

UNIVERSITY OF EDUCATION, WINNEBA

**INDIGENOUS PERFORMANCE PRACTICE: GYANGYANADZE IN
PERSPECTIVE**

GODFRED ASARE YEBOAH



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UNIVERSITY OF EDUCATION, WINNEBA

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(202140563)

A Thesis in the Department of Music Education, School of Creative Arts, submitted to the School of Graduate Studies in partial fulfillment of the requirements for the award of the degree of

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OCTOBER, 2023

DECLARATION

STUDENT'S DECLARATION

I, Godfred Asare Yeboah declare that this thesis, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

Signature:

Date:

SUPERVISOR'S DECLARATION

We hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of thesis/dissertation/project as laid down by the University of Education, Winneba.

.....(Principal Supervisor)

Signature:

Date:

.....(Co- Supervisor)

Signature:

Date:

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May our collective efforts in the pursuit of knowledge and artistic expression continue to shape and enrich the world of academia and the performing arts.



DEDICATION

I dedicate this work to my mother, Beatrice Addo, and my entire family who always believe in me.



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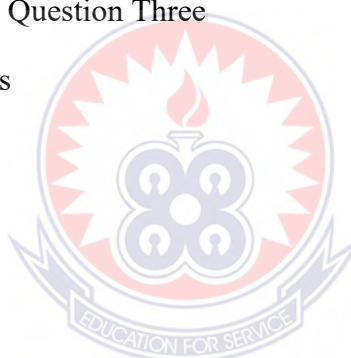


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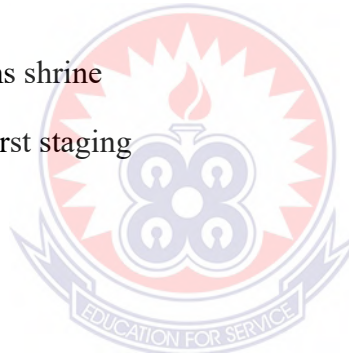


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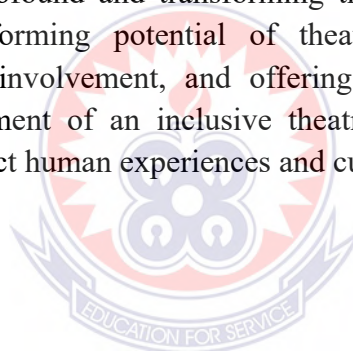
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ABSTRACT

The Gyangyanadze Experience is a dramatic exploration of the indigenous performance practices of the Gyangyanadze people of Ghana. The research objectives included finding out the history of the people, identifying the indigenous knowledge systems and stories, using the indigenous knowledge systems to devise a play, to perform the devised play and also to analyse the viewpoint of the audience. The research methodology employed innovative techniques for indigenous performances, utilizing a devised theatrical style based on practice-based research. The population targeted Gyangyanadze residents in the Effutu Municipality, and the sample size consisted of 80 participants, including young people from local youth organizations, community leaders, and academic staff from the School of Creative Arts at the University of Education, Winneba. Thematic analysis and Performance analysis was used to analyse the data gathered through the lenses of Transformational theory. . The major findings included the migration, distinctive marital patterns, and significant annual stool celebrations of the Gyangyanadze people, offering insightful information regarding their history and cultural practices. The study highlighted the necessity to investigate indigenous cultural performance resources, such as music, dance, storytelling, and visual arts, through fieldwork and community engagement. It emphasized the use of designed methods and audience viewpoints in creating profound and transforming theatrical experiences. In summary, the work affirms the transforming potential of theatre in safeguarding cultural history, encouraging community involvement, and offering a stage for genuine self-expression. Maintaining the development of an inclusive theatrical landscape by acknowledging the capacity of theatre to reflect human experiences and cultural variety is essential.



CHAPTER ONE

1.0 Background to the Study

Man, frequently acquires fundamental knowledge for a variety of reasons, including the need to survive and the desire to advance. We must accept that, for man to live, he or she must give rise to motivations for both survival and development. Simply put, this serves as the foundation for all kinds of initiatives aiming at establishing indigenous knowledge systems. Reports on indigenous knowledge systems, indigenous people had their own methods for knowing how to survive as well as for conceptualizing meanings, goals, and values long before contemporary science. Through the past, numerous academics have discussed the search for a Ghanaian identity in dramatic literature.

Native Americans' culture, which includes their dances, music, crafts, clothing, make-up, food, occupation, values, and belief systems, defines the indigenous space. The indigenous people of Ghana have a great urge for self-expression, hence there have always been performances among them. All these crafts have evolved in an effort to improve them and make them more valuable and authentic.

It is important to highlight that over time, the basics of this indigenous trade have given rise to the practice of theatre. Their customs define their culture and help others to recognize them. According to (Ulluwishewa, 1993), there are two main reasons why indigenous knowledge is significant. First and foremost, indigenous knowledge contributes to local empowerment and development by boosting self-sufficiency and strengthening self-determination. Researchers that are interested in fostering the growth of indigenous craft have worked tirelessly to identify and mould the indigenous workforce.

The indigenous craft or, much better, the indigenous drama must be something that the people own for it to be built. An integral part of Indigenous culture is Indigenous performance. It is distinguished by the numerous ritualistic customs of the populace. It entails ritualized actions including storytelling, ceremonies, grieving, festivals, and the recounting of historical and contemporary events from the lives of Indigenous people. Although it can be challenging to categorize indigenous performance in terms of traditional and modern forms, several works have demonstrated the pre-existing performance practices, such as acting, dancing, dramaturgy, and directing, which are primarily carried out by the indigenous people of a particular culture or tribe.

These methods were frequently developed into texts and are primarily derived from improvisation. Since most Theatre for Development pieces draw their plot lines from social issues; they are classic examples of these improvisations. Fieldwork is a method of knowledge production, similar to performance. It should be based on skills taught for conducting research. In fact, fieldwork involves a lot of improvisation and interaction. The transformative, frequently competitive, and participatory nature of improvisation makes it a multifaceted type of argumentation. For instance, drummers and dancers collaborate rhythmically while yet being competitive with one another. Due to the intimate conceptual and formal ties between music and dance in Africa, this is especially important.

The tribal African or the native craftsman has no concept of drama in its original sense. They had storytellers, musicians, dancers, and ceremonial performances with a particular dramatic flair. The traditions were passed down orally from one generation to the next, and the storytellers also invented their own tales, which later took on virtually legendary characteristics.

These tales share certain fundamental characteristics with folktales or fairy tales from other cultures. They usually have a moral to them and have happy endings. A lot of characteristics of tribal life, customs, music, and dancing are incorporated into contemporary African play by incorporating humorous pieces of folklore that are portrayed in dramatic fashion. These performances could very well pave the way for a genuine indigenous drama that portrays contemporary life or perhaps dramatic occurrences later on J.p (2021). Ghana has a substantial collection of folklore.

There are folk games like *Ampe*, *Tuumatu*, *Sansankroma*, *Antru3kyer3*, and *Piloloo* as well as storytelling like Ananse tales. These are well-designed activities that could inspire the creation of a performance to hone the native performers.

Efua Sutherland, known as the "mother of Ghanaian Theatre" by (Gibbs, 2009), drew inspiration for her directing style from her love of performing folktales on stage. According to James Gibbs (2009), Sutherland's succinct description of a performance done by the Ghana Experimental Theatre Players in the courtyard of the Teacher Training College in Akropong on March 27, 1959, revealed what an interest in folktales and play would start to entail in theatrical terms.

(Agovi, 1990) aimed to demonstrate that Sutherland saw the concept of portraying Akan folktales as a significant departure from the traditional theatre practice that the conquerors had brought. The indigenous craft was the foundation around which this identity could be built, as an independent Ghana needed to forge its own route and narrative within the theatre space. The majority of Sutherland's plays drew on traditional iconography for their aesthetic appeal and visual interpretation.

She partially adapted the folktale tradition and staged it, making room for the chorus and narrator, who occasionally functioned as a props man and actively contributed to

the play's production. This represented a departure from the colonial theatre aesthetics, where the majority of visual allegories were used by the colonial administration and its religious institutions to gain souls. The people are the ones who can best explain a people's culture. The development of the native performance structure might take place primarily through theatre workshops or experimental drama. These workshop scenarios aid indigenous artisans in identifying and reshaping their resources to create goods that are suitable for the general populace. One of the contemporary theatre techniques that has emerged from performance studies is devise theatre. In order to create a performance, this experimental theatre style emphasizes research, improvisation, and collaboration. Devise theatre, in the opinion of the author, is the production of a unique performance by an ensemble using its collective creativity and well-defined source material (Asime, 2015). The unmistakable basis material might be any creative work, concept, or subject matter and need not necessarily be a published or certified document.

Any interested party willing to contribute to the creation of a process or who supports the facilitator's vision can be a part of the ensemble or performance structure. Devising is an experimental form that encourages participation from all participants. Ensemble members are tasked with creating as part of a collective effort. Devise theatre's nature allows for study, teamwork, inventiveness, improvisation, and spectacle. Members are always guided by the situation and its immediate problems. This viewpoint is more enlightening than Forum Theatre and can be used as a productive instrument to develop a play that is distinctive to the *Gyangyanadze* community.

1.1 Statement of the Problem

Gyangyanadze can be located in the Effutu municipality of Ghana, where Theatre for Development (TfD) projects has been successfully used to address various social issues. These projects involve the active participation of the community in creating and performing theatrical pieces to raise awareness and inspire social change. In June 2021, I had the opportunity to supervise a TfD project that focused on improper waste disposal within the Gyangyanadze community. During this experience, I noticed that the performances created by the residents exhibited a unique quality that went beyond the structured frameworks provided by external facilitators. These performances included cultural elements that resonated with the community and added depth and authenticity to the productions.

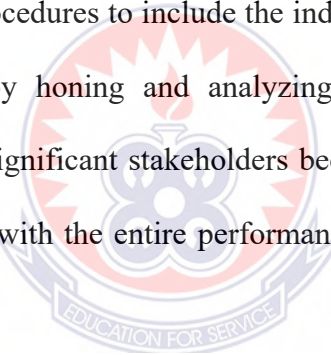
This observation sparked my interest in the cultural practices and performance structures within the Gyangyanadze community. I want to understand how these cultural nuances are integrated into TfD projects and how they contribute to the effectiveness of these initiatives. This is the reason for embarking on a research project to uncover and analyze the intricacies of local cultural practices and performance modes. This research aimed to explore the impact of cultural elements.

My primary objective is to gain a deep understanding of the cultural nuances specific to the Gyangyanadze community and use this knowledge to develop a theatrical production through a devise methodology. This research will contribute to the broader field of Theatre, by highlighting the importance of local culture and tradition in the effectiveness of devise dramas. The findings of this study will have implications for the design and implementation of similar projects worldwide.

