

**VISUAL NARRATIVES OF TRADITIONAL ROYAL DANCES IN
UGANDA: A CASE OF CLAYMATED *AMAGGUNJU* DANCE**

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**A RESEARCH REPORT SUBMITTED TO KYAMBOGO UNIVERISTY
GRADUATE SCHOOL IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE AWARD OF MASTER
OF ART AND INDUSTRIAL DESIGN (MAID) OF
KYAMBOGO UNIVERSITY**

SEPTEMBER, 2020

DECLARATION

I LUBWAMA GODFREY, hereby declare that this Research report entitled, “*VISUAL NARRATIVES OF TRADITIONAL ROYAL DANCES IN UGANDA: A CASE OF CLAYMATED AMAGGUNJU DANCE,*” is my original work and it has never been submitted to any university for a Master’s degree.

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APPROVAL

This Research report entitled, “*VISUAL NARRATIVES OF TRADITIONAL ROYAL DANCES IN UGANDA: A CASE OF CLAYMATED AMAGGUNJU DANCE,*” has been submitted for examination with our approval.

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Signed:.....

Date.....

DEDICATION

I wish to dedicate this book to the members of my family. They have endured my absence but kept on encouraging and unceasingly supported me all through my post graduate studies.

I also dedicate this work to my mother Nabbanoba for the moral, financial and support rendered to me during the programme. May the good Lord reward them abundantly?

ACKNOWLEDGMENT

I am most grateful to the Almighty God for His love, guidance, protection and grace that made it possible for me to successfully complete my studies.

I extend my gratitude to my supervisors; Mr. Mugenyi Gyaviira and Mr. Ediedu Moses, under whose guidance this work has become a reality. I am also indebted to lectures Dr. Emmanuel Mutungi, Mr. Tigatege John, Mr. Ssenyondwa Deudeddit and Mr. Tumusime Wycliffe

I also thank my beloved parents: Mr. Kigozi Livingston and Miss Nassozi Regina. My daughter Prima Lubwama Nangendo, and her mother Namyalo Viola and the rest of the family members. Thank you for the hand of love and support that you have extended towards my studies.

To “*Kimomera*”, the chief keeper of Buganda Traditional drums, for providing some of the information on the history of Amaggunju and Mr. Ssempeke Bisaso, the Music entertainer to the Kabaka. Thank you all for your support.

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ABSTRACT

The purpose of this study was to visually narrate the “*Amaggunju*” traditional royal dance of Buganda central Uganda through Claymation. An exploratory study design and adopted more of the qualitative than the quantitative approach in this study. The objectives of the study were to; examine the visual forms of the *Amaggunju* traditional royal dance of central Buganda, Develop a story line of the *Amaggunju* traditional royal dance of central Buganda and Claymate *Amaggunju* traditional royal dance of central Buganda. This study was grounded largely on the qualitative method approach. The Study Population and Samples were the Visual forms of the *Amaggunju* royal dance regalia in Buganda these included videos, photographs, Illustrations and drawings, Story lines were also used for claymated films and these were; The Chicken run, Early Man, Shauna the Ship Movie, Para Norman, Claymated films’ production process of The Chicken run, Early Man, Shauna the Ship Movie and Para Norm. Based on the nature of the study, the research questions it presented and the defined parameters of the required population reflected above, stratified random selection was employed and through this valuable information pertaining to this study was collected. Findings indicated that claymated *Amaggunju* traditional dance is one form that can be used to communicate and preserve the Baganda Royal practices. With a highlight of the advantages of using Claymation over the other forms of animation, the study recommended that animators to explore and use Claymation for communicating various aspects of human needs.

CHAPTER ONE: INTRODUCTION

1.0 Overview

This research explores the use of clay to visualize traditional royal dances with the intent of creating a visual narrative of *Amaggunju* dance of the Buganda community of Central Uganda. Therefore, this chapter presents the background of the study, Statement of the Problem, Purpose of the study, Objectives of the study, Scope of the study, the Geographical scope, Content scope, Time scope, Limitation of the study and Definition of operational terms.

1.1 Background to the study

Claymation is an animation technique that uses Clay or the like as the object is moved. With the help of photography, captured images frame-by-frame object then compiled and moved into one scene. (Sayatman, 2013). According to Dan (2019), Claymation is an art style centered on complex, creative construction of clay characters. Approached through stop-motion (though typical animation has been known to combine with Claymation in certain situations), the style is unique, charming and noticeable.

Visual narrative on the other hand it refers to the way of telling many different stories at the same time by mixing and combining multiple images through various media; photography, illustrations, video and animation (Denzin and Lincoln, 2000). According to Pimenta and Poovaiah (2010), visual narrative is literally a combination of visuals through films, narrative painting, history painting, animation pictorial narrative and sequential art.

Several studies indicate that visual narratives have been used in telling stories around the world; Koob (2004). used painting to tell a story of guiding attention,

Andrews and Langford, (2014) Employed photomontages to communicate in his art works while Fotos (2013) opted for narrative illustration. The pictorial representation of one or more events that occur in a sequence of time and that bring about a change in the condition of at least one character was essential in showcasing the different stories presented through the final display of varied stories.

According to Koik and Ibrahim, Claymation is a stop motion animation, uses a character or characters made of clay to visualize a personality of different personalities. Relatedly, Hoban (2005) Points out that Claymation is a commercial animation process that involves a sequence of photographs of plasticine or clay models that are shown quickly to stimulate continuous movement. Claymation is a form of animation that involves the construction and manipulation of characters, sets, and props with plasticine (Nässi, 2014). In Claymation, a three-dimensional stop motion animation using figures, model or character, where stop motion characters are merged into a live action, of which actors are made of clay. Clay is earth or soil that is plastic and tenacious when moist and that becomes permanently hard when fired. Clay is of widespread importance in industry, clay consists of a group of hydrous aluminum-silicate materials formed by the weathering of field's pathetic rock such as granite. Clay is plastic but however varies. All being more or less malleable and incapable of being modeled into any form moistened with water. Clay was used for the tress and mud houses because of its strengths and solidity (Abraham, 2009).

Clay animation was popular in the 1950s and this is attributed to two children's television series created by Art Clokey: "*The Gumby Show*" featuring clay characters Gumby and Pokey, and "*Davey and Goliath*" featuring eponymous characters (Dalton,

Mazur and Siems, 2010). According to Massijeh (2018) The “*Singing and Dancing California Raisins*” of the 1970s displayed sophisticated Claymation techniques through the visual characters displayed in the story. This was further developed in the 1980s and 1990s through the clay animation that featured starring roles on the silver screen in Nick Park's Wallace and Gromit “*short films*,” Tim Burton's full-length feature “*Coraline*,” and Peter Lord's movie “*The Pirates! Band of Miss fits*.”

In Africa Claymation has been used in education systems to enhance the development of knowledge and skills during the teaching and learning process. Notable African publications that justify the evidence of using Claymation include Teaching and learning of mathematics in primary schools (Abraham, 2009) The seemingly positive contribution noted in the teaching and learning process is to-date challenged by the advent of computer-generated animation. Allela (2013) in this regard noted that; “Clay animation has been overshadowed by computer generated animations. This is confirmed by the series of computer-generated animations shown all over the televisions and the internet” he further stated that; “There are production related reasons that have led to the under appreciation of clay animation”. Allela in the same book interestingly notes the positive elements of Claymation, he states; “However, clay animation comes with creativity, aesthetic ability, diligence and narrative characteristics in the production process, especially in clay modeling that are not normally found in dominant computer animation”.

In support of Allela’s statement about the positive elements of Claymation, Yang and Wang (2010) recommended that; ‘These special qualities deserve to be recognized and re-introduced’.

In the visual narration of traditional royal dances in Uganda, clay has not been extensively explored to animate messages that communicate to the masses despite the availability of clay as an abundant resource. Instead, other forms of animation that rely on digital technologies are used to relay messages through video recordings to capture the images of different characters, regardless of the forms of traditional royal dances (Krasner, 2013).

In the context of this study, the traditional royal dance, “*Amaggunju*,” performed by the Butiko clan was created by Ggunju to entertain his nephew the Kabaka, this was claymated to create a visual narration. The “*Amaggunju*” was initially used as a lullaby for the infant king to sleep and has been used to entertain the Kabaka during public gatherings today. The “*Amaggunju*” dance picks its movements from the drunken footsteps (Tettey, 2019).

Amaggunju is a folk dance of the Baganda developed in the palace at a time when King Mulondo died without leaving any heirs. Fortunately, he left behind a wife, Namulondo who was expecting a baby boy, so she sat on the throne, and the people understood that it was not a woman who was ruling, but her unborn son. When this prince was born, he ruled as he lay on the throne. Kings in Buganda, however, are not supposed to cry, as this would bring curses and bad luck to the kingdom. Therefore, the uncles and aunts of the young prince created the “*Amaggunju*” dance to keep the baby smiling. The men put "ankle bells" on their legs, and the sound that the bells made as the men danced kept the prince happy. Originally, this dance was only to be performed by people of the Obutiko (Mushroom) clan, and only in the palace.

Given the increasingly changing culture associated with intermarriages, the inherent values in the “*Amaggunju*” royal dance continues to lose its original meaning and pivotal role in entertaining the Kabaka. Through this study, the original meaning of the “*Amaggunju*” royal dance was animated using clay to visually narrate the distorted movements associated with this form of dance and rhythm for posterity (Tsintziloni 2012).

1.2 Statement of the problem

Claymation is an animation technique that uses Clay or the like as the object is moved. With the help of photography, captured images frame-by-frame object then compiled and moved into one scene. (Sayatman, 2013; Dan, 2019). Clay animation as a practice comes with creativity, aesthetic ability, diligence and narrative characteristics in the production process (Allela, 2013). Despite the seemingly positive elements highlighted above about Claymation, the researcher noted with concern that Claymation is hardly used as a mode of generating animation for communicating purpose in Uganda today. It rather be substituted by the computer-generated animation which is as well associated to several challenges that include the mastery of the animation software and a population with a high level of digital competence, which is not a case in Uganda today. Indeed one would think that with the advent of the computer generated animation, more of motion graphics would be generated and used as one of the major ways visual communication in Uganda today as it is the western world but it is not the case, true it is that animation is one area in the Graphics industry that has been given little attention in Uganda Today perhaps due to the low levels of digital competence and neglect of alternative animation methods such as Claymation.

1.3. Purpose of the study

The purpose of this study was to Visually Narrate the “*Amaggunju*” Traditional Royal Dance of Central Uganda through Claymation.

