



Dance as Environmental Advocacy: A Study of *What Goes Around Comes Around* in Nigeria

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ABSTRACT

Nigeria continues to face severe environmental challenges such as improper waste disposal, air pollution and water contamination, despite numerous laws and policies. However, these measures often fail to inspire lasting *behavioural* change due to weak emotional connection with the public. Therefore, this study critically examines *What Goes Around Comes Around*, a dance performance by the *Nbari Nbajo* Dance Troupe, as a creative intervention for environmental awareness and *behavioural* transformation. The study adopted a qualitative approach, using direct observation of live performance, Focus Group Discussions (FGD) with audience members and Key Informant Interviews (KIs) with choreographer and dancers. Data gathered were analysed thematically to explore how the performance communicates the consequences of pollution and motivates audiences toward sustainable practices. Findings reveal that the performance effectively raises environmental awareness through symbolic dance movements and emotional appeal which stimulate reflection and dialogue among audience members. The study argues that integrating dance into environmental advocacy promotes deeper emotional connection and fosters sustainable *behavioural* change beyond conventional policy-driven approaches.

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1. INTRODUCTION

Environmental pollution remains one of the most pressing global challenges of the twenty-first century, threatening human health, ecological balance and sustainable development. According to the [Health Effects Institute \(2024\)](#), pollution accounts for over two million premature deaths annually, with developing nations such as Nigeria disproportionately affected. [The World Health Organization \(2006\)](#) reports that approximately 1.8 billion people globally consume water contaminated by fecal matter, with a single gram of feces from an infected person containing up to 10,000,000 viruses, 1,000,000 bacteria, 1,000 parasite cysts, and 100 parasite eggs. This contamination results in widespread outbreaks of waterborne diseases such as cholera, typhoid and dysentery. Similarly, [UNICEF \(2015\)](#) observes that millions of Nigerians still lack access to clean water and proper sanitation, contributing to recurring public health crises.

In Nigeria, improper waste disposal, open defecation and air pollution persist despite the enactment of multiple environmental laws and policies. Studies by [Oyeniya \(2011\)](#) indicate that approximately 99.9% of Nigerians have engaged in indiscriminate defecation or urination in public places, while [Butu et al. \(2013\)](#) reveal that urban residents generate heaps of refuse that emit offensive odours, creating unsanitary conditions across settlements. On the Lagos mainland, the burning of solid waste at the Ojota dumpsite releases thick, stinking smoke that significantly reduces air quality and endangers public health ([Anastusi and Adekanye, 2015](#)). These findings underscore the persistence of pollution as a product of attitudinal irresponsibility and weak institutional enforcement. Despite the establishment of environmental agencies and regulatory frameworks, such as the National Environmental Standards and Regulations Enforcement Agency (NESREA), recent studies confirm that policy efforts often fail due to corruption, inadequate funding, poor enforcement and limited public participation. [Ezeh and Chukwu \(2021\)](#) argue that environmental management in Nigeria remains largely reactive rather than preventive, while [Akinyemi and Ibitoye \(2023\)](#) contend that the absence of culturally grounded awareness programs hinders the internalization of sustainable practices among citizens. Similarly, [Okafor \(2022\)](#) emphasizes that the lack of emotional and cultural engagement in environmental campaigns has limited their effectiveness in driving behavioural transformation.

Research further highlights structural inefficiencies. A 2021 analysis of policy and institutional mechanisms in Enugu State concludes that the poor quality of waste services across Nigerian cities reflects yawning failure in institutional mechanisms despite policy frameworks ([Analysis of Effectiveness, 2021](#)). Likewise, [Awhefeada et al. \(2023\)](#) observe that legislative, judicial and administrative frameworks frequently prevent effective public participation in environmental governance. Infrastructure challenges also compound policy weakness. [Adeoti et al. \(2023\)](#) find that technical, financial, environmental, social, political and institutional factors remain predominant challenges in achieving water infrastructure sustainability. Similarly, [Inuwa et al. \(2023\)](#) note that recycling, waste reduction and conservation efforts show promise, but lack of consistent policy enforcement undermines their impact. [Noah et al. \(2021\)](#) observe that a lack of political will, outdated regulations and the manipulation of the regulators prevent corporations from being accountable for their environmental activities.