1.2 Purpose of the Study

In order to develop a dramatic piece that will be recognized by the audience, the study's goal is to determine the numerous traditional theatre forms and performance structures in the *Gyangyanadze* community. This will significantly advance the careers of indigenous artists and give them a sense of identity. Additionally, it urges creative directors to develop a dramatic piece to contribute to the international conversation on indigenous performance practice and makes it necessary to learn about indigenous artistic materials and performance practices. Because this process involves methodical procedures including research, workshops, cooperation, discussion, performance, and assessment, using devise theatre is crucial.

The goal is to use these procedures to include the indigenous performers in the process of identity development by honing and analyzing them. The participants in this performance will become significant stakeholders because the work is linked to them. People are able to identify with the entire performance framework and feel a sense of self-belonging.



1.3. Objectives of the study

1. To find out the history of the people of *Gyangyanadze*.
2. To identify the indigenous knowledge systems and stories of the people.
3. To use the indigineous knowledge systems and stories to devise a play.
4. To perform the play with the people within the community.
5. To analyse the viewpoints of the audience on the performance.

1.4 Research Questions

1. Which historical events and cultural practices have impacted the history and identity of the Gyangyanadze community?
2. What cultural narratives and indigenous knowledge systems form the traditions and identity of the Gyangyanadze community?
3. How can we incorporate Gyangyanadze community's indigenous knowledge and cultural stories into a theatrical production using creative methodologies and techniques?
4. How can community involvement be maximized in the theatrical production, ensuring active participation from the residents of Gyangyanadze.
5. What do the audience think about the play, especially regarding the use of indigenous knowledge and cultural elements?

1.5 Significance of the Study

The research on Gyangyanadze performance practices holds immense significance for Indigenous performance practices and devise theatre. It offers valuable insights into the unique artistic aspects of these practices and contributes to the growing body of knowledge. The study highlights the intricate connections between culture, tradition, and the performing arts, making it an invaluable resource for scholars, researchers, and practitioners in these fields.

Moreover, the research plays a crucial role in preserving traditional performance practices within the Gyangyanadze community. It identifies key traditional and indigenous performers, spotlighting diverse performance traditions. This work helps ensure the continuity of cultural legacies and safeguards the rich tapestry of Gyangyanadze's cultural heritage for future generations.

The study also holds relevance for the theatre community in Ghana. Aspiring theatre directors, industry professionals, and leaders in Ghanaian theatre can draw upon its findings as a trusted and credible source. It provides insights into indigenous performance methods, aiding in the development and refinement of theatrical productions deeply rooted in Ghanaian culture.

Furthermore, theatre practitioners and educators can utilize this research as a valuable educational resource. It serves as a source of inspiration and practical guidance, cultivating a deeper appreciation and understanding of the cultural wealth embedded in the performances of the Gyangyanadze community. This enriches the educational experience for future generations of theatre enthusiasts.

In essence, this research bridges the gap between academic scholarship and real-world application, offering a nuanced exploration of Indigenous performance practices. It provides a wellspring of knowledge and inspiration for those who wish to engage with and contribute to the cultural and artistic heritage of Ghanaian theatre.

1.6 Limitations of the Study

Acknowledging the limitations of this study is essential in providing a comprehensive understanding of the research findings. The chosen methodology, which focused on capturing the subjective experiences of the creative team, may have limited the generalizability of the results to a broader context.

Devise theatre, while offering flexibility and the ability to start from a personal standpoint determined by the creative team, also brings the risk of unexpected beginnings that can lead to delays in the process and potentially impact the final creative output. These variations should be considered in future research to better understand their potential effects.

The lack of a fixed schedule for preparing a devised performance presented challenges due to the availability and commitment of the team members, who were all volunteers. As a result, the facilitator had to be more lenient with deadlines compared to a conventional performance, resulting in a longer rehearsal period.

Furthermore, the composition of the research participants primarily consisted of youth members affiliated with the performing arts. While this facilitated the creative process, it is important to recognize that the findings may not be applicable to all community youth but rather limited to those associated with specific groups. It is expected that these trained individuals, under the guidance of community leaders, will be able to share their knowledge and engage other community members in indigenous performance.

The data collection process for audience feedback occurred immediately following the performance, while the post-performance reflections of the creative team were collected several days later. To capture a more comprehensive understanding, it would have been beneficial to gather follow-up reflections from the audience at a later time, which could have provided diverse perspectives similar to those of the creative team.

Additionally, this study focused primarily on the transformative nature of theatre and its application in shaping indigenous performance. While alternative theatre approaches could have been explored, the researcher specifically chose the devised process based on its perceived benefits for the participants. Incorporating other approaches would have allowed for a more comprehensive assessment of transformative theatre in directing.

Despite these limitations, efforts were made to ensure the reliability and validity of the study. The facilitator maintained clear communication regarding expectations and

commitment, fostering a collective approach that encouraged contributions and open dialogue within the creative team.

1.7 Delimitation

The investigation focused on the population of Gyangyanadze, and all the artistic elements were completely original to Gyangyanadze's works. This confirms Agyekum's (2013) assertion that most legends and historical narratives refer to state secrets, and therefore, in most cases, these narratives are best told by the indigens. Furthermore, as the researchers are neither historians nor archaeologists, the study did not approach the perspective of historical accuracies and inaccuracies. Instead, the researchers validated the stories told by the custodians and practitioners. The investigation centered on the organized performance structure groups within the community. The Okyeme (linguist) in the palace, Asafo leaders gave the history of the town.

Although there are several performances forms, including site-specific, forum, street, theatre for development (sometimes presented in the community), documentary, Commedia dell'Arte, Commedia Erudite, Children's theatre, and devise theatre. The Devise theatre method was employed in the study. This is due to the fact that this genre allows for the creation of a distinctive performance, the potential to involve community members in topics that concern them, and the chance to record an identity for them in the dramatic dialogues that take place throughout the world.

1.8 Facilities Available

University of Education, Winneba library

Dubois Centre, Accra Ghana

National Theatre of Ghana.

Gyangyanadze Palace

Effutu Municipal Hospital

1.9 Organization of the Study

Six chapters make up this study. The study's introductory chapter is covered. The principles of devising, devising as modern theatre, viewpoints on improvisation, and devise theatre are all introduced in Chapter 2. Additionally, Indigenous knowledge systems and Indigenous practices are covered.

An explanation of the research process and its stages is provided in chapter three.

In Chapter 4, the research project's beginning, core, and final product are presented in depth. In chapter five, the research is examined from the perspectives of product performance analysis and creative process analysis. By summarizing the overall research, outlining its limits, and offering suggestions for further research, chapter six integrates the research findings.

1.10 Definition of Terms

<i>Aguado</i>	Ritual for a stool
<i>Asanteman</i>	People of Asante
Contemporary	The academic trained theatre artist
Craft	Theatrical activities
Devise Theatre	is a method of theatre-making in which the script or (if it is a predominantly physical work) performance score originates from collaborative, often improvisatory work by a performing ensemble.
Etymology	relating to the origin and historical development of words and their meanings
Improvisation	something that is improvised, in particular a piece of music, drama, etc. created spontaneously or without preparation.
Indigenous	inhabiting or existing in a land from the earliest times or from before the arrival of colonists.
Mens)n	Horn
<i>Okyeame</i>	Linguist
<i>Omanhene</i>	Paramount Chief
<i>Onyeku</i>	gods on the right side of the town of Gyangyanadze
<i>Onyabonsuadze</i>	gods on the left side of the town of Gyangyanadze

<i>P)t)d)</i>	Dirty but sweet
Prop	Properties used in play production.
<i>Simpaman</i>	People of Simpa
TFD	Theatre for Development



CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Introduction

This chapter aims to explore pertinent literature on the subjects of Indigenous knowledge systems, Indigenous practices, performance in traditional cultures, conceptions of devising, devising as a modern theatre, viewpoints on improvisation, and devise theatre. Due to the way it tackles the study's goal and methodology, devise theatre is pertinent to the subject matter. The purpose of this research is to define, explain, and comprehend the notion of designing and its application to modern theatrical practice. The study focuses on how creating may help indigenous artists establish their identities and keep audiences interested in talks about theatre.

2.1 Theoretical Framework – Transformative Theatre

The study is situated within the transformative theatre framework. It aims to use theatre as a teaching instrument for socioeconomic, cultural, and personal growth. The theory of transformational theatre is predicated on the appreciation and application of theatre for its practical purposes. The concept of Transformative theatre transcends the limitations of community-based ideologies or geographical boundaries. It is achieved through any genre or type of theatre, and is not limited to a specific group or community. Transformative theatre aims to bring about change on any level - be it social, community-based, or for the general population. The key to Transformational Drama is intertextuality. Kershaw (1992) explains that limiting a performance to a localised context can reduce its appeal to small audiences, or prevent it from successfully reaching beyond its original source. The context of a performance directly affects its perceived ideological meaning, meaning that the same show can have vastly different effects depending on the community it is presented to.

The phrase "when the show is over, what remains?" The question "When the play closes, what begins?," put forth by (Ambady & Bharucha, 2009), forms the basis of the transformative theatre approach. According to Augusto Boal, who significantly advanced the philosophy and method of using public theatre to effect social change, the foundation of transformative theatre lies in his work (Hughes et al., 2006, p. 294). According to history, the development of Community, Popular, and Political Theatres in the 20th century can be connected to the idea of transformative theatre. The development of the transformative theatre paradigm has been greatly aided by steadfast theatre practitioners like Augusto Boal and Bertolt Brecht and their experimental theatre techniques. Bertolt Brecht's Epic Theatre and Augusto Boal's Theatre of the Oppressed both sought to provide artists and audiences the capacity to bring about social and political change. According to Brecht, the arts should be utilized to both replicate society as it is and to create new societies. Theatre has power because of the values it aspires to express, not just for entertainment. Postmodernist theatre practitioners view this idea of theatre as having an innate capacity for transformation as a new aesthetic (Fischer-Lichte, 2008).

In *The Theatre of the Oppressed*, Boal reiterates the notion that theatre can stand in for reality and make it easier to look into it, leading to answers and conclusions that, even if they aren't genuine, can serve as a basis for creativity. Boal's *Theatre of the Oppressed* asserts that drama can substitute reality and enable an exploration of that reality, leading to solutions and outcomes that lay the groundwork for the creation of a real change.

The phrases "transformative theatre" and "performativity" are interchangeable and belong in the field of performance studies. The idea of performativity clarifies how awareness during the theatrical act leads to the creation of meaning. Performativity

varies depending on the performance's subject matter and the audience's personality. On the other hand, theatricality refers to the non-textual components of a theatrical production that frequently take precedence over the outside language. This can be seen in performance art, especially when there is no interaction with the text but there is still performance.

Although the terms "performative" and "transformative" are not totally synonymous, understanding the concluding strengthens the usefulness of the former. In her article *A Performative Paradigm for the Creative Arts*, published in 2008, Barbara Bolt makes a commendable effort to provide context. In her article, she proposed that the performative paradigm's purpose is to identify and "map" the ruptures and movements produced by artistic performances. The term "piece of art" in this context refers to both the artwork, performance, or event as well as its effects on the material, emotive, and discursive spheres.