1.4 Objectives of the study

This research was guided by the following specific objectives.

- (i) To examine the visual forms of *Amaggunju* Traditional Royal Dance of Buganda.
- (ii) To develop a story line of *Amaggunju* Traditional Royal Dance of Buganda.
- (iii) To produce a claymated *Amaggunju* Traditional Royal Dance of Buganda.

1.4 Studio guiding questions of the study

- (i) What are the visual forms of *Amaggunju* Traditional Royal Dance of Buganda?
- (ii) What story line is appropriate for *Amaggunju* Traditional Royal Dance of Buganda?
- (iii) What steps can be followed to Claymante *Amaggunju* Traditional Royal Dance of Buganda?

1.6 Significance of the study

It is hoped that the outcome of this study will;

Provide scholarly literature to academic scholars and researchers particularly Graphic designers in higher institutions of learning who are interested in acquiring, skills and knowledge of Claymation as an alternative way of generating animations

Provide an alternative avenue of documenting and preserving practices, values and norms of traditional and cultural institutions through the use of Claymation.

1.5 Scope of the study

The scope of the study covered the geographical area which constituted places where the study was centered and data obtained. It additionally outlines the content scope which expounded on the principles, theories and the dynamics of claymation. It concludes with the time scope of the study that spells out a specific period of animation development and usability in Uganda and the world at large.

1.7.1 Geographical scope

The study was carried out at Kyambogo University, faculty of Vocational studies, Department of Art and Industrial Design located in Nakawa division, 8kms from Kampala City centre. This is the place where the study documentation was carried which included the studio-based production of claymated *Amaggunju* Traditional Royal dance. It was however extended to Bulange mmengo and Kabowa traditional royal palace which are the repository centers of Buganda traditional historical documents, artifacts and harbors resourceful traditional elders knowledgeable about the *Amaggunju* Traditional Royal Dance.

1.7.2 Content scope

The content of the study covered the three aspects of the study objectives.

The analysis of visual forms associated with *Amaggunju* royal dance such as dance formation, songs, dressing, instruments and environment. The analysis was guided by key aspects such as structural forms of instruments, the steps used in the dance, the design

concept of the dance attire, the composition of the songs that accompanied the *Amaggunju* dance sounds, and the *Amaggunju* dance stage design.

The basics of generating and creating a storyline which compounded; the characters, the setting, the plot, the conflict, and the resolution. These essential elements keep the story running smoothly and allow the action to develop in a logical way that the reader can follow. The Animation process which constitutes; taking photographs of the generated models, arranging or shortlisting models, fixing models into the frame, running the frames and the entire animation composition.

1.7.3 Time scope

The information used in this study focused on Claymation dynamics spanning the past ten years from the present day. This is the period when animation took hold in the Uganda's graphics industry.

1.8 Limitations of the study

This study was limited by insufficient funds to cater for appropriate materials and equipment to adequately handle the technical aspects of the project. This challenge was overcome through improvisation of tools from natural environment such as to create different shapes and objects for Claymation.

The technical aspect of digitalizing the Claymation was achieved through borrowing a camera from colleagues to document "*Amaggunju*" traditional royal dance a situation that slowed the process to some extent as the camera was not always available when needed.

Inadequate local literature on the Claymation of visual stories in the context of Uganda. Instead, literature sourced from other parts of the world such as the United States of America and China was used; this included journals, books and websites.

1.9 Definition of operational terms.

For the explanation of the research, some terms were used to complete the desired meaning of the structure in which they found themselves. Such words were different languages. The terms and their meanings have been explained below;

Visual narratives

This refers to the *Amaggunju* traditional royal dance stories that are told primarily through the use of visual media like the using still photography, illustration, or video, and can be enhanced with graphics, music, voice and other audio.

Claymation: Claymation is one method of animation which uses captured pictorial/images of *Amaggunju* traditional royal dance sequential posed of clay characters to tell stories. Claymation is technically, the art of molding clay figures and making them move, dance, talk, sing or any other gestures.

Amaggunju : This is a local Traditional Royal Dance found in Buganda Central Uganda.

Storyline: visualization is a layout of the steps of the presents the temporal dynamics of *Amaggunju* Traditional Royal Dance in social interactions along time by the convergence of chronological lines/order of the dance.

Storyboard: A panel or series of panels on which a set of sketches is arranged depicting consecutively the important changes of scene and action in a series of shots (as for a film, television show, or commercial)

A Sculpture: This is any curved or shaped figure, designs in round or relief professionally made by a sculptor

Visual Art: These are images, pictures, a graphic or figures in relief or round that depend on sight.

Visual arts: Are art forms such as painting, drawing, printmaking, sculpture, ceramics, photography, video, filmmaking, design, crafts, and architecture. Many artistic disciplines such as performing arts, conceptual art, textile arts also involve aspects of visual arts as well as arts of other types.

Form: In relation to art the term form has two meanings: it can refer to the overall form taken by the work – its physical nature; or within a work of art it can refer to the element of shape among the various elements that make up a work

CHAPTER TWO: LITERATURE REVIEW

2.1 Introduction

This chapter reviewed literature related to Claymation and the traditional Royal dances as drawn from around the world. This chapter, however; explicitly draws its review from literature of the *Amaggunju* Traditional Royal dance of the Baganda Central Uganda. The review presented follows the set objectives of this study which sought to;

- (i) Examine the visual forms of the *Amaggunju* traditional royal dance of central Buganda
- (ii) Develop a story line of the *Amaggunju* traditional royal dance of central Buganda
- (iii) Produce a claymated *Amaggunju* traditional royal dance of central Buganda.

2.2 Visual forms of the Traditional Royal dances

According to Dance Facts (2020), Dance is a form of art that is made by purposefully recreating selected sequences of human motion, which can be imbued with the values of aesthetics and symbolism that are acknowledged by both performers and observers from within the particular culture.

Drawing meaning from the above definition it is certainly true that dance is as old as the existence of man. In the same article, Dance Facts – Origins and Early History (2020), it is noted that dance is a practice that has been with humanity even before the arrival of written language and modern history. The article further points it out that it was through the utilization of oral and performing methods such as dance that our earliest cultures evolved from one generation to the next.

Dance in its regard as an important practice in human existence was and is still performed for various human fulfillment. Bamber (1994) clearly mentions that it is highly probable that first purpose of dancing was ritual - appeasing a nature spirit or accompanying a rite of passage. Bamber adds that;

“In most ancient civilizations, dancing before the god is an important element in temple ritual. In Egypt the priests and priestesses, accompanied by harps and pipes, perform stately movements which mime significant events in the story of a god, or imitate cosmic patterns such as the rhythm of night and day”.

Similarly, In the article; Dance Facts – Origins and Early History (2020), a statement is made which in its essence positions out an element that ritual dance was one of the first fulfillments it sought. The statement is; ‘Many historians believe that social, celebratory and ritual dances are one of the essential factors of the development of early human civilization



Figure 1: At Egyptian funerals, women dance to express the grief of the mourners. Image extracted from the article; History world – History of Dance, Dance and music

Source:<http://www.historyworld.net/wrldhis/plaintexthistories.asp?historyid=ab82>. Retrieved 12/6/2020

Traditional Royal dances were and are still a compendium selected dances from the wider community of a particular Kingdom along with the created ones that suit particular values, practices and norms that pertain to the kingship. The term Royal dances is in some localities referred differently, for example, in Europe they were and still are referred to as the 'court dances' (see, Court Dances, 2014) this term was first used in the 15th century when folk dances in Europe were adopted and refined by the dance masters for the aristocracy in France and Italy. Similarly, Sonny (2013). defines Court dances as basically dances of the upper classes such as Kings, Queens, Dukes and Duchesses. Court dances included; the Pantomine, The Base dances. The Pavane, Broque and Allemande/ Courante

Where as many countries in Asia had Royal dances that were indeed particular to their culture, the wave of court dances did not spare them. In this regard, the Asian Traditional theater and Dance (2018) surprisingly talks of the Asian Court dances, the Chongjae which have an exceptionally long uninterrupted performance tradition. The article further states that 'Early literary sources tell us that two court dances were already performed by famous dancer during the period of the Kaya Kingdom (42- 562 AD) In addition, the same article further highlight that the Chongjae dances where adopted from Tang Dynasty during the United Silla Dyasty (668-935). Most importantly, the article puts it straight that these dances above all functions was the role of preserving forms of Chinese art which had completely disappeared from their country of origin emphasizing that these art forms provide valuable information, not only in the context of china and Korea but also in the context of the whole of East Asia. There is no doubt that the

Traditional Royal *Amaggunju* dance of the Baganda like it is for the Chongjae dance of China has value for the Baganda Royal practice.

India is another nation in Asia that is endowed with a rich dance culture and it was from the wide range of dances that it constructed its Royal dance. The Indian Guide - Culture on Traditional Indian dances (2020), lists some key Royal or Court dances which include; the Odissi Court dance which among the values it holds is the praises of Krishna, who is believed to be the most perfect earthly incarnation of god Vishnu. Bharata Natyam or Sadir attam is another court dance which was as well dedicated to the worship of gods or told stories from Indian mythology. Kathak and Bharata Natyam are also popular royal dances that originated from the North and South of India respectively where Kathak expressed stories that described several Indian cultural values and Bharata was a devotion to gods

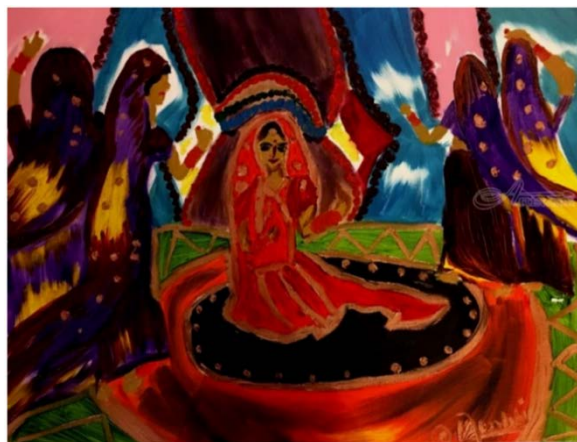


Figure 2 Surbhi Bhatnagar, The great Indian court dance Surbhi Bhatnagar Retrived - Art Details

Source: <https://artist.com/surbhi-bhatnagar/the-great-indian-court-dance/?artid=978>

True it is that dance all around the world has a special attachment to human life but to Africa a special attachment on dance is accorded. Opuku (2011) notes that dance, is the

oldest form of art and from the African point of view the most complete and satisfying of the arts.