These policy failures highlight the need for alternative approaches that appeal to both intellect and emotion. Artistic expressions, particularly dance offer powerful tools for fostering environmental awareness and behavioural change. Dance is an artistic expression of calculated movements emanating from a parallel interface of a dancer's

sense of movement (kinesthetic) and sense of space (kinesphere) to convey meaningful messages (Bello, 2015). It is an art form that fills the senses with a multitude of related information crowded into the same time perspective. A tool for both individual and collective expression and transformation.

Dance has been used across different cultures as a medium for healing and ritualistic practices. For instance, the *Onisibi* dance, performed during the Orosun festival celebrated by the Idanre people in Ondo State, Nigeria, is used to reduce stress and correct physical deformations of the body (Adegbite, 2010). In Egypt, Sudan, and Ethiopia, the *Zar* dance is performed to provide emotional and psychological relief for individuals suffering from emotional disturbances (Nkosi, 2019). *Olang-olang* dance which originates from the Sakai tribe located in Siak Regency, Riau Province is used in addition to the existing traditional treatment to treat Sakai tribe members suffering from illness (Wahyuning, 2022).

Similarly, the *Echeori* dance of the Ebirha people from Kogi State, Nigeria, is performed to encourage bountiful harvests. The dance incorporates patterns such as wriggling, dabbling, thrusting, flicking, stamping, jumping, turning, and swaying, accompanied by musical elements including Okanga Obanyi (bass drum), Obene (snare drum), Ugogonyi (talking drum), and Aiha (gong) (Bello, 2016). In Indonesia, the *Gantar* dance by the Dayak Tunjung and Benuaq people serves to purify the soil before planting and after harvesting rice. Its movements imitate sprinkling seeds and covering them with a stick, accompanied by instruments like flutes (sape) and drums (kenong) (Astuti, 2023).

Dance has also been a powerful tool for political and social protest. Pearl Primus choreographed performances such as *Strange Fruit* (a reaction to lynching), *Hard Time Blues* (a protest against sharecropping), and *The Negro Speaks of Rivers* (a protest against the neglect of Black heritage in America). These performances aimed to draw attention to racial inequities and injustices. Similarly, Martha Graham's works such as *Chronicle*, *Immediate Tragedy* and *Deep Song* were choreographed as statements against Fascism. The work reflects her concern about universal catastrophe and moral decay.

In India, Mallika Sarabhai's *Sita's Daughter* protests against the oppression of women who strive for independence and self-expression. She particularly focused on the experiences of poor and uneducated women living in Indian slums. Surjit Nongmeikapam's work *One Voice* explores the conflicted human mind beyond mere physical suffering. In addressing the essence of evil, the choreographer depicts torturer and victim as a single body. Also, *Nerves* his other work, delves into the frustration experienced by indigenous people in Manipur due to political oppression and dominance. Also, Mutiara et al. (2025) submit that Swastika Art Studio utilizes Jolat Jalit dance as a tool for enriching local culture and contributing to the formation of a generation with noble morals.

Existing literature has largely focused on political protests, healing rituals and cultural expressions. However, the potential of dance to address contemporary challenges such as environmental pollution has not been critically examined. This study aims to bridge that gap by analyzing how *What Goes Around Comes Around* conveys messages about environmental neglect and inspires social change. To frame this analysis, the study draws on Jack Mezirow's Transformative Learning Theory (TLT), which explains how individuals experience deep, lasting change through critical reflection and experiential learning (Mezirow, 2000). The theory outlines a process where learners encounter a disorienting dilemma (an unsettling experience that challenges existing beliefs) leading to reflection and the integration of new perspectives into their worldview and behaviour. Scholars such as Taylor (2007) and Dirkx (2012) extend this model by emphasizing the emotional and experiential dimensions of transformation, suggesting

that meaningful learning occurs not only through cognition but also through affective and embodied experiences. This orientation is particularly relevant to dance, which combines visual storytelling, physical expression and emotional resonance to provoke deep reflection. Within this framework, *What Goes Around Comes Around* functions as a transformative learning experience. By dramatizing the consequences of environmental irresponsibility, it immerses the audience in a disorienting dilemma that prompts self-evaluation and encourages the adoption of sustainable practices.

2. METHODS

This study adopts a qualitative research design to critically examine how the dance performance *What Goes Around Comes Around* communicates environmental messages and promotes awareness about pollution. To achieve this, the study employs three complementary data collection tools designed to provide a holistic understanding of meaning-making in the performance context. First, Key Informant Interviews (KIIs) are conducted with the choreographer and dancers to explore their artistic intentions, creative choices and how these align with conveying messages about environmental neglect (Creswell, 2013; Kvale and Brinkmann, 2015). The interviews enable the researcher to access insider perspectives on how movement vocabulary and choreographic strategies are used to evoke environmental consciousness.