In her book *The Transformative Power of a Performance: A New Aesthetics*, Erika Fischer-Lichte (2008, p.9), who supports Beeman's claim that "a performance is intentional, and if effective, it conducts cultural work in the world," says that statement more forcefully. It makes an effort to influence human affairs. Performance behaviour also has the ability to reorganize social order as a transformative force.

The concept of the African cannot be overemphasized in any of the claims since, according to (Igweonu & Okagbue, 2014), "African theatre and performance is functional. In other words, it performative at its core since it frequently aims to achieve a certain social or aesthetic goal rather than just being for entertainment. Numerous African rituals and cultural performances are where the idea of transformative theatre first emerged. Theatre for development, theatre for social change, and theatre/drama in

the classroom are some examples of applied theatre approaches that include transformative theatre.

In order to contribute to the debate of international theatrical talks on indigenous performance practice, this study aims to investigate the transformational power of theatre and apply creative directing ideology to bridge the gap between contemporary and indigenous ideologies.

2.2 Oral Narratives in Africa

Oral narratives are more than just stories; they are the backbone of African culture and history. They are a vast collection of storytelling traditions that serve as repositories for preserving the collective memory, wisdom, and cherished values of African societies (Okpewho, 1992). These narratives come in various forms, including myths, legends, folktales, and epic poems, each serving a unique role in safeguarding and transmitting cultural identity and historical accounts. Agreeing with Okpewho's perspective, it becomes abundantly clear that within the African context, where written records are often limited, the custodians of oral narratives are the true historians. Their role in the creation and preservation of history cannot be overstated. Unlike cultures with a written tradition, African societies have long relied on these custodians as the primary conveyors of their rich heritage and historical knowledge. It is through their storytelling that the intricate tapestry of African history is woven.

The lack of a formal, written document to narrate history necessitates the dependence on these oral custodians for the creation and development of historical narratives. Through their storytelling, they connect the past and the present, carrying forward the collective memory and cultural legacy from one generation to the next. Their narratives encompass a wide range of themes, including origin stories that explain the genesis of communities, tales of great migrations, and even narratives that recount the struggles,

triumphs, and enduring values of African societies. In essence, oral narratives serve as a living archive that transcends the boundaries of time. They are the repositories of historical accounts, cultural traditions, and the values that bind communities together. These narratives are dynamic, adapting to the needs of each generation while preserving the essence of the past. They play a central role in the continuous development of African societies, enabling them to connect with their roots, reflect on their journey, and pave the way for the future.

Moreover, the custodians of oral narratives are not just storytellers, but also the guardians of African history. Their role extends beyond entertainment; they are the keepers of tradition, wisdom, and historical knowledge. Through their narratives, they ensure that the rich tapestry of African culture and history remains vibrant, relevant, and accessible to all. In many ways, they are the living embodiment of Africa's cultural memory, and their storytelling is a testament to the enduring power and significance of oral narratives in the African context. In African cultures, oral narratives play a central role and have a significant impact. The literary works of African giants, like Chinua Achebe and Ngũgĩ wa Thiong'o, highlight the power of storytelling in shaping African identities (Achebe, 1958; Thiong'o, 1986). Their books, such as "Things Fall Apart" and "A Grain of Wheat," respectively, demonstrate how oral narratives influence African literature by conveying indigenous knowledge and experiences.

It is critical to acknowledge that oral literature plays a fundamental role in gathering the history of the people of Gyangyanadze, and it can be verified since the custodians of these stories carry immense importance. The study of oral narratives in Africa is multidisciplinary, including anthropology, linguistics, history, and literature. Scholars such as Vansina (1961) have extensively analyzed oral traditions as valuable historical sources, emphasizing their accuracy and dependability as records of past events. These

narratives are crucial tools for reconstructing African history, particularly in areas where written records are insufficient. Oral narratives have acquired a new significance in contemporary times, beyond their traditional roles. According to Ong (1982), they are a unique way of knowing that fosters close-knit communal bonds, which affects the African societies' perception of their own history and culture. In the digital age, oral storytelling has taken on new dimensions as modern platforms provide opportunities for broader audiences to engage with these narratives (Irele, 2001).

I firmly believe that oral narratives in Africa are not mere stories but living cultural archives that showcase the richness of African cultures. They offer deep insights into the diverse histories, beliefs, and worldviews of different African communities. However, it is crucial to acknowledge the challenges posed by modernity and digitalization, which may disrupt the continuity of traditional oral narratives. It is essential to preserve and revitalize this practice while adapting to contemporary modes of transmission to ensure the legacy of oral storytelling in Africa.

2.3.0 Indigenous Knowledge Systems

According to Amponsah's (2013) definition, indigenous knowledge is a complete representation of a community's local and essential way of life. It includes their customs, beliefs, ideologies, and cultural elements that differentiate them from other groups. This idea is particularly relevant when looking at the people of Gyangyanadze. Although they may have similar practices to other communities, it is their unique expressions and subtleties that distinguish the Gyangyanadze community.

A unique example of cultural diversity is demonstrated through the Apatampa dance, a traditional dance pattern that is predominantly associated with the Fante-speaking of Ghana. However, when observed within the Gyangyanadze community, it becomes

evident that this dance and its accompanying costume possess distinct characteristics that differentiate it from other versions found elsewhere. This serves as a compelling testament to the profound influence of indigenous knowledge, which shapes and enriches the cultural tapestry of the Gyangyanadze people.

According to Cassady (1995), theatre is inherently intertwined with the culture, lifestyles, and belief systems of the people it represents. This assertion aligns seamlessly with the essence of indigenous knowledge as highlighted by Amponsah. It emphasizes that theatre is not merely a performance; it is a reflection of the community it emanates from. This perspective underscores the importance of authenticity in theatrical productions, especially when aiming to create a play that resonates profoundly with the people of Gyangyanadze.

Yirenkyi and Amponsah (2012) highlight the immense potential of drama and theatre when utilized effectively. Their statement emphasizes the profound impact that these art forms can have on both the creators and the audience. It is important to acknowledge that incorporating indigenous knowledge in the creation of a dramatic piece holds the power to craft an immersive and meaningful theatrical experience.

In essence I will state that, combining indigenous knowledge with the art of theatre results in a dynamic and genuine narrative that resonates with the people of Gyangyanadze. This approach ensures that the production is not simply a performance but a cultural celebration that deeply connects with the heart and soul of the community. The power of indigenous knowledge, when utilized in this manner, has the potential to create a theatrical work that surpasses mere entertainment, becoming a profound expression of the community's identity, values, and unique way of life.

Depending on the academic, there are several interpretations of what indigenous knowledge means, according to the United Nations (2004). In the sciences, the application is also known as "traditional knowledge," "local knowledge," "African indigenous science," and other terms. Native American and regional cultures that reflect traditional lifestyles and indigenous technologies, as well as knowledge and advances in such fields.

Indigenous knowledge, which is used by lay people in the course of their daily lives, is knowledge that has grown within a particular cultural environment. It may also refer to information that people who live and use in non-Western, non-industrialized traditional environments.

In contrast to what is implied in western knowledge, it is implied that eastern knowledge is not meant to be used to the commercial integration of such technology with the current state and forms of indigenous culture. He continued by saying that more needed to be said regarding what was already established and recognized. It can be inferred that there was an attempt to convey the strength of the indigenous knowledge as a foundation for enabling a specific group to identify with them. (Shizha, 2011).

The Intersection of Neoliberal Globalization and Science According to Owuor (2007), African indigenous knowledge is described as a culturally specific knowledge system in Education and Indigenous Knowledge's in African sciences and knowledge. It relates to understanding the indigenous African people, their oral history, and how their worldview affects conventional ecological understanding. It is also included in formal education.

The role of indigenous people as educators and teachers must be recognized. In order to preserve their oral history and culture, these indigenous customs have over time led to the establishment of both youth groups and informal residence groups among the populace. In order to improve the community's capacity for knowledge development by employing the indigenous systems that the community brings, it is crucial to pose significant questions as well. Indigenous knowledge enables people by transferring skills, viewpoints, and ideas. Additional economic sectors where improving living conditions for the informal sector is possible (D. Ocholla, 2007). He was emphasizing the value of regional knowledge in fostering community. In order to resist dualistic presentation, enhance relevance, foster a sense of self-worth, and develop a sense of patriotism in students, Owuor (2007) advised teachers and teacher educators to employ methodologies that blend both western and indigenous knowledge.

The "local" or "indigenous" knowledge are all dismissed as being naive, below the necessary level, and in the incorrect hierarchy of knowledge and science, according to Foucault, who is cited in (G. Smith, 2009). According to (Maurial, 1999), the shared experience with nature is the source of indigenous knowledge, which has left them with a legacy of knowledge and intellect. Kincheloe & Steinberg (2008) claim that Native American knowledge is a rich corpus of information that has been respected ever since the beginning of the European scientific revolution in the seventeenth and eighteenth century. According to Kincheloe and Steinberg's mention of the Chagga people of Tanzania (Mosha, 2002), epistemology and knowledge creation are based on locality and culture; as a result, external (western) knowledge cannot be used to validate indigenous knowledge.

They so support transformative negotiation, which does not call for a final resolution to history. Native American knowledge is defined by Ocholla & Onyancha (2005) as "a

dynamic archive of the sum-total of knowledge, skills, and attitudes belonging to a group over generations and expressed in form of action, object, and sign languages for sharing. “Over time, these aptitudes, skills, and attitudes are acquired, altered, and developed. Ocholla and Onyancha (2005) and Ocholla (2007) claim that the majority of international communities have ignored, defended, stigmatized, rendered indigenous knowledge illegal, and suppressed it. As an artistic endeavor, it is hoped that the construction of a distinctive dramatic inclusion will spark a discussion throughout the globe with the help of these indigenous knowledge instructors' training and participation. Indigenous knowledge possesses the following characteristics:

- it is location- and cultural-specific;
- it is created within communities;
- not systematically documented;
- it serves as the foundation for decision-making and survival techniques;
- primary production, human and animal life, and natural resource management are critical issues of human and animal life that are concerned with
- dynamic and based on innovation, adaptation, and experimentation
- oral in nature

Being dynamic and built on innovation are traits that demonstrate that knowledge generation is a process. According to researchers and international organizations' definitions of indigenous knowledge, this project will involve a trained academic ensemble and a local youth group in the formation of the complete dramatic process and enable communities to flourish in a traditional context.