In a similar submission, Kariamu (2010). states it categorically that ‘dance is the soul of Africa’ adding that,

“It is the foundation of all of the arts and weaves a tale about the daily lives of the people, Dance in Africa is a pragmatic part of life. It celebrates the everyday events and occurrences. in the lives of its people; for example, rites of passage, the harvest, marriage, births, deaths, and historical events. Dance is a political, religious, and social expression”

African Royal dances as it is in many parts around the world, are as old as the kingdoms. One of the origins of Royal/Court dance is mythological [ideas of a “creation story”] with an example of Royal court dances that were performed in the transition of kingship. The Kingdom of Luba tribe in Congo and the shanti people of Ghana (Kariamu, 2010).

The *Amaggunju* Royal Dance of the Baganda in central Uganda for which is the focus of this study has elements in common with the inauguration dances of the Luba people in Congo and the Asante people of Ghana; they are all compositions that were generated from within the palaces much as the purposes differ. Besides the Inauguration dances of the Luba people and the Ashante, Journeying through Africa one will come across several royal/court dances that are notable. These include the Zulu Reed Dance which is a centuries-old tradition that takes place in September, right at the start of spring, at the Eyokeni Royal Palace in Nangoma (Tourism KwaZulu-Natal, 2020)

In Zimbabwe, the *Mbira* is one popular ritual dance that was largely performed by the Shona people for reasons that not only included beseeching gods for protection, droughts, floods and honor death anniversaries but also performed for the royals in an event an installation of a King had to happen (Benna, 2020) In East Africa the *Intore* (warrior) dance performed by warriors of Burundi and Rwanda was and is still a highly respected dance. It was a special dance of *Unwami* meaning kings.

The *intore* warriors were individuals selected at a very young age and taken into the royal courts and trained to defend the king against internal attacks (Elizabeth, 2010)



Figure 3 Intore dance warriors.

Source: <https://face2faceafrica.com/article/intore-the-longest-living-traditional-rwandan-dance-reserved-for-elite-royal-soldiers>. 30/7/2020

Uganda one of the East African countries has a rich and a wide range of tribes of which each had a unique and valuable Royal dance. Among these notable royal dances is

the Bwola royal dance of the Acholi people which is performed before the chiefs. Irene (2018) notes that, ‘unlike many tribes in Uganda that were ruled by kings and still maintain their kingdoms, the Acholi people were governed or ruled by chiefs in chiefdoms. Every chief among the Acholi represents a clan.’

Amaggunju Traditional Royal dance of the Baganda in central Uganda is one of the Royal dances like the Bwola dance that carries values to the Buganda Kings but also its subjects. Well as there is value attached to *Amaggunju* Royal dance that would benefit the Baganda people little is documented about this dance. With reference to the royal/court dance information reflected in this chapter, one notes that there is substantial amount of information in various forms about these specific dances from different cultural setups around the world.

It is said that *Amaggunju* traditional dance was created in the Kabaka’s palace as opposed to other Royal dances that emerged from the outside of the palace (Ndagire and Mabingo 2017). Narrate that after the death of *Kabaka* Mulonda which happened before the birth of the successor who must be a boy, one of the wives Namulondo gave birth to a son who assumed the throne at birth. Crying as a child is one natural occurrence that could not be avoided. Coincidentally crying is regarded a taboo and in order to keep the infant king not crying a dance was created. It was designed in such a way that would keep the young king smiling as such, the dance regalia for men included ankle bells which created an arousing sound rhythm. The Kingdom appointed the *Butiko*(Mushroom) clan member as the performers of the dance and restricted to stage the dance in the *Kabaka’s* palace and in front of the *Kabaka* (King). Today *Amaggunju* dance is free to be staged on

any occasion as deemed fit by organizers for not only entertainment but also education purpose.



Figure 4. Amaggunju Tradional Royal dance of the Baganda people, Central Uganda.

Source: <https://ugandaintheworldnetwork.wordpress.com/culture>.

Grounded on the literature bout the royal dances pointed out from all cultures around the world and presented in this section, it can be deduced that, well as traditional royal dances held values pertinent to Royal protocol, it is of high significance that the cultural values therein be disseminated to its subjects as it is one way and very important way of promoting, sustaining and supporting of cultural heritage or continuity and indeed it is in view of this that this study aimed at creating claymated visual narratives of *Amaggunju* Traditional Royal dances of the Baganda people situated in Central Uganda.

2.3 Developing a story line for visual narration

According to Fyfe (2016) the materials used in stop motion became a central to the project's research and practical work. This shows that to produce a good Claymation it is important to conduct material tests by animating different materials.

Crawte (2017) used modeling clay in his short film *Darkness, Light, Darkness* (1990) as the material for the main character which is composed of various limbs that work together to build a single body. A very important aspect in the character animation and stop motion is made by using the property that the desired material. Character design and the property must be in accordance with the narrative and visual style that has been determined. Meaning that one needs to think of what material is suitable for the story going to be animated and animators should be mindful of the possibilities of using a combination of various materials in the production of Claymation.

Darkness, Light, Darkness produced in (1990); is a good example of using a variety of materials. The nature of the story means there is a lot of imagery that can get a reaction from the audience, from playing around with eyeballs to realistic looking organs Fyfe (2016); Creating clay characters and backgrounds requires a lot of art and craft materials Chin (2006); But for this research most of these materials were be got locally, for example materials like aluminum foil, beads, accessories, construction paper, fishing line, scissors, and markers.

2.4 The process of Claymation

In storytelling, films used clay animation as early “special effect “of clay that magically builds itself into a sculpture. Stop-motion animation is closer to a handmade art form. The engagement of clay illustrates the beauty with Clay animation because it involves handmade art form of clay. The art of molding clay figures and making them move, dance, talk, sing and whatever you can think involves technical processes that require 10 frames to run together during animation.

Zordan and Hodgins (2002); argues that Claymation has a special attraction for its unique production process that is craftsmanship, in contrast to the computer-based animation technique that relies on software technology. It takes creativity, aesthetic ability and diligence in the production process, especially in clay modeling. Nevertheless, the end result of clay animation techniques can be equated with animations in general even more artistic than technique-based animation production software.

In order to produce good Claymation, one has to follow techniques and guidelines of animation. Lance and Marsella (2008); States that Disney’s animators are the ones who figured out how to makes things look alive, how to make characters seem to be thinking and reacting rather than just moving around like automatons. There are 12 principles to guide the Claymation process; Squash and Stretch, Anticipation, Follow-Through and Overlapping Action, Arcs, Ease-In and Ease-Out, Timing, Secondary Action, Exaggeration, Staging, straight ahead action and Pose to Pose, Solid Drawing and Appeal. Some of these principles like ease in and ease out, overlapping in action were applied in this study.

According to Blair (2014) four basic techniques should be used in animation. They include drawn animation, Cut-out animation, Model animation or Stop motion animation and Computer animation or Computer-Generated Imagery (CGI). Additionally, Abraham, (2009) simplified the techniques by classifying them into four major groups: The Traditional or Cell Animation Technique; Stop Motion Technique; Computer Animation and; Experimental Animation Techniques. The materials used could include plasticine, clay or wire; anything that can be bent or formed into another shape. Animations in stop motion are named after the media used such as clay cutout and Puppet.

CHAPTER THREE: METHODOLOGY

3.1 OVERVIEW

This chapter presents the research methodology for this study regarding to visual narratives of traditional royal dances in Uganda with a purpose of creating ‘*Amaggunju*’ Royal dance of the Ganda people, central Uganda through Claymation. The presentation is laid out following the set objectives which are; a) to examine the visual forms of the *Amaggunju* dance in Buganda. b) to develop a story line of the visual form narratives of the *Amaggunju* dance in Uganda and c) to produce claymated *Amaggunju* dance of Buganda central Uganda. Questions drawn from the mentioned objectives that guided on what information to collect and how to collect it are;(i) what are the existing the visual forms of the *Amaggunju* dance in Buganda? (ii) What should constitute the story line for the visual form narratives of the *Amaggunju* dance in Uganda? And (iii)how could the claymated visual narrative of the *Amaggunju* dance of Buganda in Uganda be produced.

Directed by the purpose, objectives and questions, highlighted above, details of what information and how it was obtained is explicitly expounded in the following components of this chapter and these are; the research design, Samples and sampling techniques, data collection methods.

3.2 Research Design

This study is grounded largely on the qualitative research method in this study which enabled him to provide a vivid ethnographic account of the various study fields and this described what transpired. The qualitative element of this study is reflected in the

fact that quest for objective two and three which point out creating a story line and a claymated animation respectively that require a well sequenced and logical organization or processing. The quantitative element on the other hand is reflected in all objectives as the required analyzing several sources that provided information that supported the understanding of visual forms of the *Amaggunju* dance in Buganda; develop a story line of the visual form narratives of the *Amaggunju* dance in Uganda and the production of claymated *Amaggunju* dance of Buganda central Uganda. This commensurate well with Van Wyk (2012); submission, that:

Often, the lines between inductive and deductive processes are blurred in the research process (i.e. both occur); while the main thrust of the study might be inductive, the interaction between the conceptual and empirical aspects of the subject matter might well imply a deductive element inherent in the research.

He further adds that:

In general (but not always), quantitative research methods are usually associated with deductive approaches (based on logic), while qualitative research methods are usually associated with inductive approaches (based on empirical evidence).

This study therefore being a quantitative and qualitative in the manner described above coupled with its purpose which sought the creation of visual narratives of ‘*Amaggunju*’ Royal dance in central Uganda through Claymation it categorically employed a generative research design also known as exploratory research design. This design focuses on deeper understanding of the user needs and desires. It is rooted on a systematic approach when answering a design problem through discovery which

involves primary research, validating design hypothesis and production. Esposito, Ragnarsson, Granfeldt, Marlow, Johannsson, and Olsson (2018).

3.3 The Study Population and Samples

KIBE, (1993:779) define a population as all elements (individuals, objects and events) that meet the sample criteria for inclusion in a study. It is in this very context that this study outlined its study population. Guided by the research questions of this study (outlined above) this study considered the following categories of the study population;

- a) Visual forms of the *Amaggunju* royal dance regalia in Buganda these included videos, photographs, Illustrations and drawings, the royal custodians of the Ganda traditional music regalia, and the Ganda Traditional music percussionists.
- b) Story lines used for claymated films and these were; The Chicken run, Early Man, Shauna the Ship Movie, Para Norman. In addition, this category included animators.
- c) Claymated films' production process of The Chicken run, Early Man, Shauna the Ship Movie and Para Norm.