Second, non-participant observation is carried out during the live performance to document dance patterns, techniques, gestures, formations and their symbolic interpretations, following qualitative observation principles outlined by Angrosino (2007). This method allows the researcher to directly witness how visual and kinetic elements communicate ecological concerns and stimulate audience reflection. Third, Focus Group Discussions (FGDs) are held with selected audience members to explore their interpretations of the performance and its influence on their environmental attitudes and behaviours. This collective interaction fosters shared meaning-making and captures the diversity of audience responses (Krueger and Casey, 2015). Through open discussion, the FGDs help determine whether the performance succeeded in evoking reflection, empathy and possible behavioural transformation regarding environmental issues.

The study is grounded in Transformative Learning Theory (Mezirow, 1991), which explains how individuals shift their perspectives through critical reflection triggered by disorienting experiences. Within this framework, the dance performance is interpreted as a site of transformation that encourages audiences to reconsider their relationship with the environment through embodied and reflective engagement. Special attention is given to moments that generate disorienting dilemmas, which are central to Mezirow's (1991) transformative learning process, as they prompt critical thinking and emotional engagement among spectators.

3. RESULTS AND DISCUSSION

3.1. Social Messages in What Goes Around Comes Around

What Goes Around Comes Around emphasizes that improper waste disposal and poor hygiene inevitably lead to health crises. The performance advocates for sustainable environmental practices as a means to break this harmful cycle and protect future generations. The KII, respondent Adewale Ayodeji Oluwatunmise informs:

We were talking about the aftermath of the refuse in this dance performance. You know when we are putting refuse contributing to environmental pollution we never think that its effect is coming back. Whatever you give is

always coming back whether good or bad. Imagine in this kind of environment someone just turn here to latrine and we were living like that may be during the dry season we will not see the effect but let the raining season come. The effect will come out and a lot of illness like cholera will probably come out. Just somewhere around here, there is a site we dump refuse which brings out a lot of sickness). If we can just try and do away with it. Those things if we are doing it now, in the next 50 years is coming back. Do we really think about our children that will be around then if we are no more around (KII with Adewale Ayodeji Oluwatunmise, 2024).

The response of Adewale Ayodeji Oluwatunmise, highlights a shift from an immediate, convenience-driven mindset to one that considers long-term ecological and health consequences. He articulates a pivotal realization that environmental damage is not an isolated event but a continuous cycle of cause and effect. Similarly, in the FGD session, Nnamdi Ogoja expresses that “the dance performance shows to us that the only way to prevent the outbreak of cholera is to always clean our surroundings and maintain good hygiene. It is also important to let you know that from the performance, I deduced that we need to take proper care of our waste in order to prevent outbreak of other diseases” (FGD, 2024). Ogoja’s response reinforces this shift that the performance made him realize the direct link between poor waste management and health crises like cholera. This demonstrates critical reflection, where individuals begin to reassess their roles and responsibilities.

The dance performance reinforces that intentional actions in waste management can prevent illness and save lives. It compels audiences to reassess their waste disposal habits and embrace a heightened sense of responsibility. The choreographer, Bolaji Ifabowale explains that “if you look at it we have high rate of sickness such as Malaria that has led to high rate of death. All these things are being caused by environmental pollution. The way we neglect our trash, we do not care. The way we drop our trash anyhow we do not park them. All these things are the reason why we are doing this dance to make them learn that when you buy things do not throw it anyhow. Put it together and do not just throw them anyhow” (KII with Bolaji Ifabowale, 2024). This provides insight into the intended transformative experience. His response reveals that the performance is designed to disrupt environmental complacency. He wants the audience to internalize the reality that improper waste disposal lead to high rates of illness and death.

Eniola Olaoye buttresses that “Environmental pollution leads to high rate of death. So for me, I will caution anyone that I see engage in dumping refuse anyhow (FGD, 2024). Olaoye’s response signals a shift from passive awareness to active intervention. The performance, moved her beyond personal reflection to public accountability, where she feels responsible for influencing others’ behaviour. Both the choreographer and the audience transition from critical reflection to actionable commitment.