2.3.1 Indigenous Practices

Indigenous knowledge is controversial, as is the term "indigenous peoples," which refers to a group of people. Reading's shows that culturally separate ethnic groups having a different identity from the national culture, draw their existence from local resources, and are politically non-dominant. Native Americans are social groupings having a social and cultural identity separate from the dominant culture that makes susceptible to being disadvantaged by the development process,

Although there is no agreed-upon definition, the UN states that "indigenous communities, peoples, and nations are those which, having a historical continuity with pre-invasion and pre-colonial societies that developed on their territories, consider themselves distinct from other sectors of the societies now prevailing in those territories, or parts of them" (Savani et al., 1987). These definitions share some similarities. Indigenous peoples are those who have kept a significant portion of their unique linguistic, cultural, social, and organizational qualities while existing in a region within a nation-state prior to its foundation yet who may still identify with it. These set them apart from the locals and the nation-mainstream state's culture to some extent. I want to emphasize the importance of recognizing indigenous peoples and their unique cultural heritage. Such recognition not only acknowledges their historical continuity but also affirms their right to maintain their distinct identities. It also highlights the coexistence of multiple cultural narratives within a nation-state, which enriches the collective fabric of society. The complexities of indigenous identity underscore the necessity of cultural diversity and inclusive policies that respect and celebrate the diverse linguistic, cultural, and social qualities of indigenous communities.

It would be sensible to point out that for this claim to be true , other people must see these groups as indigenous. Indigenous people occupy almost a fifth of the earth,

mostly in regions where they have done so for thousands of years. The discussion of indigenous residents and "non-indigenes," or migrant settlers, has arisen in contemporary discourse on what constitutes an indigenous person. Indigenous methods of healing can be used in a variety of contexts, including farming, occupations, forms of worship, and governmental structures.

In conclusion, it is evident that indigenous communities had complex and community-focused leadership structures and roles. Indigenous leaders were not distant figures but active participants in their communities' daily life. They played significant roles as cultural custodians and agents of positive change, working tirelessly for the betterment of their people. This historical perspective highlights the importance of recognizing and preserving the legacy of indigenous leadership and governance practices, which continue to be invaluable to their communities and the broader global cultural landscape.

2.4 Performance in Traditional Culture

Edward B. Taylor's work "Primitive Culture" (Taylor, 1871) introduced the term "culture" and defined it as a complex and multifaceted concept. Taylor believed that culture encompasses all the habits and practices that individuals develop as they grow up in a specific community. These include knowledge, belief systems, artistic expressions, morals, laws, and customs. According to Taylor, culture is a composite of all the constituent parts of a community's daily life, from basic habits to profound beliefs. Ritual behavior, including myths, stories, beliefs, rituals, and festivals, is central to Taylor's understanding of cultural performance. He recognized that culture encompasses the entire spectrum of human existence and expression.

However, it's important to note that Taylor's definition has been subject to criticism and revision over time. While it provides a comprehensive overview of culture, some scholars have pointed out that it may not capture the full complexity and diversity of cultural expressions and their interplay with social, political, and economic factors. We must recognize that the concept of culture is multifaceted and ever evolving. Different scholars and disciplines have offered varying perspectives on culture, and these perspectives continue to inform our understanding of this dynamic and complex phenomenon. Taylor's pioneering work paved the way for deeper explorations of culture and remains a foundational text in the field of cultural anthropology, even as contemporary scholars continue to refine and expand upon our understanding of culture's many dimensions.

There are as many academics interested in culture as there are definitions for the word. Culture encompasses a wide range of human behaviours, such as customs and achievements in the tangible world, as well as beliefs, feelings, etiquette, morals, and other things. Culture encompasses a wide range of human activities, including traditions and achievements in the tangible world, as well as beliefs, feelings, etiquette, morals, and other things. It is a particular way of life that a particular group of individuals who claim to come from the same ancestor or line share.

To understand the complex concept of culture, Bello (1991) provides a definition that encompasses the intricate interplay of cultural elements. According to Bello, culture refers to "the entirety of a people's way of life that has evolved as they strive to meet the challenges of living in their environment. This way of life provides a system of order and meaning to their social, political, economic, aesthetic, and religious norms, thereby differentiating them from their neighbors."

Culture is not a fixed entity but rather an ever-changing and adaptive product of continuous evolution. It is shaped by the challenges posed by the environment and provides the structure for organizing and ascribing meaning to human existence. This includes various aspects such as social interactions, political systems, economic activities, artistic expressions, and religious beliefs.

Culture is a significant factor that distinguishes one group of people from another. According to Aziza (2001), it is the unique expressions, values, and practices that define a community and give it its identity in relation to its neighbors and the broader social context. As I contribute to this discourse, it becomes evident that culture is a complex phenomenon that is deeply intertwined with human existence. Bello's definition emphasizes the dynamic and adaptive nature of culture, highlighting its role in shaping various dimensions of society. Aziza's assertion reinforces the idea that culture is not just a set of customs and traditions but a fundamental aspect of identity and differentiation among human societies. I will affirm that this holistic perspective on culture serves as a reminder of the richness and diversity of human experience and expression across different cultural contexts.

The overall behavioral pattern of a group is referred to as its culture. It includes everything that sets them apart from other social groups, including their mannerisms, clothing, taboos and social norms, food, song and dance genres, life-cycle rites from conception to death, customary occupations, and religious and philosophical beliefs. Generation to generation transmits culture. The socialization process leads to the acquisition of culture.

The young person just grows into and within the cultural heritage of his people, according to Fafunwa (1974:48), who explains how culture is passed down as a

generational heritage. He takes it in. Culture is absorbed rather than taught in a traditional community. The young child mimics, takes in, and observes his older siblings' and parents' behavior. He pays attention to religious services, wedding traditions, and funeral obsequies. He witnesses events such as the coronation of a king or chief, the annual festival, dance and acrobatic performances by guilds and age groups, or the participation of his family. A child cannot escape their physical or social environments in a traditional society.

This shows that, whether consciously or unconsciously, every person who grows up in a specific civilization is likely to catch up on that society's culture through social interaction. We don't absolutely need to be conversant with all of culture's definitions and distinguishing characteristics in order to understand the concept and importance of it. Even if there are as many authors as there are definitions of culture, they all have some traits. The sole fundamental aspect of this characteristic is the attempt to portray and convey culture as the whole or total way of life of a certain group of people.

There can be no culture without a society, among other things, including how people view themselves and the world in which they live, or how they arrange their lives, according to Etuk (2002: 13). Another way to phrase it is that everyone in a community shares a culture, which is something that only humans possess.

The things that a culture accepts or takes in from people who do not belong to that culture are selective.

The remark made by Ezedike recognizes the truth in culture (Ezedike, 2009). The term "African culture" refers to all of the characteristics that distinguish Africans, including their shared intellectual capacities, artistic tendencies, religious convictions, and cultural conventions. It can be seen of as a continuous, cumulative reservoir containing

elements that are socially transmitted from one generation to the next, both material and non-material. When we discuss African culture, we are referring to the entire African legacy. African culture encompasses the entire African way of life in all of its manifestations and ramifications, despite the fact that the word "culture" causes some people to raise an eyebrow and cringe because they associate it with odd activities like masquerades, idol worship, traditional jamborees, and other odd activities.

2.5.0 Devising

During the late 1960s and early 1970s, devise theatre emerged as part of the community theatre movement, signifying a significant departure from traditional theatrical production norms. At the time, conventional theatre was often restricted by boards of directors, administrators, and a single director, which limited the scope of artistic freedom and creative expression. The creative process was typically structured hierarchically, with a clear divide between actors and directors, leaving little room for collaborative exploration. Devise theatre, on the other hand, promoted a more democratic and liberating approach. It gave performers and artists a greater degree of autonomy in shaping the creative process and encouraged collaborative efforts among ensemble members, blurring the lines between actors, directors, and creators. This initial perception of devise theatre as a catalyst for artistic freedom and a platform for collective exploration of innovative theatrical approaches was foundational during its early years (Oddey, 1994, pp. 4-9).

To me, the emergence of devise theatre represented a fundamental shift in the theatre landscape. It challenged established hierarchical structures and embraced a more inclusive and collaborative approach. This evolution was not only a response to the constraints of traditional theatre but also a reflection of the broader social and artistic movements of the time. Devise theatre offered a platform for artists to experiment,

innovate, and break free from convention, ultimately shaping a new era of theatrical expression that continues to thrive and evolve to this day.

It is important to note that the term "devise theatre" has changed over time. Ironically, it has moved away from its original radical, anti-hierarchical roots and in some cases, adopted a more organized structure. This transformation has created distinctions between actors, directors/devisors, and administrators in the realm of devise theatre. These changes reflect the complex evolution of devise theatre as it tries to balance its democratic beginnings with the practical considerations of modern theatre production (Oddey, 1994, pp. 4-9).

I can affirm that it is clear that devise theatre, which was initially praised for its democratic values, has undergone changes in its conceptualization and practice over time. This transformation highlights the complex nature of devise theatre, which not only challenges traditional theatre hierarchies but also deals with its own internal dynamics. As a result, it shapes the discourse on the intersection of artistic freedom and practicality within the theatrical realm.

The effectiveness of developing a strategy has been put to the test by a number of theatres directing academics and applied theatre professionals. Devise theatre can lead to a variety of conversations, depending on the audience for the dramatic work or the subject matter that underpins the creative process. Devise theatre appears to have a variety of threads and modes of expression. Because devise theatre has so many facets, some theatre professionals seem to doubt its effectiveness. According to them, the reason for these scholarly disagreements or doubts is because different definitions and voices are combined when a play is being created, or, even better, some members of the ensemble are not trained actors or conceptually oriented. No matter to which category you belong, Devise theatre doesn't seem to have a viral vibe.

The performance's lack of structure allows for a variety of methods, and the participation of professionals as well as leadership guidance can help it achieve its goal of achieving a collective professional voice. The director, who serves as the performance structure's inspirational head, is referred to as the leader in this context. The theatre director has already attained the highest degree of influence he has ever had, according to Ariane Mnouchkine's theory, which Williamson (2005, p. 1) cites and seeks to overcome the dilemma by developing a type of theatre in which everybody can work together without there being designated directors and technicians as the standard specifies. It can be inferred from Mnouchkine's claim that playmaking in modern times has adopted a different paradigm. This is a design decision based on how viewers react to artistic works produced by others. The kind of work being made depends on how the audience will react or appreciate it. Commedia dell'Arte, Commedia Erudite, Pantomime, Opera, Documentary Theatre, Site Specific, Applied Theatre, Documentary Drama, and Devise Theatre are some modern forms of community arts, performance art, political theatre, and live art that practitioners use in their creative endeavours to achieve the necessary goals of artistry.

Devise theatre has quickly become a popular and important technique for creating theatrical experiences. It has gained attention from various theatre groups and has been incorporated into academic curricula in colleges and universities worldwide. Its popularity is due to its unique and collaborative creative process, which encourages individuals to actively participate in the shaping of the narrative, characters, and themes. By transcending traditional roles, it allows for innovative forms of expression.

I can affirm that; the rise of devise theatre underscores its potential to redefine the boundaries of theatrical storytelling and offer a dynamic platform for artists and students to explore their creative potential. Its integration into academic curricula

further highlights its relevance in the contemporary landscape of theatre and performing arts education. The popularity of devise theatre speaks to its enduring impact on the way we conceive, create, and experience theatre, and it continues to shape the future of the art form.