3.4. Sampling procedure and Sample size

3.4.1. Sampling procedure

Based on the nature of the study, the research questions it presented and the defined parameters of the required population reflected above, a stratified random selection was employed. Random stratified sampling technique is one obtained by dividing the population elements into mutually exclusive, non-overlapping groups of sample units called strata, then selecting a simple random sample from within each stratum (stratum is singular for strata). Every potential sample unit must be assigned to only one stratum and no units can be excluded (Perez-Garcia, et al, 2011).

In this way, samples of this study were stratified in categories as mentioned above and in each of them selection was done randomly.

3.4.2. Sampling size

Based on the research questions and the stratification of the population highlighted above, sample sizes were determined. These included the following:

3.4.2.1 Visual media forms

Visual media forms were used to generate data that is in line with research question one of this study which quested for an examination of ‘*Amaggunju*’ dance of the Ganda people and these were; photographs, videos, Illustrations and drawings.

As essential components of claymation development and making These were used in the development of characters that generated a story board.

3.4.2.1.1 Photographs *The* collection of photographs mounted to a total number of eleven (11), all depicting the *Amaggunju* dance. The collection was comprised of photos extracted from newspapers, the web and still photos taken from live ‘*Amaggunju*’ performances these were used in the developing of the storyline which interprets the understanding on how they start the dance and the steps that are involved in the performance of the *Amaggunju* traditional royal dance.

3.4.2.1.2. Illustrations and drawings *Illustrations* and drawings selected were sourced from the internet and the print media such as newspapers. This totaled up to (10) It was from these drawings and illustrations that gave way to idea formulation of the script which consequently yielded a storyboard of the *Amaggunju* Traditional Dance.

3.4.2.1.3. ‘Amaggunju’ performance Videos

Five (5) videos were sourced and examined and in doing so, visual forms of ‘*Amaggunju*’ royal dance were analyzed. It was upon this analysis that the dynamics of the *Amaggunju* Traditional Dance strokes were formulated within the clay models created this was achieved by Matching the dance moves shown in the video and the clay model postures.

3.4.2.2. Claymated film Storylines

Four (4) Story lines of claymated films were selected and these provided an insight into the generation and setup of the Visual narrative of the ‘*Amaggunju*’ royal

dance. The selected claymated films were; The Chicken run, Early Man, Shauna the Ship Movie, Para Norman. These helped in the creation and the interpretation on which good storyline to follow when creating a good storyline for the *Amaggunju* traditional royal dance.

3.4.2.3. Animators

Animators are motion graphic designers who create multiple images, known as frames, which give an illusion of movement called animation when displayed in rapid sequence. Ten (10) animators were selected. These provided basics and fundamentals of setting up a storyline as well as the general Claymation process.

3.4.2.3. The royal custodians of the Ganda traditional music

This stratum comprised of the Ganda cultural leaders entrusted to the royal music regalia with in the Kabaka's palace. Five (5) of these were randomly selected and these provided vital information about the *Amaggunju* Traditional Royal Dance. Information sourced included; visual forms which are used in dance as well as the dynamics of the *Amaggunju* traditional royal dance. This was useful in the production of the dance and determine the stage lighting against the model dressing.

3.4.2.3. The Ganda Traditional music percussionists

Cultural leaders responsible for the '*Amaggunju*' royal Kiganda dance. Five (5) members were selected to represent cultural leaders responsible for the '*Amaggunju*' Traditional Royal Dance. Vital information about the *Amaggunju* traditional royal dance

was collected through dance demonstrations conducted by the elders. These demonstrations largely informed the production of the claymated video.

3.5. Data collection methods and instruments.

3.5.1. Data collection methods.

The following methods of data collection were employed in this project namely; Interviews, Participant Observation, Library and Archival survey, Photography and Studio experimentation.

1.5.1.1. *Participant Observation.*

Observation is the process in which a researcher observes what is occurring in some real-life situation and they classify and record pertinent happenings according to some planned schemes. It is used to evaluate the overt behavior of individuals in controlled or uncontrolled situation. It is a method of research which deals with the external behavior of persons in appropriate situations Shertiel (2018).

In the same context, a substantial amount of information was obtained through participant observation as physical visits were made to locations where the target population was stationed. Places such as; the Kabaka's palace, MMengo, print media product outlet points (Newspaper selling points) and the national theater. Besides the physical visits made, virtual sites such as the internet visited provided a similar opportunity to observe several aspects related to this study.

Data collected through the participant observation was used to find out;

- (i) The nature of visual forms of the *Amaggunju* royal dance in Buganda.

- (ii) Information regarding generating and developing story lines for Claymation and Claymated visual narrative of the royal dances. This category covered claymated.

3.5.1.2. Interviews.

Interview guides were used to collect information from the categories of people mentioned above. As such, structured interviews based on carefully worded interview schedule, and semi structured questions were used. The content of the guides was based on the research question responses from the interviews conducted were used to find out;

- (i) The nature of visual forms of the *Amaggunju* royal dance regalia in Buganda.
- (ii) Information that was used to generate and develop storylines for Claymation and
- (iii) Details of the *Amaggunju* royal dance that was used to make Claymation setup.

Interviews were also used to subject the produced studio work to the opinion of the public. Questions were structured and administered. The purpose of this was to find out if the studio based claymated *Amaggunju* royal dance would drive meaning to the current Ganda people,

3.5.1.3. *Photography*

Photos of dancers performing the ‘*Amaggunju*’ dance were taken and used to obtain information about the nature of visual forms that are used in *Amaggunju* royal dance, setting of the storyboard and the setting up of stage; these were used in carrying out studio work for a better understanding of Claymation and visualizing of the ‘*Amaggunju*’ Buganda royal dance.

3.5.1.4. *Studio experimentation*

Studio experimentation was one phase used to generate information about the study as it involved taking on a situation analysis, creating and composing a storyline and the Claymation in which specific groups as stratified in this chapter. The Study Population and Sample Size were engaged in form of consultation and any other form of assistance as it were required.

3.5.1.5. *Interview guide questionnaire*

Interview guide questionnaires were designed to solicit for relevant information from the targeted population about the visual narratives of the traditional royal dance in Uganda. With a case of claymated *Amaggunju* traditional royal dance in Buganda most especially from graphic designer, *Amaggunju* traditional dancers from Mmengo.

This was divided into two (2) sections, Section one was targeting the professional graphic artist specifics involves in the designing of different animation and their response was more important about the created Claymation to see whether it brings out the information about the *Amggunju* traditional royal dance clearly and

if they could understand the animation and their information helped in the modifying of the claymated work of the *Amaggunju* traditional royal dance.

Second group was custodian of the *Amaggunju* dancers about the claymated dance for them to give their take about what was designed out of Claymation and to see whether it was in the same line with what the *Amaggunju* traditional royal dance was meant to be when there performing this kind of the traditional dance.

3.5.1.6. Procedure

An introduction letter was obtained from the Head of Department of Art and Industrial Design. Then questionnaires were printed and distribution to respondents. The researcher pleased for the appointment from respondents where interviews were to be conducted. This became convenient for the respondents. After collecting all necessary information needed from respondent's data analysis began and the report was ready for proof reading.

3.6. Data analysis

Data analysis is a process of inspecting, cleansing, transforming and modeling data with the goal of discovering useful information, informing conclusions and supporting decision-making (Cohen and Ainley 2000). Data collected being categorical Bhat and Reddy (1998) Data analysis in research, the analysis was done with respect to the stratifications specified in this chapter (3.3. The Study Population and Sample size). In this, data was in line with the visual forms of the '*Amaggunju*' dance regalia, creating storyline and the Claymation process was coded independently. Determine the accuracy

and even understanding the importance of Reliability and validity as an issue in assessing quality of research (Tran 2016).

3.8 Reliability and Validity of research instruments

Data quality control was ensured to avoid inaccurate information. Reliability and validity remain appropriate concepts for attaining rigor in qualitative research. Qualitative researchers have to salvage responsibility for reliability and validity by implementing verification strategies integral and self-correcting during the conduct of inquiry itself. (Muhammad, 2008). The data collected should be the same consistently under similar condition and hence accuracy. A pilot study was carried out before visiting the different stake holders (Mengo, Kabowa, and Nasser) for data collection with the aim of the pilot study being, to determine accuracy, clarity and suitability of the research instruments. In addition, tools were validated by consulting two authorities in the research discipline. This was aimed at verifying the reliability and validity of instruments.

3.8. Ethical Consideration

The researcher obtained a letter from the Department of Art and Industrial Design which was presented to the artists. The researcher explained to the artists that the information was exclusively academic and would not be used for any other business. In case where photography was used consent was sought from the respondents prior to observation of any artists.

CHAPTER FOUR

4.0 PRESENTATION AND INTERPRETATION OF STUDIO FINDINGS

4.1 Overview.

This chapter presents and interprets the study findings. It is based on the research questions of this study which are:

- (i) To examine the visual forms of the *Amaggunju* dance in Buganda.
- (ii) To develop a storyline the visual forms of the *Amaggunju* dance in Buganda.
- (iii) To produce claymated *Amaggunju* dance of Buganda Central Uganda.

4.1. Visual forms of the *Amaggunju* royal dance

Each research question presented above had set parameters or phases that constituted the whole studio experience. In this way, findings of the different visual formations of *Amaggunju* traditional royal dance that arose from objective one mounted to a collection of different media forms that depicted a range of *Amaggunju* royal dance visual from which information was very instrumental in the later phases of the studio practice experience. The following are images of some the findings about the *Amaggunju* royal dance.



Figure 5: Amaggungu royal dancers, images reflecting the dance for men and women.

Source: <https://cranepersons.org/dances>.

4.2. The Amaggungu royal dance

Phase two of the studio practice which based on objective two practically employed findings of phase one which was based on objective one. This phase started with a situation analysis of how story lines for a Claymation product are created. The following images show some of items that were collected for the situation analysis.