The dance performance urges people to adopt responsible waste disposal and hygiene practices as a means of safeguarding public health. Chidi Uchechi states that “is just like what we have done before we are receiving back what we have done. It is just like when we burn refuse, the air that comes out of it decays some part in the human bodies” (KII with Chidi Uchechi, 2024). Chidi Uchechi’s KII highlights the realization that pollution is a self-inflicted harm. He illustrates that human actions have long-term consequences that come full circle. This acknowledgment pushes individuals to critically evaluate their past behaviours and take responsibility for their environmental impact. This message is stressed further by audience member Fatima Adekunle, who expresses that “environmental pollution is an issue that has happened in the past and is currently

recurring again. This is because people dump refuse and defecate anywhere. This is not hygienic and is a completely bad habit. The message of this dance performance is timely and I appreciate it” (FGD Session, 2024). Fatima Adekunle’s FGD response suggests that she has recognized the repetitive nature of pollution-related health crises. By recognizing the dangers of indiscriminate defecation and waste dumping, she moves from passive awareness to active concern. The responses show that participants move beyond mere observation to a realization that pollution is preventable through responsible practices.

The performance reinforces the principle that environmental sustainability can only be achieved when individuals work together toward a common goal. Audience member, Shakirat Sabitu in an FGD Session supports this by emphasizing that “I learnt from this dance performance that we must learn to make our environment clean always”. Equally, the FGD captures the audience’s engagement and interpretation of the message. The audience response, particularly from Shakirat Sabitu, reinforces the idea that the audience internalized the message and recognized her role in sustainable practices. Moreso, Moturayo Ademakinwa explains that “Rain brings back our trash like pure water nylon into our compound, street or area, so it gives us cholera, malaria and different types of sickness” (KII with Moturayo Ademakinwa, 2024). This firsthand account challenges common attitudes toward waste disposal. Her insight disrupts existing assumptions and forces a re-evaluation of personal responsibility in waste management.

Furthermore, the performance encourages a collective sense of responsibility for community well-being. Audience member Boluwatife Ezekiel shares that “at least if we can be keeping our environment clean, everywhere can be better” (FGD Session, 2024). Ezekiel’s observation underscores an emergent awareness that individual actions directly contribute to broader societal well-being. Another audience members, Iyamu Joefrey adds that “to me, this performance is saying that we are not taking care of our environment as much as we should and because of that we are all affected by all forms of sicknesses due to the neglect and attitudes towards the way we manage our trashes” (FGD Session, 2024). Joefrey’s reflection reveals a realization that environmental neglect is a shared failure with real and farreaching health consequences. These audience responses indicate a transformation in perception.

3.2 Dance Patterns in *What Goes Around Comes Around*

The dance performance *What Goes Around Comes Around* employs mimetic and solemn forms of movement to physically articulate the urgency of environmental responsibility. Mimetic movements, as described by Hanna (1987), involve the imitation of real-life actions to communicate ideas and emotions through the body. In this performance, the dancers’ gestures and spatial arrangements symbolically mirror human activities that contribute to pollution. By utilizing various dance patterns, the performance immerses the audience in a reflective process that aligns with Transformative Learning Theory (Mezirow, 1991).



Figure 1: Synchronized rotating with one hand (Source: Data from the field, 2024)

The synchronized rotation with one hand involves dancers moving in the same pace and direction. This pattern reinforces the necessity of collaborative effort in tackling environmental pollution. While collective motion illustrates how achieving sustainability requires communal commitment and alignment of purpose. According to [Mezirow's \(2000\)](#) transformative learning theory, social transformation emerges through shared understanding and discourse. The dancers' open chest and elongated stances further convey a willingness to embrace responsibility.



Figure 2: Sideway Stretching (Source: Data from the field, 2024)

In Figure 2, the sideways stretching movement embodies a moment of introspective reflection on past environmental neglect. This physical extension toward space symbolizes a cognitive and emotional reach into the past, urging both dancers and audiences to confront their shared responsibility for environmental degradation. [Mezirow's \(1991\)](#) Transformative Learning Theory, reassessing past actions and reconstructing understanding are central to developing new frames of reference for social and ecological awareness. Similarly, [Yang et al. \(2024\)](#) argue that dance enacts embodied metacognition, allowing performers and observers to engage in critical thinking through physical experience. These perspectives suggest that sideways stretching functions as an embodied metaphor for reaching beyond past complacency to embrace conscious, responsible environmental practices. The dancers' precise spatial extensions reinforce

the importance of intentional and structured behaviour in sustainability efforts. By experiencing the dancers' measured movements, viewers are invited to reflect on the need for balance, restraint and accountability in ecological action.