Despite its widespread adoption and practice on a global scale, there is a noticeable lack of comprehensive and in-depth scholarly works on devise theatre. This shortage of research highlights the pressing need for further exploration and investigation in this field.

The prevalence and influence of devise theatre around the world are not reflected in the amount of academic literature and critical discourse available. The lack of comprehensive literature on this innovative theatre-making technique hinders a full understanding and appreciation of it. Therefore, it is necessary for scholars, practitioners, and educators to contribute to the growing body of knowledge surrounding devise theatre, recognizing its significance in contemporary theatre practice and pedagogy.

Alison Oddey's comment in her book "Devising Theatre: A Practical and Theoretical Handbook" about the lack of information on devising theatre echoes the broader discourse in the field. In her foreword, she mentions the shortage of comprehensive resources devoted to the subject of devising theatre (Oddey, 1994).

In their book "Devising Performance: A Critical History," Deirdre Heddon and Jane Milling raise a critical question that echoes the sentiment expressed by Alison Oddey. Despite the widespread practice of devising within the theatre community, Heddon and Milling ponder why the extensive dialogue and scholarly discourse that Oddey had

hoped would emerge from the publication of her book has not fully materialized (Heddon & Milling, 2006, p. 1).

Based on the literature reviewed above, it is evident that the lack of comprehensive resources on creating theatre has been an ongoing issue in the field for a long time. The fact that these concerns have been expressed by Oddey in the early 1990s and by Heddon and Milling in the mid-2000s highlights the persistent need for more extensive and critical engagement with this innovative theatrical practice. This gap in scholarship not only underscores the importance of further research but also emphasizes the untapped potential for interdisciplinary dialogue and collaboration in the realm of devising theatre. This is a call to action for scholars, practitioners, and educators to work together and contribute to the enriched understanding and appreciation of devising as a dynamic and evolving theatre-making technique.

Interestingly, devising has not yet made much of an impact in Ghana (Africa), despite the fact that some practitioners covertly employ it in their creative workshops as experimental theatre. Practitioners who are renowned for generating their creative works collaboratively with their groups, such as Efua Sutherland, Mohammed ben Abdallah, Yaw Asare, and Nii Yartey, Kwasi Amponsah in piece title *Emancipated Captives* (although not explicitly stated) extensively use the frameworks or aspects of devising. Even though they had private ownership, they also valued group cooperation and collectivism. Performers, musicians, and technical staff made up the membership. These individuals participate in the creative process from conception to execution, where their ideas are valued and put into practice. Despite the fact that their activities exhibit inclinations toward devising, it will be challenging to categorize them as devising because the forerunners employed an experimental theatrical method in their efforts to theorize *Anansegoro* and *Abibigoro*. The goal of this research project is to use

devise theatre to develop a dramatic production that showcases the indigenous performing techniques unique to the Gyangyanadze people of Ghana. In Europe, there is a lot of debate over innovation and its application. The subject of a few contemporary theatre companies and their actors will be covered in the next section.

2.5.1 Devising as a Contemporary Theatre

Theatrical practices and discourse have evolved over the years, resulting in a diverse range of styles and techniques. Despite these changes, it is important to remember that the audience and the message remain the heart of theatrical endeavors. They act as the center of gravity, influencing the direction and impact of any performance. The goal of these performances is often to promote social change within the community and to resonate with the local population. This mission is typically carried out through applied theatre.

One noteworthy aspect of contemporary theatre is devise theatre, which frequently takes place in unconventional and non-theatrical settings. This form of theatre stands out for its ability to engage audiences in addressing real-world events, problems, or inquiries (Taylor, 2003). In recent years, innovative theatrical forms, including devise theatre, have started to appear in more traditional theatre settings. However, it's important to note that the term "devise theatre" can be difficult to define (Sobeck & Center, 2010:2). This complexity arises from the experimental nature of devise theatre and its requirement for artistic flexibility.

As I contribute to this discourse, it becomes evident that devise theatre has brought a refreshing dynamism to the world of theatre. Its ability to operate beyond conventional boundaries and engage with real-life issues has made it a compelling form of artistic expression. The fluidity of the term "devise theatre" reflects its versatility and

adaptability to diverse contexts and creative intentions. While it may be challenging to pin down a precise definition, this very quality is what makes devise theatre a valuable and innovative force within contemporary theatre practice. It has opened new avenues for artistic exploration and engagement with audiences, providing an exciting platform for dialogue, reflection, and the pursuit of social change.

Devise theatre can be defined as a form of art that involves a collaborative creation process among artists and performers to develop a performance piece, often without a fixed script. Various interpretations of this art form reveal its diversity, but they also identify common threads. To grasp the term "devise theatre" better, it is useful to explore its linguistic roots. According to Webster's Universal Dictionary and Thesaurus (2007), the word "devote" means "to put together a plan" or "to devise." This etymology highlights the essence of devise theatre as a deliberate act of creation. In this process, artists and performers craft the narrative, characters, themes, and staging from scratch, allowing for a unique creative journey.

As I contribute my perspective to this discussion, it becomes clear that the etymological connection highlights the active and purposeful nature of devise theatre. It emphasizes the role of artists as co-creators, collaborators, and planners who engage in a dynamic process of shaping the theatrical experience. This approach to theatre empowers artists to explore new horizons, experiment with unconventional ideas, and embrace a more flexible and adaptive creative process. It's a testament to the ever-evolving nature of theatre and its ability to continuously reinvent itself through innovative forms such as devise theatre.

The framework for the theatrical approach of inventing is established by this explanation, notwithstanding its limitations. Creating a performance is what devising is

all about in the theatre. The term "devising" as used in theatre, according to Milling & Heddon (2005), is primarily focused on making performances out of nothing. Rehearsals for a play's script have also been connected to invention (Heddon and Milling, 2005). Therefore, devising may also be used to describe the process of learning lines and coming up with fresh ways to portray characters while rehearsing. Despite the ambiguity, this devising definition in its entirety, designing calls for the performers to jointly develop the content and format of a performance. Heddon and Milling (2005) make a compelling case for the binary generative structure of the devising process, which prevents the author from imposing his or her ideas on the players. The performers must contribute equally to the process of "making" the screenplay when inventing. Heddon and Milling (2005) take an extreme viewpoint by arguing that the planned performance should be created from scratch.

However, this Heddon and Milling stance is questionable. In addition to endorsing the inclusion of a text, van Dijk et al. (2012:9) also adds additional jumping-off places, which he refers to as points of departure. He asserts the following: Any technique can be chosen and used in created theatre. A scene, a setting, an image, a poem, a passage of prose, a topic or issue, a piece of music, an object, a person or group of people, a proverb, an oxymoron, a song, images from a movie or video, a specific relationship, a play or section of a play can all be considered (van Dijk et al. 2012: 13). When developing, using effective content generation methods is equally as crucial as using reliable sources of data.

Devise theatre has markedly changed traditional text-based theatre, which prioritized a single author's play as the foundation for creating theatre, to a much more collaborative approach, where all performers, designers, and directors are equally involved in the creation of content and form of theatre. Simply put, it's an additional method of

playmaking that incorporates everyone in collaboration. This way of thinking encourages a diversity of viewpoints in decision-making and contends that collaborative production is guided by the values of consensual democracy (Asime, 2015).

All creative processes must contain some level of teamwork. A phrase that is frequently interchanged with "conceived theatre" and is closely linked to it (Heddon & Milling, 2005) to create and put into practice fresh concepts while partially separating creation from adaptation. Modifying the text is necessary for devising. It includes everyone in the production at first. This is not always the case with adaptation. The director and/or producer will typically make changes to the script before sending it to the rest of the production crew. Designing, on the other hand, necessitates the participation of the entire production crew in order to "adapt" the content. The process's goal can also be utilized to differentiate between designing and adapting. As Van Dijk avers, a lot of adaptations are built around the director's vision, which may be different from the playwright's original goal or vision. The performers and designers, however, are still expected to show up with a predetermined notion and execute that vision to the best of their ability with the tools of their respective trades. He continues by adding that even while excellent performers and designers will always want to contribute to the creative process with their own unique and startling talent, whether they encourage this to occur, allow it to some level, or forcefully forbid it relies on the director's receptivity. (Van Dijk, 2014).

Van Dijk feels there are many situations where the director is unable to see the value of the creative contributions made by their cast, design, and technical support team, occasionally to the point where they give instructions on exactly what to do and how to do it. Theatre that is devised must conduct research. For instance, it enables the

performers to conduct extensive material searches. Research is equally important for actors in devise plays because they frequently don't have enough material to start practicing. In their never-ending research, the actors put everything they have into it. The performers are given a holistic way to become familiar with the production design thanks to the endless character of the collecting stage in devise theatre, which blends mind, body, and imagination. Dijk, Van (2012: 22).

The concept was inspired by the aforementioned comparisons to start with indigenous people and materials while developing the play. Participants can easily experience a transforming power because to the personal connections and sense of embodiment that devise theatre offers.

There were cases made for several traditional African theatre genres, such as storytelling and ritual theatre, which both thrive on impromptu creativity and are not constrained by a set text, may also have served as the inspiration for designing. While the concept of created theatre is becoming more popular among many western theatre groups and institutions, it has not yet made significant headway in Ghana's theatre scene, particularly in university institutions. Devise theatre is known to have originated in the United States (US), Australia, and the United Kingdom (UK). One of the UK's oldest creating companies, The People Show, for instance, has over 120 original performances to its name (Riccio, 2012). Over time, other Western theatre organizations and companies have developed, including created theatre into their productions. The Frantic Assembly, The People Show, Theatre de Complicité, Lone Twin Theatre, and Fevered Sleep are a few of these British ensembles.

The Wooster Group (New York); Tectonic Theatre Project (New York); PUSH Theatre Company (Rochester); The Wooster Group (New York); Dog and Pony Devising Company (Washington); Forced Entertainment (Sheffield); Goat Island (New York); and Third Angel are other notable theatre companies in the United States

(Sheffield). Other examples include Radix, The Electric Company, Sidetrack Theatre, and Melbourne Workers' Theatre.

In Ghana's theatre institutes, there have been a few attempts to investigate the use and research of devised theatre. Among these is Asime's study of the devising method, in which he looked into the roles of collaboration and directing in devised theatre (Asime, 2015).

As with designing, improvisation is a key idea. The terms created theatre and improvised theatre are occasionally used interchangeably, despite the fact that they both have different contexts. Therefore, not every improvisation can be said to be designing. Improvisatory techniques similar to those employed in devised theatre serve as the catalyst for faster content production. Therefore, the process of creating material typically involves a number of improvisational exercises. Various devised theatre companies and practitioners have developed improvisational techniques based on their theoretical approaches to theatre. Several of them include the "Viewpoint Technique" by Anne Bogart, the "Moment Work" by Moisés Kaufman, and the "Action Theatre" by Ruth Zaporah (Morrow et al., 2009). A single transaction for creative theatre is improbable. The approach to inventing varies from continent to continent and from Theatre Company to theatre company (Perry, 2010). As a result, a person's or a group's ability to employ devised theatre will depend on how well they comprehend its basic concepts. Even though the apparent openness of created theatre may at first seem to be a flaw, it actually stands out for its inherent freedom and draws avant-garde theatre practitioners to it. The argument for the diversity of invention is made by (Govan et al., 2007) as "processes of experimentation and sets of creative method, rather than a solitary technology." Some frames of view also make distinctions between various contexts in which devising can be understood. Here, aesthetic-methodology refers to the creative process, the script, which does not exist before production, and politics,

which is the outcome of a revolutionary method that was developed in opposition to conservative ways of thinking in theatrical processes.