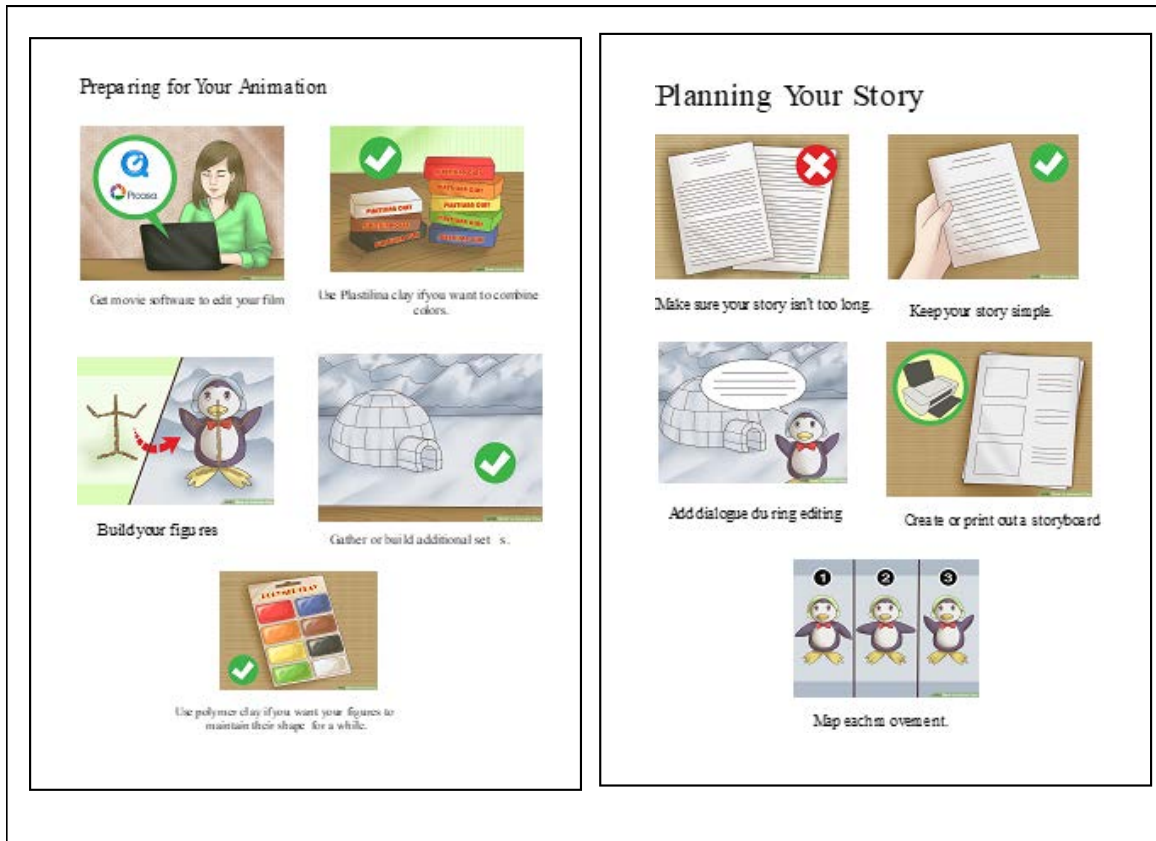


Figure 6: Studio exploration work, selected images of the situation analysis: laying out a storyline, Source: <https://www.wikihow.com/Animate-Clay>.

Taking a leaf from the situation analysis the ‘Amaggunju’ dance storyline was generated.

Amaggunju dance has got simple formations and because of that it was very important for this project to keep the story as simple as possible.

4.2.1 Formulating the idea.

The scripts for this production have been presented in tabula form showing the different scenes. The script has been designed in accordance to the researcher’s interpretation of Amuggunju dance formations as shown in Table 1.

Table 1: Formulated idea (script).

| Scene | Action |
|------------------------------|--|
| Introduction | A character introduces the dance (Talking mouth) |
| Drummers | Characters drumming |
| Coming to stage | Characters coming to the stage |
| Three Characters performance | Three Characters dancing |
| Dancing in circles | Characters dancing in circles |
| Two lines | Characters dancing in two lines |
| Drummers | Characters drumming |
| Lifting the legs | Characters dancing while lifting the legs |
| Scattering | Characters dancing in different direction |
| Dancing in circles | Characters dance in circle |
| Leaving the stage | Characters leave the stage |
| Drummers | Characters drumming |

4.2.1.1. Character Development using the wasp.

A character is any person, animal, or figure represented in a literary work. Mudmainah, Kuncara and Asanti (2019); The study in this regard, identified a wasp as the source of inspiration, because wasp (*Kalalankoma*) happens to be one of the names of *Kabaka*;

(*Kalalankoma*) and it is believed that the *Kabaka* is like a wasp (*Kalalankoma*) that whenever one goes near him, he or she must be careful or else you might be found guilty of some offence and then sting you. In this way, the wasp was used as a source of inspiration for it to act as the dancer in the animation of *Amaggunju* dance. The researcher started by looking at the different types of wasps and specifically used paper wasp *kalalankoma* (Figure 8). Other types wasps Mud wasp, pollen wasp, Yellow Jacket wasp and Potter wasp are shown in figure 9,10, 11 and 12 respectively.



*Figure 7: paper wasp.*Source: Photo by researcher (2019).

Paper wasp are $\frac{3}{4}$ to 1 inch long, narrow-waisted with smoky black wings that are folded lengthwise when at rest it has also colonies contain three castes worker queens, and male wasp this is similar to that of *Kabaka* (King) of Buganda this helped in character development because of its behaviours which are similar to that of the dancers of the *Amaggunju* dance this helped in the development of the character which was used in claymation of the *Amaggunju* royal tradition dance.



Figure 8: Mud wasp Red.

Source: Photo by researcher (2019).

Taking analytical study of the mud wasp (figure 9) with its behavior in which when it's collecting soil to build the nests it is like this wasp dancing when it lifts up and down the abdomen as it is like to the dancer of the *Amaggunju* dance. This helped a lot in the development of the character which was used in the Claymation of the *Amaggunju* royal traditional dance.



Figure 9: Pollen Wasp. Source: Photo by researcher (2019).

Pollen wasps are small subfamily Masarinae are the only “vegetarian” wasp in the family Vespidae They feed solely on nectar and pollen, unlike their more aggressive Vespid wasp cousins. The concept of this wasp being aggressive that is why the researcher used it to bring out the message of the dance of it being practiced or performed by people who are aggressive due to this that is why the pollen wasp was used in the character development for it to keep the project story possible



Figure 10: Potter wasp. Source: Photo by researcher.

Potter Wasp are solitary and are capable of stinging and are said to be aggressive this is why the researcher chose to use this kind of wasp such for character development that will bring out the message of the *Amagguniu* Royal Traditional Dance such that the project keeps the story simple and possible.



Figure 11: Yellow jacket wasp. Source: Photo by researcher (2019).

The researcher used Yellow jackets because it as a stinger at the end of the abdomen. As a result, disturbing them can be very dangerous and are said to be more aggressive in all the type of wasp taking this analytical study the researcher was able to link this wasp to the story of the *Amaggunju* dance which helped formulation of the sketches that was used in the Claymation of the *Amaggunju* Traditional Dance that was very important for this project production.

After observing the different wasps, I developed study drawings of warps as shown in figures 12 – 21.



Figure 12: A drawing wasp taking off in pencil. Source: by researcher (2019)

Image: On A4 which is 29.7 X 21.

The researcher presented the source of inspiration in drawing using a pencil in order to understand its forms, after whole visual research that was collected to understand the wasp as a way that was used in character development in the project of claymation of the Amaggunju Royal Traditional Dance of Buganda.

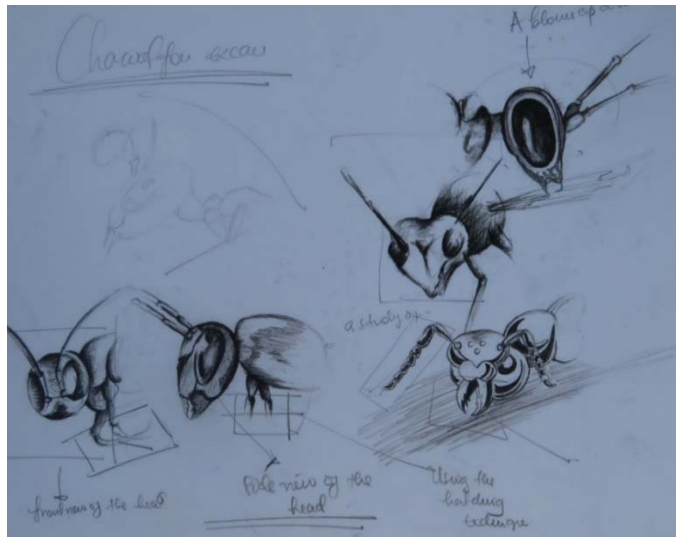


Figure 13 Showing a drawing of different heads of wasp in pencil. Source: by researcher (2019)

Image: On A4 which is 29.7 X 42.

In the study of the drawing various heads were looked at to have a clear understanding of the wasp and even to have clear shape that was used in the making of the amateur which was used in model making all of these helped in the making and construction of the model that was used in making of animated *Amaggunju* Traditional Royal Dance.



Figure 14: Showing a drawing of different parts wasp in pencil. Source: by researcher (2019)

Image: On A4 which is 29.7 X 42.

Different parts were drawn in a way to understand the formation and the futures that are found on the wasp all of these gave a clear message on why the researcher chose to use a

wasp as a model in the creation of claymated *Amaggunju* Traditional Royal Dance of Buganda.



*Figure 15: A drawing of different parts wasp in pencil. Source: by Researcher (2019)
Image: On A4 which is 29.7 X 42.*

Another study of the different part of the wasp was to understanding the source of inspiration that was used in the claymation of the *Amaggunju* Traditional Royal Dance of Buganda. These helped very much in the construction of the models that were used in Claymation.

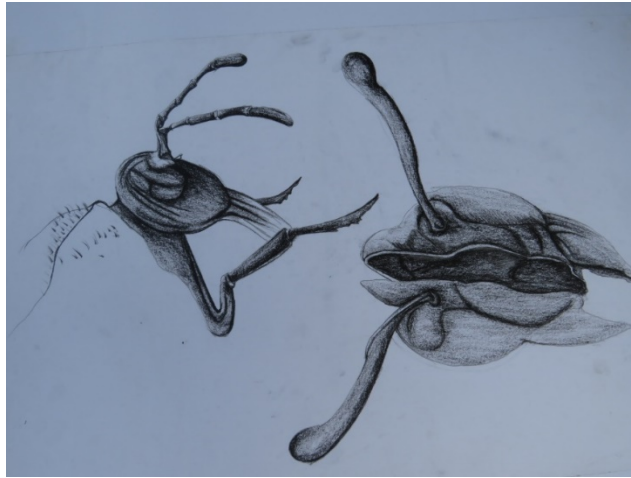


Figure 16: A drawing of wasp bisected head in pencil. Source: by researcher (2019).