Figure 3: Unsynchronized Ascending Stamping (Source: Data from the field, 2024)

The unsynchronized ascending stamping in Figure 3 symbolizes the lack of unity in addressing pollution. Each dancer's independent timing and lack of synchronization highlight the fragmented nature of environmental efforts, where individuals and institutions often act in isolation rather than in concert. The gaze directed downward represents critical reflection on personal actions. Individuals often engage with environmental issues only at a personal level, rather than recognizing their role in a larger collective movement. This disorderly yet structured movement, disrupts passive acceptance of pollution and prompts audiences to re-evaluate their role in collective environmental responsibility.



Figure 4: Dragging Feet and Scratching of the Body with Fingers (Source: Data from the field, 2024)

Within the lens of Transformative Learning Theory ([Mezirow, 2009](#)), this movement enacts a visual metaphor that unsettles the audience and prompts reflection on their contribution to pollution. The dragging steps, performed with deliberate heaviness, embody the inertia and discomfort that often accompany the recognition of

environmental responsibility. The scratching of the body with fingers intensifies this experience by representing the inner discomfort and moral unease associated with environmental pollution. [Mezirow's \(2009\)](#), transformative learning involves confronting uncomfortable truths that challenge existing assumptions. The physical irritation suggested by the scratching gesture therefore mirrors the psychological tension that arises when individuals become aware of their role in environmental harm. This aligns with how dance serves as a reflective and transformative medium. The alternation between body parts and shifts in weight further reinforces the idea that pollution affects multiple dimensions of human life and that transformation requires recognizing these interconnections.



Figure 5: Sideways Leaning with One Hand (Source: Data from the field, 2024)

This position symbolizes the stage of critical self-reflection. A process in which individuals recognize their role in sustaining or neglecting ecological balance ([Mezirow, 1991; 2000](#)). The dancers' act of leaning, supported by one hand on a stool, visually communicates a dependence on structure and support systems, suggesting that transformative change in environmental behaviour must be grounded in practical, collective and sustainable actions. The engagement of the dancers' core muscles to sustain balance parallels the internal strength and cognitive engagement required for transformative learning. [Mezirow \(2009\)](#) explains that perspective transformation involves not only recognizing disorienting dilemmas but also developing the emotional and moral stability needed to act upon new insights. In this sense, the dancers' physical control becomes a metaphor for psychological resilience and the ongoing effort necessary to sustain behavioural change. The dance thus visualizes the principle that environmental responsibility is a disciplined practice.



Figure 6: Free Style Squatting and Leaning (Source: Data from the field, 2024)

The free style squat position directly mimics the posture of open defecation. This embodied stance draws attention to the lack of dignity and privacy associated with open defecation. The choreography highlights how such unsanitary actions permeate various spaces indiscriminately and impact all individuals within a community. The act of covering the nose symbolizes how pollution physically harms wellbeing by restricting breathing and comfort. The distributed weight between both feet indicates that issues like open defecation and pollution are deeply rooted in everyday life. This pattern prompts audiences to consider the real-life implications of pollution.



Image 7: Stamping of the Feet (Source: Data from the field, 2024)

In Figure 7, alternating between stamping with the heel and the ball of the foot symbolizes the continuous effort needed to maintain a clean and sustainable environment. This pattern conveys resilience and determination. Lifting stools above shoulder level suggests the burdens associated with environmental neglect, while extending the arms outward symbolizes the collective strength required to confront pollution. The choreography's intentional use of spacing, timing and energy highlights the shared effort needed to achieve sustainability.

3.3. Roles of *What Goes Around Comes Around* Dance Performance

Dance serves as a dynamic medium through which impactful social messages are communicated and embodied. The performance *What Goes Around Comes Around* employs expressive movement patterns and symbolic gestures to promote environmental awareness. Within the framework of Transformative Learning Theory (TLT), such movements act as embodied experiences that challenge existing perspectives and prompt critical self-examination (Mezirow, 1991; Mezirow, 2000). The synchronized “hands flinging backward” movement vividly represents the irresponsible disposal of waste. When performed in unison, this gesture not only visualizes individual carelessness but also demonstrates how collective habits of negligence amplify environmental degradation. This aligns with O'Brien and Howard's (2016) argument that transformation in environmental behaviour begins with confronting habitual patterns that reinforce unsustainable practices. The dance performance thus invites audiences to reflect on their complicity in pollution. Similarly, the twisting motions metaphorically represent the loop of destructive habits that Mezirow (2009) identifies as frames of reference deeply embedded assumptions that must be critically examined for transformation to occur.