To put it another way, regardless of how apolitical an autonomous creative organization believes itself to be, politics will always be present in their art. Independent theatrical companies frequently adapt to some constraining political or social forces, whether consciously or inadvertently. Most newly established theatre groups employ the collage dramaturgy approach. This approach won't provide an objective story; instead, it will produce one that is theatrical and performative, which could result in a narrative that lacks a lot of fluidity if it isn't performed on stage. In the end, though, this isn't what drives the writing; rather, it only provides context for the entire performance.

The process used in devise theatre is distinct from, not a replacement for, that used in traditional theatre. It need not begin with a script that has been written. A group or lone artist may choose to use a certain theme or occurrence as the foundation for a produced work. Its creative inspiration can originate from anything, such as a poem, piece of history, an idea, a visual, or a piece of published literature, whether it be dramatic or not. When using "an autonomous technique of production," sharing of the creative process is common:

In contrast to the two-process method of conventional theatre, where a playwright creates a screenplay alone and other artists stage it, the autonomous technique is a single process in which the same artists produce the piece from original conception. In an effort to contribute to the academic discussion on the collaborative nature of devise theatre, (Weber, 2015) develops three terminologies to characterize the collaborative processes of "three Massachusetts-based theatre companies, The Double Edge Theatre, The Bean Jest Moving Theatre, and Forty Magnolias Productions." Although Weber (2011) acknowledges that various organizations have different devising processes, the categorization of these three distinct collaborative approaches largely captures how

many devising companies and groups operate. The works of devise theatre companies should be viewed in "a triangular plane on which the collaborative process of each company can be plotted" in order to properly situate and appreciate them. It is beneficial to refer to Weber's work in identifying collaborative techniques in devise theatre (Weber, 2011: 2). Weber takes into account the composition of the ensemble, the positioning and perception of leadership in the ensemble, and last but not least, the method used by the ensemble to carry out its duties when he creates collective collaboration from the collaborative approaches, specialized and facilitated collaboration. In both theory and practice, creating theatre embodies feminist and active pedagogy. It encourages collaborations between different academic fields and cultures that might not take place in a more traditional curriculum. It encourages individual practice and ownership of aesthetics and technical skills, supporting the learner's or artist's autonomy.

It broadens both the audience's and each student's comprehension of what theatre is, who does it, how it's performed, and why. Every student's understanding of their role and potential in society is expanded, ultimately empowering them to take action to make theatre and perhaps the entire world a fairer, more welcoming, more accepting, and more significant place.

CHAPTER THREE

METHODOLOGY

3.1. Introduction

The chapter also describes the tools and the qualitative approach utilized to create the work. The chapter also covers the group selection process's conception and creative process, as well as the workshops that were held, brainstorming sessions, and rehearsal schedule.

The methods used to accomplish the goals of the study are also covered in this chapter, including the methods for choosing participants, acquiring data, and analyzing that data. In connection to the process of designing this study, I have finally shed some light on my role as the researcher. In order to develop a dramatic piece that will be recognized by the audience, the study's goal is to determine the numerous traditional theatre forms and performance structures in the *Gyangyanadze* community. This will significantly advance the careers of indigenous artists and give them a sense of identity.

The explanation of a few pertinent needs for qualitative research, such as sampling, data collection tools, reliability and validation, data processing processes, and ethical issues, concludes this part.

3.1.1 Research Approach

Qualitative research is a distinct approach that differs from other approaches. It focuses on exploring non-numerical data, such as narratives, interviews, observations, and other non-quantitative sources, to understand phenomena from the participants' perspective. Qualitative research is context-dependent and highly interpretive, providing in-depth insights into complex social and human phenomena (Denzin & Lincoln, 2018). One of the key characteristics of qualitative research is that it aims to understand the world

through the participants' eyes. Researchers explore the experiences, beliefs, meanings, and interpretations of the individuals being studied. This approach is particularly useful for unravelling nuanced aspects of human behaviour, attitudes, culture, and social interactions. It allows researchers to access the depth and richness of human experiences that may not be easily captured through quantitative data alone. Because the nature of collecting the data for the play it was important to result to this approach.

Qualitative research methodologies encompass a wide range of techniques, including in-depth interviews, focus groups, participant observation, content analysis, and thematic analysis. These methods enable researchers to collect and analyze textual or visual data, offering a deeper understanding of the complexities inherent in various research topics.

3.2.0 Research Design

Every study's design acts as a structural blueprint for producing the ultimate result, according to Durrheim (1999). In addition to laying out the investigation's findings, it also specifies the techniques and steps needed for data collecting and analysis. As a result, Henning, Van Rensburg, and Smith suggest that while selecting a design, the goals and problems of the research should be taken into account. In order to conduct its investigation, this study used a qualitative research design. Qualitative research approach explores behaviours, perspectives, feelings, in-depth experiences, quality and complexity of a situation through a holistic framework (Holloway & Wheeler, 2002). Researchers can better understand people's opinions and theoretical frameworks for how they perceived and organised their everyday activities with the help of a qualitative research approach. The qualitative research approach is usually more inductive and descriptive in character. By inductive nature, we mean that instead of deductively testing hypotheses as in positivist research, the researcher gathers evidence

from the participants in the form of interviews, observations, archival records, and other relevant sources to "create concepts, hypotheses, or theories."(2009) Merriam, p. 15.

The rationale behind this design's selection is that it enables the researcher to compile a thorough account of events from the viewpoint of the participants (Kasperowski et al., 2017). (Garcia & Gluesing, 2013)concur that it serves the study's objectives when it attempts to investigate a select group of individuals. In order to fully grasp what the residents of *Gyangyanadze* think about the goals of this study, this approach was employed.

This project used created theatre, using the culture of the people as a catalyst, to develop indigenous actors. This work heavily relies on developing methodologies that are inspired by creative research methodology and practice-based research methodology, respectively, on both a macro and micro level. The project uses practice-based research (PbR) methodology and devise theatre techniques as a result.

3.2.1 Artistic Based Research (ABR)

The concentration on participant involvement with an emphasis on "reflection" and "a strong performance aspect" is one of the key characteristics of artistic research(Hannula et al., 2014, p. 4).By using this strategy, the researcher had the chance to behave "as a participant in the activity" or "as one of its manifestations" (p.15). Additionally, Hannula et al. claim that this technique produces "a body of material that can be used as the publicly available record of the phenomena that one wants to talk about in one's research" (p.15).

Boal (2006)contends that in relation to this "body of material," "Process and Product - for the latter to exist, the former is necessary; yet the Aesthetic Process does not necessarily have to result in an Artistic Product - it can be inconclusive" (p. 18).

But for this particular investigation, there existed a solution in the shape of a created artwork as a process.

A process also entails extending a viewpoint through a designed piece that seeks to advance Indigenous knowledge systems, as was the case with this project, or by contextual, interpretive, conceptual, or narrative work. The artistic product, or work of art, according to Boal (2006), must be able to arouse the same ideas, emotions, and thoughts that inspired the artist to create it, even in people who were not a part of the aesthetic process that resulted in its production.(p.18) As evidenced by the participants' and the audience's reflections, this project, as explained in the following chapters, was successful in arousing both groups.

3.2.2 Practice-based Research

In practice-based research, the creative work serves as a type of research, claim Smith (2009)(p. 5).They go on to say that by the end of the 2000s, the concept of "practice as research" had become well-established in institutions throughout the world, including those in the UK, Australia, Canada, Scandinavia, South Africa, and others.In less than 20 years, it had become clear that creative processes offered vitally important new methods for research in theatre, dance, film, video, digital-media, and performance studies, complementing and in some ways severely challenging conventional approaches (p.105).

It is a newly developed paradigm in qualitative methodology that emphasizes the use of creative practice to advance research and allows for the representation of research findings in "forms of symbolic data such as still and moving images, music and sound, live action (performances), and digital codes" in addition to just words and numbers (Haseman, 2006).

In their examination of this methodology, Candy & Edmonds (2010)assert that "Practice-based Research (PbR) is original research done in order to gather new information in part through practice and the results of that practice" (p. 1).

Utilizing Practice-Based Research, The primary driver of the instruments or tactics used in research is the phenomenon being studied, especially when the objectives of the inquiry seem to be unachievable by means of the available techniques (Haseman, 2006). Practice-based as research is an activity that lasts from the start of the study to the completion of a public performance and lasts until the study's conclusion, if any, is reached. In 2001, the criteria said that practical research should "interrogate itself," "be positioned in a research environment," but most importantly, it should be "motivated by a research imperative," which is probably just another way of saying "beginning point" (Hero Rae 2001 as cited by Dean & Smith, 2009). They continue, "the flexibility of practice as research as a technique that can span many (if not all) fields through the paradoxical rigor of its specific processes and protocols" (Smith & Dean, 2009, p. 123).

3.2.3 Devise Theatre

Devise theatre was the primary medium used to explore the advancement of knowledge. The gathering of main and secondary data was primarily how this was accomplished. As a result, devise theatre provides a collaborative method for practice-based performances that helped researchers better comprehend indigenous knowledge systems.

In order to further the achievement of the goals for the study, it was intended to "give an integrated account of the social structure, a deeper awareness of the cultural environment, and focus on personal narrative as located in practice" (Lincoln & Denzin, 2003).

This strategy was appropriate for fulfilling research goals because the study's objective was to interact with the team, who were primarily from *Gyangyanadze*, and generate an original devise piece (creative work) by creating. It also provided space for recording

reflections and the creative process, where some kind of justification was provided to support the developing creative piece (Candy, 2006; Communication, 2018).

3.3 Population

At the end of the day, Field (2009) contends that the study population is the wider pool from which sample participants are chosen for the inquiry, in order for the conclusions of any particular study to be generalized. Population, according to Terre Blanche et al. (2006), refers to every component of the study's analysis. Population can also refer to a sizable group of people or non-human beings who share one or more characteristics. The non-human entities include things, houses, and places (Koul, 1997 as cited in Onivehu, 2002). All of the topics that the researcher intends to explore are included in the population. It is "any group of people who share one or more qualities with the researcher's interest" (Best et al., 1981,p.8). *Gyangyanadze* residents in the Effutu Municipality are the project's target demographic. The project's main objectives included involving young people in local affairs and obtaining the leaders' approval and counsel. In the initiative that was designed, a few local youths from the youth organizations participated.