Image: On A4 which is 29.7 X 42.

Bisecting of the head was carried out to understand the inner parts of the wasp such that the researcher gets vivid information about nature of the wasp's head and these was used in the developing of the models that was used in the Claymation of the *Amaggunju* Traditional Royal Dance of Buganda.



Figure 17: A drawing of wasp bisected head in color. Source: by researcher (2019)

Image: On A4 which is 29.7 X 42.

A drawing in color was presented to have an impression of the drawing of wasp bisected part in color to have that fill of the source of inspiration and even to suggest on which color the models were to appear in during the production of Claymation of the *Amaggunju* Royal Traditional Dance of Buganda.

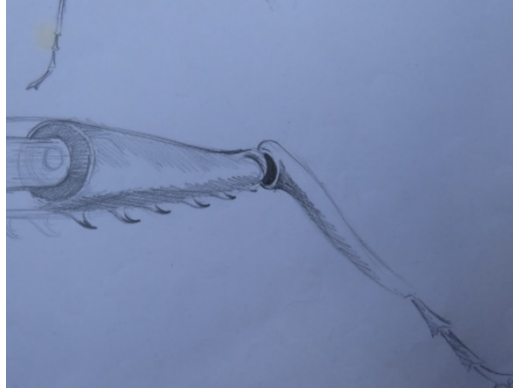


Figure 18: A drawing of wasp bisected head in pencil.

Source: by researcher.

Image: On A4 which is 29.7 X 42.

The study of this drawing was used in understanding and interpreting of the structure of the leg of a wasp, this was used in the model making with the study on how to achieve the movement of the model that was used in the Claymation of the *Amaggunju* Royal Traditional Dance of Buganda.



Figure 19: line drawing of wasp bisected head in pencil.

Source: by researcher.

Image: On A4 which is 29.7 X 42.

Line drawing of the wasp in bisected and distortion way was to have clear study on how to bring out the shape of the model to have the likeness of the wasp and even to know its movement such that the researcher gets a clear way on how the model could be able to

move its head during the Claymation of the *Amaggunju* Traditional Royal Dance of Buganda

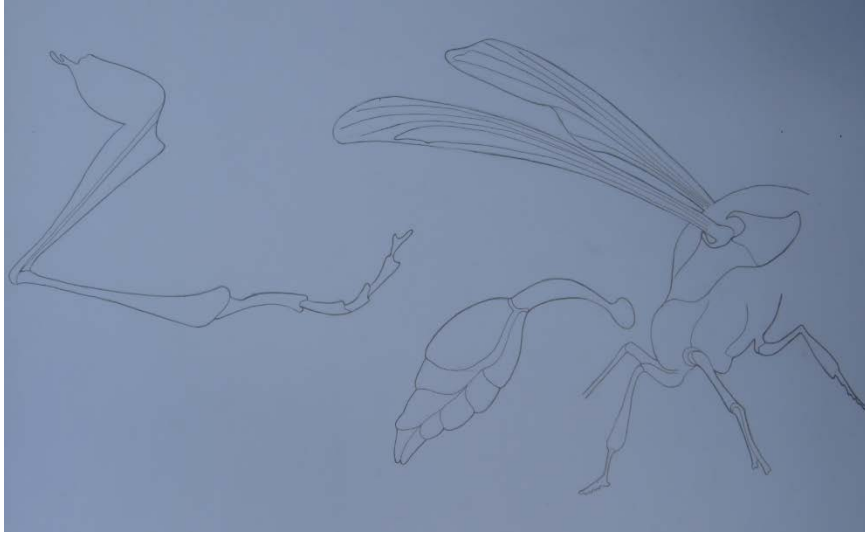


Figure 20: Line drawing of different parts of wasp in pencil.

Source: by researcher.

Image: On A4 which is 29.7 X 42.

Using line was to understand that element in knowing the size of the armature and the weir that was used in the construction of the models. With this the researcher had a clear view on the size of the weir that the researcher used in the Claymation of the *Amaggunju* Traditional Royal Dance of Buganda

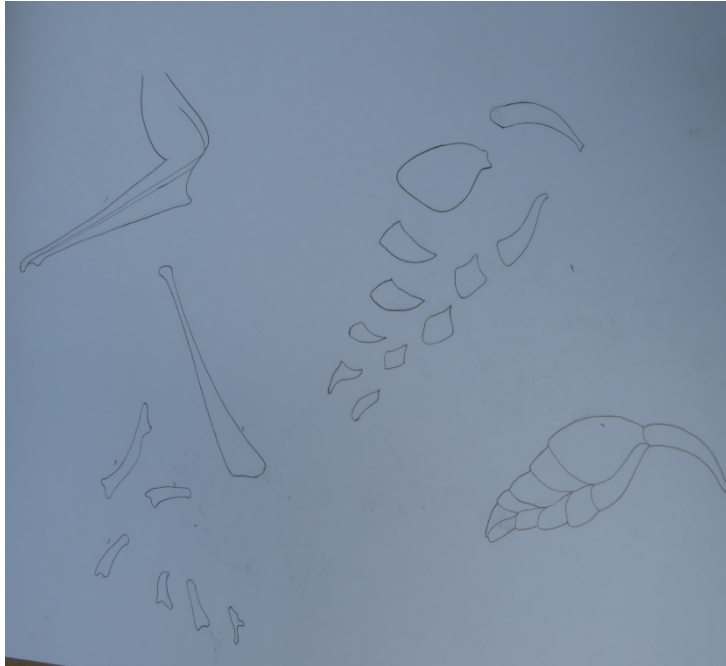


Figure 21: Line drawing of distorted parts of wasp in pencil.

Source: by researcher.




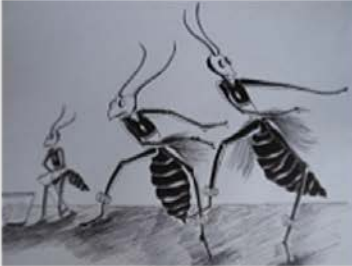

Image: On A4 which is 29.7 X 42.






Line drawing of the distorted part of the legs and the abdomen of the wasp was to have a clear picture on how to come up with clear set up of the model structure that can bring out the real likens of the model and the wasp which was used in the in the production of the Claymation of the *Amaggunju* Traditional Royal Dance of Buganda

4.2.2. Storyboard

In the storyboard, series of hand drawn images were made to interpret the script visually (table 12). The storyboard was developed according to the scenes. The images were scanned and presented as shown in tables 2 where different stages of the animation were captured.

Table 2: Claymated Amaggunju dance Story Board

| Scene | Action | Lay out |
|---|---|--|
| <p data-bbox="394 405 540 436">Introduction</p> |  | <p data-bbox="959 390 1226 520">The character introduces the dance(talking mouth)</p> |
| <p data-bbox="394 684 524 716">Drummers</p> |  | <p data-bbox="987 684 1190 747">Chcharacter drumming</p> |
| <p data-bbox="386 989 548 1052">Comming to the stage</p> |  | <p data-bbox="1008 989 1214 1083">Characters comming to stage</p> |
| <p data-bbox="386 1287 548 1392">Three characters performance</p> |  | <p data-bbox="984 1287 1214 1350">Three characters dancing</p> |
| <p data-bbox="394 1612 540 1675">Dancing in circles</p> |  | <p data-bbox="987 1587 1222 1682">Three characters dancing in circles</p> |

| Scene | layout | Action |
|-------------------|---|---|
| Two lines |  | Characters dancing in two lines |
| Drummers |  | Characters drumming |
| Lifting the legs |  | Characters dancing while lifting the legs |
| Scattering |  | Characters dancing in different direction |
| Dancing in cricle |  | Characters dancing in cricle |

Source: researcher (2019)

The above illustrates different action of the forms of the Amaggunju dance represented in the study of awasp in particular shape of three-Dimensional The illustration portry scenes and layout of the storyboard that was used in claymation of the *Amaggunju* royal traditional dance of Buganda.

4.3. The Claymation processes

Making use of the findings in phase one where the set of *Amaggunju* dance was identified and phase two which lead to the establishment of the storyline, the final phase of the projected was executed. The process was as follows;

4.3.1 Armatures Development.

An armature provides the shape of a character and facilitates movement. It provides the internal framework of the characters. Baring this in mind, Armatures for the identified characters were carefully built using copper wires that were mounted to shape using binding wires (figures 22 and 23) The wire armatures used were 2.5mm thick (aluminum wire and copper tubing).with this it means someone to come up with good model that could be used in Claymation you are supposed to have built your armature to support you are character to stand well when you are carrying out photograph of character that are used in Claymation.



Figure 22 Researcher making an armature

Source: Photo by researcher.



Figure 23: Showing the armature.

Source: researcher (2019)

Figures 22 and 23 reveals that material holds firmly the procced clay and one to use the armature can be able to achieve a clear movement of the body when it has a well-constructed armature that help the character to have clear movement of the joint when are used in the Claymation of the dance.

4.3.2 Body Sculpting

Two methods of making sculpture were used to create each model. They were, clay modeling and plaster of Paris carving. Body sculpting development involved adding the material one by one until the desired forms were achieved whoever, carving using plaster of Paris forms were realized by trimming it into shape. With body sculpting when preparing the models to be used in Claymation it is better to use processed clay which has Palestine clay because for it you can move the model in any angle minus it breaking due to this sculpting of the model are good when are made out of processed clay which has Palestine clay.



*Figure 26: Opening Palestine clay.
Source: Researcher (2019)*

The finding reveals that this clay comes when it is packed in a pack and in a box with these you need to open this Palestine clay and then you apply it on the armature.

