Usman Baba, (2002) Interview with Salihu Ibrahim of Radio Nigeria Kaduna. Kaduna. May 17th.

Plato. *"The Republic*" (1974).*Dramatic Theory and Criticism: Greeks to Grotowski*. Ed. Bernard F. Dukore. New York: Holt, Rinehart and Winston, 1974. 12-31.

Shuaibu, O. (2001) Costume and makeup as indispensable arts in theatre practice:A historical survey. Submitted to Department of performing Arts University of Illorin.

Zola, Emile. (2000) "Naturalism in the Theatre."*Theatre/Theory/Theatre*.Ed. Daniel Gerould.New York, NY: Applause Theatre and Cinema Books.

Weblography

Adoyo, F. (2014).The mirror Technology in Rural Extension. Retrieved December 22, 2015, from www.agriculturesnetwork.org/magazines/global/new.

Ivbaze, O. (2015). Menace of Drug Abuse.Retrived December 19, 2015, from www.nigerianobservernews.com/2015/12/28/menace-drug.

http://www.123HelpMe.com/view.asp?idwhy does theatre survive=96664>

www.the free dictionary.com/dict.asp+?=1&word =performance.

http://www.wtgoline.com/country/ng/gen.html.world travel guide+ Nigeria

www.http/m?=gamji+hausa&client=ms-operamini=new, www.https://glosb.com/en/hausa/performanc

www.https://glosb.com/en/hausa/performance.j

McLeod, S. A. (2011). Bandura-Social Learning Theory.Retrieved on March 20, 2015, from http://www.simplypsychology.org/bandura.htmlwww.bicom-eu.net/booklets.html.

https://www.google.com.ng/amp/s/www.collinsdictionary.com/amp/english, social. Retrieved on June 1, 2017

Interviews

Mr.Salihu MohammadBappa, on the 29thJune, 2015 at 5:40 pm. at the Department of Theatre and Performing Arts, Zaria.

Mr. MuhammadRabiu Isa, on the 1st of July 2015 at 9:30 am.at the Department of Theatre and Performing Arts, Zaria.

Mr.Oga Steve Daniel on the 30th of June 2015 at 12:30pm.at the Department of Theatre and Performing Arts, Zaria.

Mr.SylvanuP. Dangoji, on the 7th of July 2015 at 11:30am at the Department of Theatre and Performing Arts, Zaria.

Mrs. Victoria B.Lagwampa, on the 2nd of July 2015 at 11:30am at the Department of Theatre and Performing Arts, Zaria.

APPENDIX I

Questionnaire

The researcher is a postgraduate student in the Department of Theatre and Performing Arts, Ahmadu Bello University, Zaria who is conducting a research on *An Assessment of the Social Relevance of Performances in Gamji Cultural and Dramatic Club*.

Kindly assist in filling this questionnaire with the necessary information. All information will be treated with utmost confidentiality and used strictly for the purpose of this research.

Sincere and candid responses to the questions will be highly appreciated.

Thank you.

Anthony, EkponoAbasido

Section A: Bio-data of Respondent (please tick as appropriate)

1. Gender: Male( ) Female ( )
2. Age: 16-20 ( ) 21-25 ( ) 28-32 ( ) 33 and above ( )
3. Occupation ……..
4. Marital status: Single ( ) Married ( ) Divorced ( )
5. Religion: Christian ( ) Muslim ( ) Other ( )
6. Educational status ……...

Section B

Indicate your answer by ticking any of the options and filling the blank spaces.

1. Do you reside in Samaru? Yes ( ) No ( )
2. Do you know Gamji Cultural and Dramatic club? Yes ( ) No ( )
3. Do you patronize the club? Yes ( ) No ( )
4. If yes why do you patronize the club? a) To relax ( ) b) To watch a performance ( ) c) To hang out with friends ( ) d) The young girls ( )
5. If no why? a) I dislike the people there ( ) b) I am not interested c) I dislike its activities ( )
6. Some members of the community see GamjiClubas a home for wayward individuals, and commercial sex workers. Do you agree? Yes ( ) No ( )

Section C: Performances

Chin Amana (Betraying Trust) Theme: infidelity

1. Have you watched the performance?
2. Ramat is to blame for infidelity in her marriage?
3. Is it proper for Bako to go after Ramat a married woman?
4. Ramat's conduct affected her marriage.
5. To avoid infidelity, Ramat should never go out of her house.

6. General Gaya's long distant journey is the cause of his wife's act.

TsabtaCikonAddini(Cleanliness is Next to Godliness) Theme: Environmental Sanitation.

1. Have you watched the performance?
2. Did Sale's environment affect his health?
3. Do you think MallamBako is to blame for the dirty environment of the community?
4. Was the Emir's effort in tackling environmental sanitation sufficient?
5. Should the Emir impose a penalty to enhance sanitation?
6. Is it possible for Abubakar and his friends to die of cholera?
7. Youths should be paid to keep their environment clean.

RashinSani (Ignorance)Theme: Drug Abuse

1. Have you watched the performance?
2. Drug abuse is the misuse of drugs.
3. Did poverty make Bauru addicted to alcohol and drugs?
4. Do you think Bauru is prone to sexually transmitted infection?
5. Did cigarette and drugs affect the health status of Bauru?

Dan Hakin Da KaRaina (The Little You Underrate Can Harm You)

Theme: Youths and Politics

1. Ave you watched the performance?
2. Should people be forced to vote during election?
3. Did Chairman Tarik contest because of fame and financial benefits?

4. HonorableDambori had the interest of the youths he used for his campaign at heart?
5. Do you think free and fair election was conducted in the community?
6. Chairman Tarik won the election because he exploited the people?

SarkiGomaZamaniGoma (10 kings, 10 Systems of Government) Theme: Misconduct among Youths

1. Have you watched the performance?
2. The Emir should have made his choice of a successor without a test.
3. Amina is to blame for the misconduct of her son Tsidipi.
4. Maryam should do anything to make her son Yarima famous.
5. Yarima and Koroso should go to any length in order to be famous.