Those who attended or worked at the University of Education, Winneba were among them. Along with the locals, the audience included students and academics from the School of Creative Arts at the University of Education, Winneba. This assisted us in eliciting academic ideas to improve the project. During the performance's development and audience reflection phases, government representatives were also involved.

3.4 Sample Size

The number of components in a study determines its sample size, according to Malhotra & Dash (2011). A total of Eighty (80) participants, consisting of thirty (32)

males and Forty eight (48) females, made up the sample size. The creative team, made up of young people chosen from the neighborhood, was among them. Other participants included traditional leaders, members of municipal assemblies, representatives from Theatre for Development, community opinion leaders, and some academic staff from the School of Creative Arts at the University of Education, Winneba.

3.5 Sampling Procedures

Through sampling, a researcher can analyse a smaller portion of a larger population to ascertain the precise generalizations about the larger element (W. R. Neuman & Guggenheim, 2011). Selecting particular locations, times of day, events, and activities to observe during fieldwork is another definition of sampling. To establish how well the sample represented the study population, a multi-technique sampling process using purposive and snowball sampling was used in this study (Naderifar et al., 2017). For instance, snowball sampling gave study participants the opportunity to use their networks and influence to recruit other volunteers who could make valuable contributions to the study. Utilizing this strategy allowed the researcher to find and use volunteers who otherwise would not have been accessible. The majority of the respondents in this study were chosen based on their availability as well; as a result, convenience sampling and accidental sampling, a non-probability sampling technique, were both used (Saunders et al., 2012).

3.6 Data Collection Procedures

The designing process provided other acceptable and accessible ways of collecting research data, such as pre- and post-performance responses from participants and audiences. Both original sources and secondary sources were considered for this study. The creative team, which consists of young people chosen from the community, was the major source of information. Traditional leaders, members of local assemblies,

Theatre for Development Agents, community opinion leaders, and some teachers from the School of Creative Arts at the University of Education, Winneba were among the other stakeholders. The project's main objectives were to involve the kids in community life and to get the leaders' approval and counsel. *Gyangyanadze* village youth, particularly those who attended or worked at the University of Education, Winneba, were involved in the project. Along with the locals, audiences included students and academics from the School of Creative Arts at the University of Education, Winneba. This made it easier for the study to extract academic ideas and combine them with the discussion of the paradigms described in the work. During the project's development phase, information was gathered using data gathering approaches like in-depth interviews, key informant interviews, focus groups, audience reflection, observation, and field event evaluation. Books, journals, and online resources were used as additional secondary sources that were extremely pertinent to the study.

3.7.0 Data Collection Instruments

Original witness accounts and records are considered primary data. In other words, it is the first-person account of situations or events that is recorded in both textual and non-textual form, such as meeting minutes, legal reports, diaries, autobiographies, photographs, songs, posters, bills, films, official records, books, journal articles, and all other documents (Henn et al., 2006). The term "primary data" also refers to information gathered utilizing appropriate research techniques for a particular study (Hox & Boeije, 2005). In-depth and in-the-field interviews, focus groups, audience and participant reflection, field event observation and evaluation, and more were all used to collect the data. The technological gadget utilized for interviews and social media engagements is an iPhone 11. The field notes, photos, videos, and voice recordings of the rehearsals and respondents prior to the main performance were all made using the same

equipment. Canon 6D cameras were utilized to capture still images and video of the performance on show days.

3.7.1 In-depth and Field Interviews

Qualitative interviews, according to Tracy (2013), provide opportunities for shared learning, comprehension, introspection, and justification along a frequently stimulating, organic, and adaptable path. The thoughts and experiences of the respondents were revealed through interviews.

Interviews enable the researcher to identify and further delve into complex events that could otherwise be hidden or unnoticed. Interviews with the respondents allowed them to express their ideas, goals, and experiences. Interviews are particularly useful for supplying details and context on problems that cannot be seen or quickly accessed. In order to gather data from the creative team and the audience for this research project, unstructured interviews were used. The organic nature of the methodology and the flexibility it allows the researcher to acquire data were key factors in the choice of this tool. As Tracy (2013) points out, "advantages of unstructured interviews are that they allow for more emic, emergent understandings to grow, and for the respondents' complicated ideas to be heard without the severe limits of planned questions" (p.139). The method is open-ended, hands the interviewee control of the conversation, and encourages innovation by giving everyone the chance to adjust to changing conditions. Respondents should be included in flexible conversations that try to get factual responses from those who rely on raw data to create.

3.7.2 Focus Group Discussions

Despite the common misconception that interviews are dyadic face-to-face contacts, interviews can also take place in small groups and in a variety of mediated contexts (Tracy, 2013, p. 131). Focus group discussions were employed in this study to gather data utilizing a guide. Through questioning and encouraging people to participate, the researcher used his facilitation abilities for summarizing and paraphrasing in the study. Focus groups are employed to replicate casual conversations (Morgan & Spanish, 1984,1985)With this approach, the researcher conducted synthetic social interactions with respondents while mostly relying on verbal exchanges to gather data. Due to the nature of this methodology, the researcher served as the group moderator, creating and overseeing the group based on its mechanics.

According to Morgan and Spanish (1984), "focus groups' strengths originate from a compromise between the strengths seen in other qualitative methodologies" (p. 260). Thus, using focus groups gave the researcher the chance to observe and converse with participants at the same time while gathering data.

3.7.3 Audience and Participant Reflection

One of the primary data sources for this investigation was this approach. One of the key sources of information for the created piece's development came from the participants' reflection during the workshops and subsequent contacts with them. After the last performance, the crowd also took time to reflect and gave interviews. Prior to that, other interested parties had also shared their opinions. In the following chapter, the specifics of these meetings are covered in great depth.

3.7.4 Observation and Evaluation of Field Events

The evaluation of field events by participant observation was another important technique utilized to collect data. During the course of the investigation, the researcher

actively participated. Through the use of this technique, the researcher observed the participants in their homes, markets, and parks. This approach was chosen by the researcher because it gave everyone the opportunity to freely debate the topic under investigation. The claim that observation is "simply observing" is incorrect, according to Wolcott (1995), as it entails a wide range of consciously focused observational techniques. In addition, as noted by Gaskins et al. (1992), "ethnographic research often requires extensive fieldwork in which the researcher acquires access to a social group and conducts intensive observation in natural settings for a period of months or years" (p. 15). Fieldwork is thus defined as "intense, long-term participation in a field context" (Erickson, 1986, p. 121).

Because the researcher, community, and other stakeholders have interacted over a lengthy period of time in this effort, this is true.

Field notes, along with other approaches like informant interviews, archive materials, and video capture, were employed to supplement the observation method.

3.7.5 Reliability and Validation

In order to assure its authenticity and dependability, the designed play was initially pilot-tested at the Pentecost Church Gyangyanadze, where thesis supervisors served as resource people and critics based on their experience in the performing arts sector. The final designed play included feedback from other stakeholders.

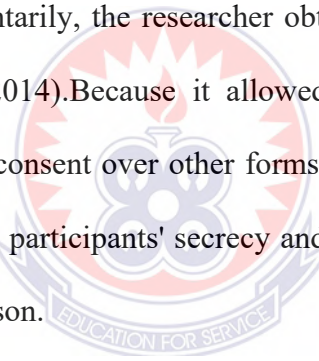
3.8 Data Analysis Procedures

The data gathered were examined using a thematic approach. Based on the research questions and goals the study set out to accomplish, an analysis strategy was chosen (Braun & Clarke, 2006). An approach to qualitative analysis known as thematic analysis is used to examine classifications and identify themes (patterns) that are

connected to the data. According to Boyatzis (1998), this method enables the researcher to use a variety of interpretations to illustrate the data. The five processes of thematic analysis, including data familiarization, code creation, and theme search, theme revision, and theme definition, as described by Braun and Clarke (2006), were also applied in this work. The tapes of the interviews were transcribed, and the data were classified and organized into themes that matched the study's goals.

3.9 Ethical Considerations

This study was conducted in accordance with all applicable research ethical guidelines. As recommended by Babbie & Mouton (2001), this research adhered to the proper ethical requirements necessary for a study of this nature. When individuals offered to take part in this study voluntarily, the researcher obtained their verbal agreement first (Leedy, 2000; Neuman, 2014). Because it allowed him to earn people's trust, the researcher preferred verbal consent over other forms of consent (Locke et al., 2009). It was crucial to guarantee the participants' secrecy and the freedom to leave at any time without having to give a reason.

The logo of the University of Education, Winneba, is a circular emblem. It features a central shield with a cross and a book, surrounded by a sunburst pattern. Below the shield is a banner with the motto "EDUCATION FOR SERVICE". The entire emblem is set against a red and white background.

CHAPTER FOUR

4.0. The Devise Script Process

4.0.1 Production Process

In this chapter, the steps and tasks involved in producing the play is described. It is categorized into sections that each describes a step in the creative process. The entire production process is a careful look into the various steps that brought about the finished piece. The entire production considers three main strands in actualizing the concept in the production. They include.

- How the concept of the work shapes the content, form and style of the performance.
- How the realization of the work brings the concept to life through the use of movement, sound, design and other physical and embodied elements.
- How the interplay between the concept creates meaning in the performance

In view of the aforementioned strands Bakka & Karoblis (2010) theory on Concept and Realization is applicable in the whole creative process. The theory refers to the idea that a theatrical performance or work is comprised of both a conceptual framework, which shapes the overall idea or theme of the work, and a realization, which refers to the actual physical and embodied manifestation of the concept in performance. By considering the relationship between concept and realization in the work, one can gain a deeper understanding of the creative process and develop a more nuanced and intentional approach to performance-making. Additionally, reflecting on these elements can help you to create a more cohesive and impactful performance that effectively communicates your intended concept and message to the audience. The foundation, the Cornerstone and the finished result were the three categories used to classify the

working structure of the production's concept. This unique categorization can be broken down into pre-production, production and post-production. The concept is represented by "The Foundation" and "The Cornerstone," while the realization is represented by "The Finished Result." Reason for the choice of "concept and realization" in the work is a consideration of how the two elements intersect and inform one another.

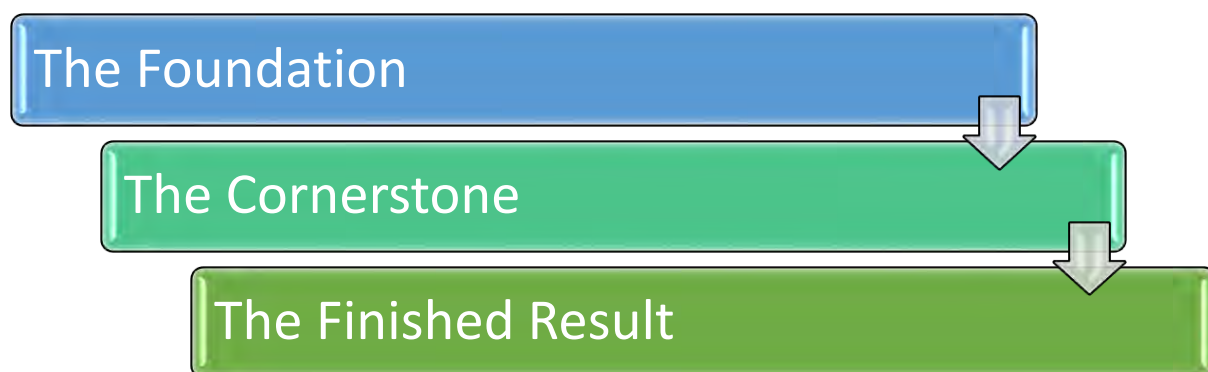


Figure 1: Diagram of the concept involved in the project.