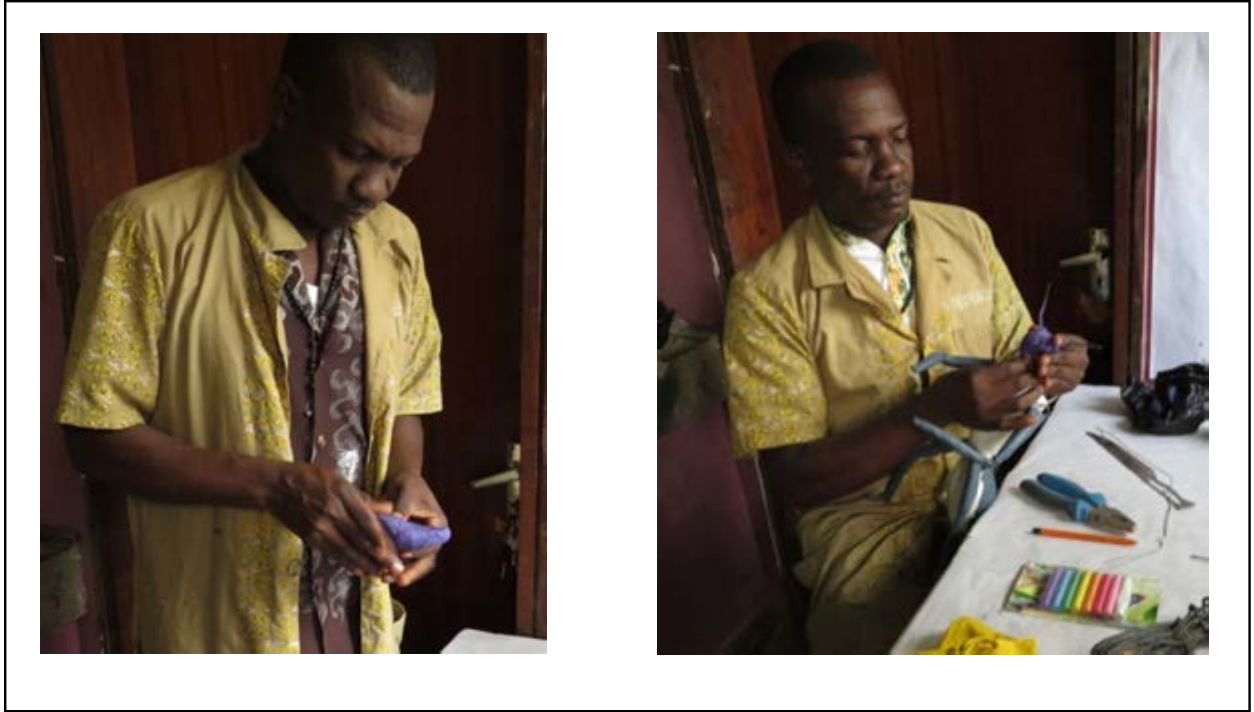


Figure 24 : left, Researcher preparing clay and right, applying clay on the head of the model.

Source: Photo by researcher (2019)

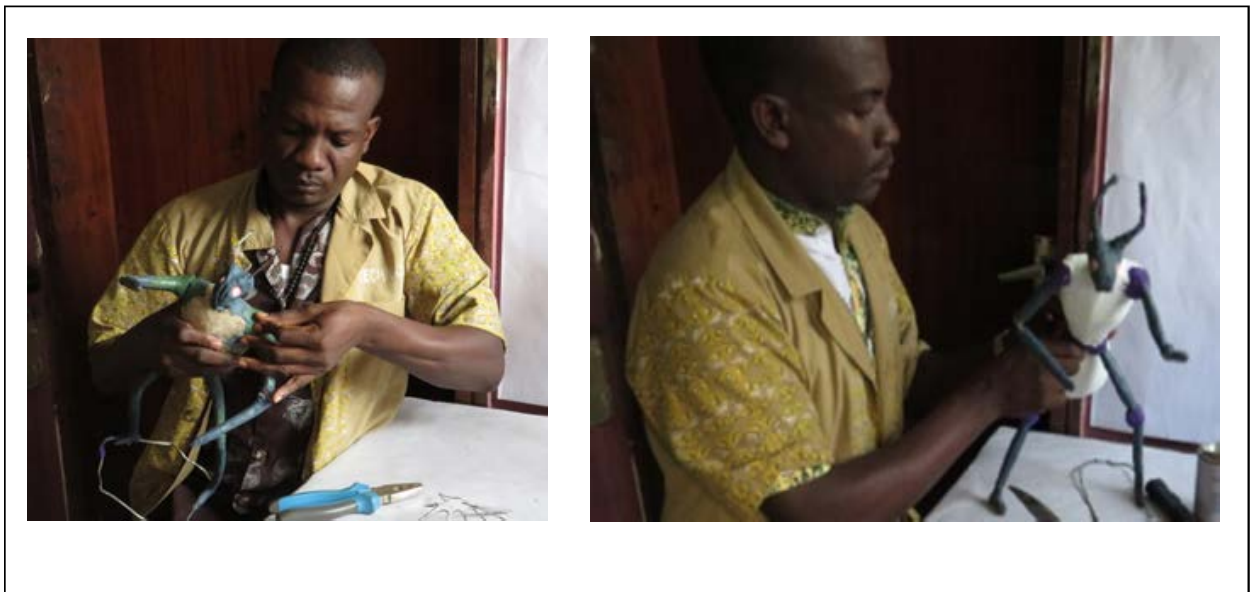


Figure 25 Left; Researcher forming the face of the model, right; Researcher finishing the body.

Source: Photo by the researcher. (2019)



*Figure 26: Researcher painting the body.
Source: Photo by the researcher (2019)*

4.3.3 Character Dressing

After applying paint on the body, the models were dressed. Dressing the models involved looking for the kanzu material and sewing it to form a costume for *Amaggunju* dancers to keep the objectives of the study in focus. Therefore, to come up with the kanzu to become a costume one needs to have the skills of sawing because you don't have to use a sewing machine to make it with this it was interesting to make a kanzu that I used to dress the models that was used in *Amaggunju* traditional royal dance.



Figure 30: Researcher sewing the Kanzu.

Source: Photo by researcher (2019)



Figure 27: Showing Researcher sewing the embroidery on the Kanzu.

Source: Photo by researcher. (2019).



*Figure 32: Researcher organizing dancing “kisenso.”
Source: Photo by researcher (2019).*



*Figure33: Researcher dressing the character.
Source: Photo by researcher (2019).*



*Figure 28: Researcher dressing of the character.
Source: Photo by the researcher (2019).*



*Figure 29: Researcher tying the dancing "Kisenso".
Source: Photo by the researcher (2019).*

4.3.4 Performance

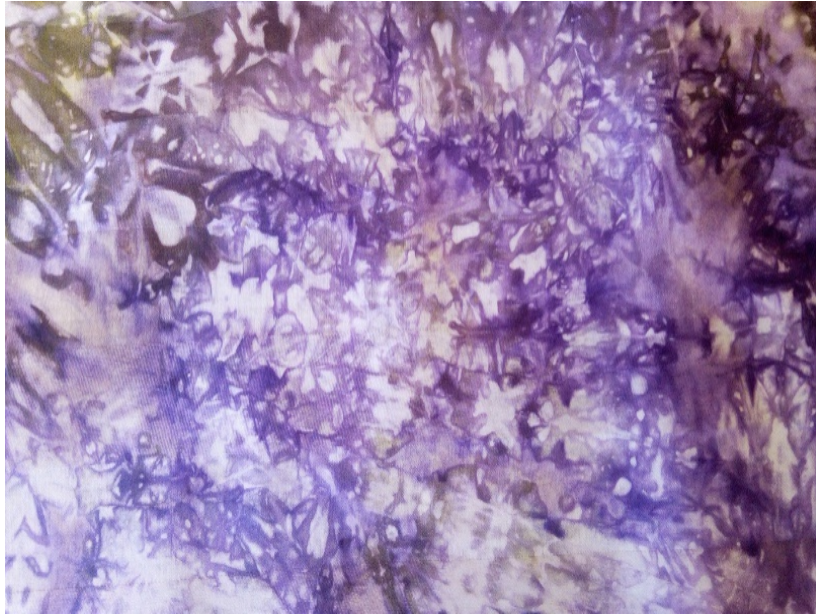


Figure 36: The background which was used in Claymation.

Source: Photo by the researcher (2019).



Figure 30: The researcher organizing the models in a circle.

Source: Photo by the Researcher (2019).



Figure 38: Models posing in circle.

Source: Photo by the researcher. (2019)



Figure 39: Models posing in away diving another to join the group for the dance.

Source: Photo by the researcher (2019).



Figure 31: Researcher arranging the models for line poses of the dance.

Source: Photo by the researcher (2019).



Figure 32: The researcher organizing for the pose of drumming.

Source: Photo by the researcher (2019).



Figure 33: The models widening their legs for the pose of the dance.

Source: Photo by the researcher (2019).



Figure 34: The model posing for the dance when bending.

Source: photo by the researcher (2019).



*Figure 35: Models posing for the moving around the stage.
Source: Photo by the researcher (2019).*



Figure 36: The twisting of the waist and the kisenso.

Source: Photo by the researcher (2019).



*Figure 37: Models posing for the dancing crossing each other.
Source: Photo by the researcher (2019)*



*Figure 38: Models bending on onside for the pose of line dancing.
Source: Photo by the researcher (2019).*



*Figure 39: The models when there at the pick of the dance.
Source: Photo by the researcher (2019).*

4.3.5 Editing

The editing process removed unwanted footages by discarding them and joined all desired shots with the end of one to the beginning of another. Adobe Premiere Pro offered variety of transitional styles including a fade-out, fade-in, dissolve and a wipe. The basic technique that was used to edit this project is the cut. This was made possible by splicing two shots together by means of tape. The introduction by was created using Adobe After effects. This was one of the editing programs which can be used to put the video together and it is easier to use when creating the video.



*Figure 40: Images arranged to be put into the editing program.
Source: Photo by the researcher (2019).*



Figure 41: Images being fixed into the flames in the editing program.

Source: Photo by the researcher (2019).