The performance also critiques harmful human behaviours contributing to pollution, aligning with the transformative goal of prompting critical reflection on unsustainable practices. Within the framework of Transformative Learning Theory (TLT), emotionally

charged experiences and embodied metaphors can trigger disorienting dilemmas that challenge individuals to question their assumptions and values (Mezirow, 1991; Mezirow, 2000). The dancers' squatting movements, performed with hands covering their noses, express both physical and moral discomfort. This embodied discomfort resonates with Anttila's (2018) notion of embodied learning, where movement becomes a form of cognition that engages both the body and emotions in meaning-making. Through this gesture, the dancers transform pollution from an abstract environmental issue into a felt experience, stimulating empathy and awareness among audience members. The moments of stillness, with dancers maintaining the covered-nose pose, symbolize a collective reluctance to act despite awareness of environmental harm. By contrasting dynamic motion with suspended stillness, the choreography demonstrates how failure to act sustains environmental crises.

Beyond critique, *What Goes Around Comes Around* encourages audiences to re-examine their roles in promoting environmental sustainability. Within the framework of Transformative Learning Theory (TLT), this stage corresponds to the process of acting on revised assumptions (Mezirow, 2000; Taylor and Cranton, 2013). The choreography embodies this transformation through deliberate and structured movements that visually convey responsibility, stability and balance. The dancers' sideways bending, with one hand placed firmly on a stool, symbolizes the balance and effort required for environmental preservation. This grounded posture aligns with Mezirow's (1991) idea that transformation must be anchored in both critical self-awareness and practical engagement. The stability of the hand on the stool reflects the need for support systems and collective frameworks in sustaining ecological responsibility. Moreover, dancers' controlled movements become a metaphor for reflective and ethical practice.

Dance fosters empathy and emotional resonance by bridging personal experiences with collective awareness. According to Transformative Learning Theory (TLT), emotional engagement is essential to perspective transformation because it enables individuals to question their assumptions and internalize new values (Mezirow, 2000; Taylor and Cranton, 2013). In *What Goes Around Comes Around*, movement and storytelling create a reflective space where audiences connect emotionally with environmental challenges and recognize their personal stake in sustainability. The dancers' elevated stances with folded arms evoke collective guilt and a shared sense of responsibility for environmental neglect. This allows viewers to feel the weight of environmental degradation through kinesthetic experience. Similarly, the alternation between static, contemplative positions and rotational movements embodies the interplay between where stillness invites introspection and motion symbolizes the will to change. By eliciting both emotional and intellectual responses, the performance demonstrates how dance function as a transformative learning experience. Viewers are moved beyond awareness toward critical reflection and moral responsibility, which are necessary precursors to social and behavioural change.

4. CONCLUSION

The study of *What Goes Around Comes Around* demonstrates the effectiveness of dance as a medium for promoting environmental awareness and inspiring behavioural change. Through, structured patterns, symbolic gestures and synchronized movements, the performance illustrates the consequences of pollution while advocating for sustainable practices. The choreography primarily focuses on individual responsibility, but integrating portrayals of governmental or institutional roles could strengthen the narrative. Additionally, some audience members were motivated to adopt positive

environmental behaviours, yet others required clearer guidance on how to apply these lessons in daily life. Providing practical suggestions or interactive elements within the performance could therefore enhance its transformative impact and promote lasting change.

5. AUTHOR'S NOTE

This author declares that there is no conflict of interest regarding the publication of this article and that the article is free of plagiarism.

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Key informant interview with Adewale Ayodeji Oluwatunmise, dancer in *What Goes Around Comes Around* performance by Nbari Nbajo Dance Troupe, conducted on August 26, 2024.

Key informant interview with Moturayo Ademakinwa, dancer in *What Goes Around Comes Around* performance by Nbari Nbajo Dance Troupe, conducted on August 26, 2024.

Key informant interview with Chidi Uchechi, dancer in *What Goes Around Comes Around* performance by Nbari Nbajo Dance Troupe, conducted on August 26, 2024.