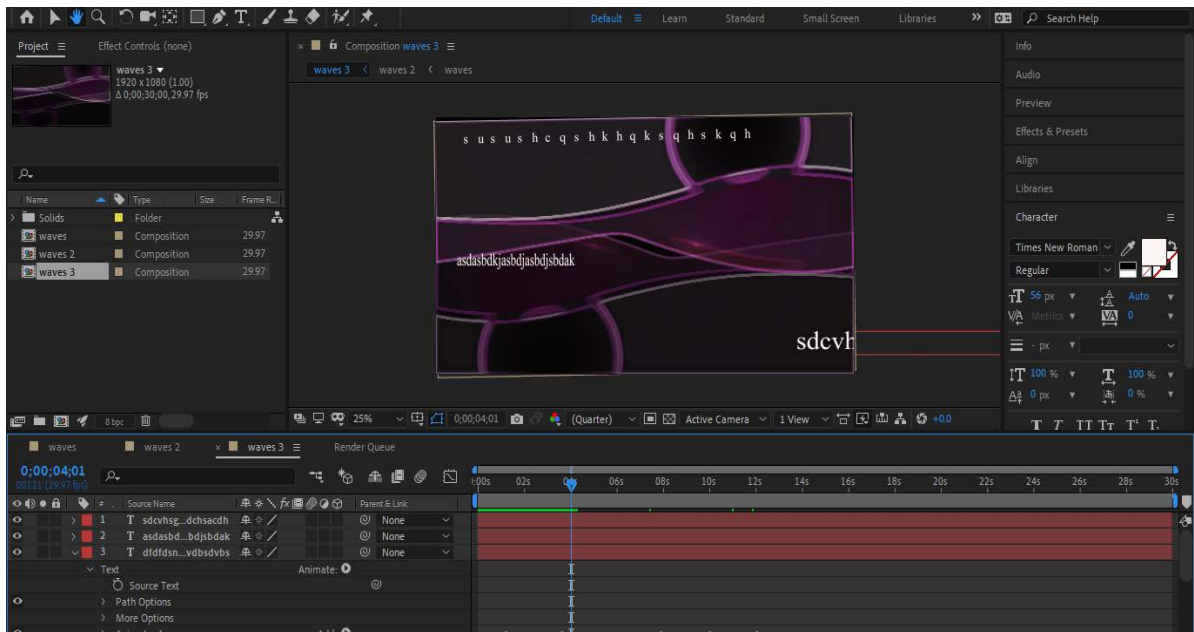


Figure 42: Snap shot of the production of the introduction information.

Source: Photo by the researcher (2019).

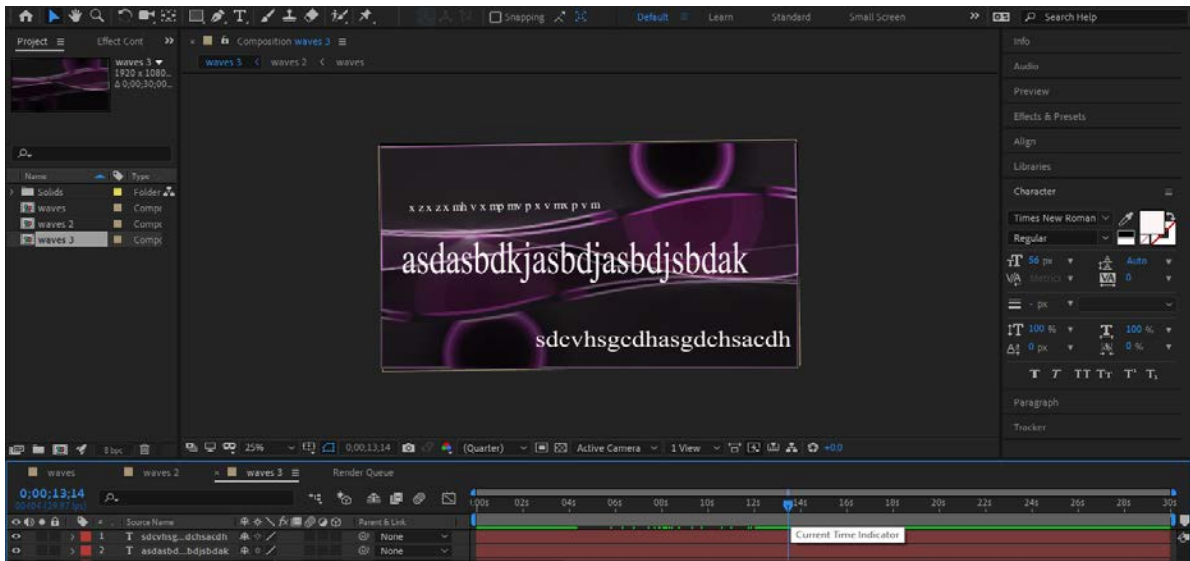


Figure 43: Snap shot of the Editing of the introduction information.

Source: Photo by the researcher (2019).

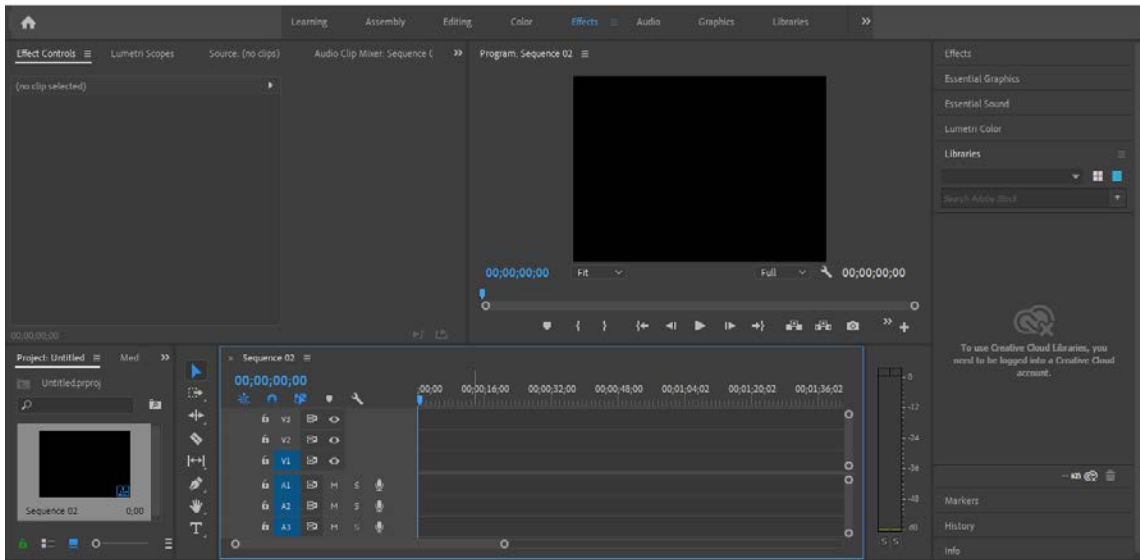


Figure 53: Snap shot of the Editing the animated video.

Source: Photo by researcher (2019).



Figure 53: Snap shot (1) of one of the Amaggunju traditional royal dance video scene.

Source: Photo by researcher (2019).



Figure 54: Snap shot (2) of one of the Amaggunju traditional royal dance video scene.

Source: Photo by researcher (2019).

CHAPTER FIVE:

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Overview

This chapter gives the discussions, conclusion, and recommendations of this study guided by the set objectives which are;

1. To examine the visual forms of the *Amaggunju* Dance in Buganda.
2. To develop a storyline the visual forms of the *Amaggunju* Dance in Buganda.
3. To produce claymated *Amaggunju* dance of Buganda Central Uganda.

5.2 SUMMARY

5.2.1. Visual forms of Amaggunju royal dance

Royal dances in many parts around the world have special features compared to those used for common people (these that are subject to a king). The explicit description of ‘*Amaggunju*’ royal dance by Tettey, (2019) high lights that the bells tied at the lower part of the legs were key items in the dance, as the sound they generated pulled the attention of the infant king. Visual forms of ‘*Amaggunju*’ royal dance.

5.2.2 Making storylines for animation

Based on the findings it has been put to light that a storyline plays an essential role in any animation video creation process as it outlines how the final video might look even before playing it as such it gives the animator an opportunity of carrying out an evaluation.

5.2.3. Claymation processes

Based on the studio exploration experience Claymation as a form of animation is one activity that is indeed engaging but most importantly it gives an opportunity to control the design concept as it was the case in this study.

5.3. Conclusion

This research aimed at creating visual narratives of traditional royal dances in Uganda: A case of claymated Ganda *Amaggunju* royal dance. Based on the studio exploration, it can be concluded that Claymation can be used in creating animations of traditional dances. The result of the developed claymated *Amaggunju* dance indicates that Claymation can create exceptional animation using locally available materials at relatively cheap cost.

5.3 Recommendation

After studying the literature and doing studio practice in creating stop motion using clay, it was established that to make a good Claymation one should have a good understanding of composition of images. Therefore, the study recommends the following;

1. More studies to be conducted to establish how other areas like ceramics and sculpture who deal in clay as material can utilize Claymation in the areas.
2. Other traditional dances be developed using Claymation in order to preserve our local dances.
3. Government should take on this study and use it in education to develop learning aids for primary pupils.

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APPENDICES

Appendix I

Interview Guide questions for Professional graphic artists

Dear respondents, I LUBWAMA Godfrey doing a research, titled “Visual narratives of Traditional royal dances in Uganda: a case of claymated Amaggunju dance for Kyambogo University MAID programme, kindly request you to answer this question below.

| | | | | | | |
|---|--|--|--|--|--|--|
| 1 | Did the claymated amaggunju dance bring out the story of amaggunju | | | | | |
| 2 | Did you understand the concept told in the claymated amaggunju dance | | | | | |
| 3 | Was the claymated amaggunju dance intrusive | | | | | |
| 4 | Was watch claymated amaggunju dance fun to you | | | | | |
| 5 | Were the characters well developed to suit the claymated amaggunju dance | | | | | |
| 6 | Did the sound effect harmoniously work with the visuals | | | | | |
| 7 | Did the environment harmoniously work with the characters | | | | | |

Appendix II

Interview Guide questions for *Amagunju* dancers

Please read carefully and tick✓() the appropriate boxes for each statement as promptly as possible.

All information gathered shall be used purely for research purpose and shall be treated with confidentiality.

SECTION A (DEMOGRAPHIC DATA)

Sex:

Male [] Female []

| | | | | | | | | | | |
|----------|----------|----------|----------------|---------------|----|---|--|--|--|--|
| Poor (P) | Fair (F) | Good (G) | Very Good (VG) | Excellent (E) | | | | | | |
| Sn | Question | P | F | G | VG | E | | | | |

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|---|---|--|--|--|--|--|
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| 2 | Did you understand the concept told in the claymated amaggunjju dance | | | | | |
| 3 | Was the claymated amaggunjju dance intrusive | | | | | |
| 4 | Was watch claymated amaggunjju dance fun to you | | | | | |
| 5 | Were the characters well developed to suit the claymated amaggunjju dance | | | | | |
| 6 | Did the sound effect harmoniously work with the visuals | | | | | |
| 7 | Did the environment harmoniously work with the characters | | | | | |

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Interview Guide questions for Amagunju dancers

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Sex:

Male [] Female []

| | | | | |
|----------|----------|----------|----------------|---------------|
| Poor (P) | Fair (F) | Good (G) | Very Good (VG) | Excellent (E) |
|----------|----------|----------|----------------|---------------|

| Sn | Question | P | F | G | VG | E |
|----|----------|---|---|---|----|---|
|----|----------|---|---|---|----|---|