4.1.0 The Foundation

The foundation stage of a research project is often considered the initial and crucial stage that sets the tone for the entire study. As such, it is necessary to enter the community, seek authorization from the appropriate authorities, and establish a rapport with stakeholders and the production team. In the case of indigenous research, it is also vital to engage with the local community to obtain their support and collaboration. To secure the trust and cooperation of the community, it is essential to request permission as part of the community admission process. Indigenous communities have often been marginalized and subjected to exploitation and mistreatment by outsiders, leading to a general lack of trust in researchers. Failure to seek permission and engage with the community can exacerbate this mistrust and negatively impact the research outcomes and the well-being of the community.

According to the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP), indigenous peoples have the right to self-determination, including the right to participate in decision-making processes that affect their lives, cultures, and communities. By seeking permission before entering the community, researchers respect the community's autonomy and acknowledge their right to make informed decisions about their participation in the research.

4.1.1 Community Entry

Moreover, seeking permission and engaging with the community can foster a positive relationship between the researchers and the community, leading to collaboration and co-creation of knowledge. This approach can enhance the relevance and validity of the research by aligning it with the community's priorities and values. It can also increase community participation in the research, leading to greater ownership and dissemination of the research findings within the community.

In the case of this particular research project, permission was requested from the *Gyangyanadze* traditional council headed by the *Omanhene*. Additionally, indigenous youth groups who are considered indigenous performers were also engaged to provide reliable information and guarantee security. This strategy ensured that the research was conducted ethically and in a way that respects the rights and dignity of the community. During the first community entry, which took place on 14th December 2022, the project team visited the Primary and Junior High School of the community as part of the "Taking the Gown to the Community" initiative.

This visit was a critical step in finding reliable informants and leads within the community, which would serve as a foundation for data collection. Having met with the chief and elders and obtained their blessings and permission, the research project was

able to proceed with the full support and cooperation of the community. This positive outcome was only possible because the project team recognized the importance of seeking permission and engaging with the community in a respectful and collaborative manner. In conclusion, obtaining permission and engaging with the community is critical to conducting ethical and effective indigenous research. By respecting the community's autonomy and building a positive relationship with them, researchers can co-create knowledge that aligns with the community's priorities and values, leading to more meaningful and impactful research outcomes.



Figure 1: The Researcher and an Indigenous performer Meeting the chief of Gyangyanadze to seek authorization.

4.1.2 Formation of the Working Team and Meeting the Linqist (History Teller)

A draft working team was eventually assembled after participants were informed of all ethical consent forms. It was crucial to select people who were open-minded and like-minded from the outset because inventing necessitates teamwork from beginning to end. Several theatre pros with academic training helped me set up the team for my first community entry.



Figure 2: The researcher meets some elders at the community palace.

Below are the names of the first participants who formed part of the initial team and their respective roles in the society.

Table 1: List of first Participants and their description.

Name	Description
Sarah Okyere	Level 200 Student of theatre (Drummer)
Francisca Antiwaa Boafo	Theatre Director
Abigail Nyamekye Clement	Level 300 Student of Theatre (Community developer)
Ibrahim Amadu	Theatre for development agent
Selina Otabil	Indigenous performer
Winnifred Agbozo	Indigenous performer

The research questions that would direct the study were developed early on in the project. Nonetheless, it was crucial to find people who could offer the details required for the play or other work that needed to be developed. In order to enhance the

research, it is crucial to identify important informants, according to Smith & Sparkes (2016), because they can offer insightful and unique viewpoints. In this regard, the chief of *Gyangyanadze* referred the research team to the chief linguist, who was known for his great understanding of the history and cultural customs of the town.

Examining the history and cultural traditions of the *Gyangyanadze* people was one of the main goals of the study. According to Smith (2016), knowing the cultural background of indigenous populations is essential for doing culturally relevant research since it informs the research process. The top linguist was consulted in order to accomplish this goal, and he was able to provide insightful details about the customs and cultural practices of the *Gyangyanadze* people. Examining the performance structures in the *Gyangyanadze* cultural context was one of the research's additional goals. Performance, since it reflects the community's values, beliefs, and traditions, is a significant part of indigenous cultures, claim Bessarab (2014).

The research team consulted with the heads of the Asafo companies to validate the data in order to accomplish this goal. Smith (2016) points out that in order to ensure that indigenous research is respectful of community values and beliefs and is culturally appropriate, it is essential to communicate with community leaders. The research team found both parallels and variations in the accounts that were documented after the consultation and interview process.

Research should take into account the range of viewpoints and experiences among indigenous groups, according to Bessarab (2014). As a result, the community of *Gyangyanadze* is diverse, which is reflected in the finding of parallels and variances in the stories that were recorded.

The next step was to look for native actors and find a location for the entire process to be rehearsed once the ethics for community entry had been satisfied. Finding talented people in the community who could contribute their experiences and perspectives to the project was crucial to its success. The original team advocated using the community's already-existing ensemble.

A closer look, however, revealed that the ensemble's membership was primarily made up of elderly people; the majority of them had left the group due to a lack of audience support. Chief Nana Abban III encouraged the lead ensemble to help restructure the team in order for them to take part in the project in order to deal with this difficulty.

The chief understood that if the initiative was carried out successfully, it would assist to project the community and include them in academic conversations because the effort would be documented.

Also, the ensemble would be reorganized to make sure the project was more representative of the neighbourhood as a whole. Finding an appropriate rehearsal space for the entire procedure was another key part of the project. Using the nearby primary school was the original recommendation.



Figure 3: Meeting the initial team at the Primary School.

The nature of the school would, however, expose the incomplete construction to the public, destroying the aesthetic effects when the finished product is ready. Finding a

place where the players could practice in private without giving away their job too soon was crucial.

The team deliberated for some time before deciding to have the practice at the junior high school. The performers could practice uninterrupted because the school's grounds were somewhat shielded from the neighborhood's passing residents.

Also, the setting provided a comfortable setting for the actors to concentrate on their art and make the required corrections to give a riveting performance.

4.1.3 Engagement with Elders of Some Clans

The project's success depended on the choice of an appropriate rehearsal space and the use of local indigenous actors. The actors gave their distinct viewpoints and experiences to the production, which increased the performance's realism. The actors were able to practice uninterrupted and in a comfortable setting thanks to the choice of an appropriate rehearsal space, which also helped them be able to give an enthralling performance.

In conclusion, crucial elements of indigenous research include the selection of important informants, interaction with community leaders, and recognition of the range of perspectives and experiences within indigenous communities. These procedures aid in ensuring that research is culturally appropriate, respectful of local values and beliefs, and add to our knowledge of local history and customs.



Figure 4: Validation of data with some Asafo company heads.

4.2.0 The Cornerstone

Indigenous research is a respectful, inclusive approach that highlights the points of view of indigenous populations. To do this, indigenous research activities should be based on a thorough and inclusive methodology that incorporates the community at every stage of the research procedure. In view of this the process was categorized into three main topics. Discussions, Creative Approach and Rehearsals.

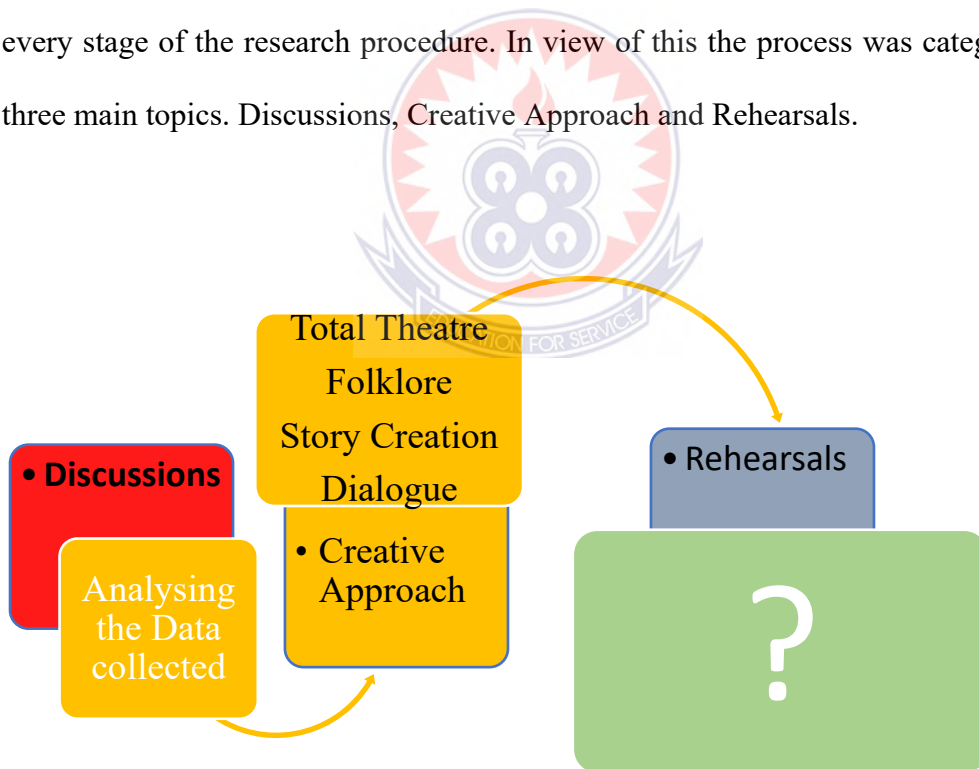


Figure 6: Diagram of the process set out for the cornerstone of the project.

4.2. 1 Discussions of Project techniques to Team members

Discussions entails, engaging team members of the production to talk about the aims, methods, and potential outcomes of the research. Community people are guaranteed a voice in the research process through this cooperative approach, which includes the choice of study topics, techniques, and the distribution of research findings (Gaotlhobogwe et al., 2018).

The project aims and the research objectives of this study were thoroughly explained to the participants. The participants received a thorough explanation of the interviewing techniques used to learn more about the history and cultural traditions of the *Gyangyanadze* people.

The main goal of this strategy was to make sure that the data acquired, which would serve as the fundamental information for play formation, was not unfamiliar to the participants. The participants were asked to listen to the recorded data, which was comprised of a fourteen (14)-minute recorded video and a 20-minute recorded audio, following a thorough description of the interview procedures and study objectives.

Family heads who offered their knowledge and experiences about the community's history and cultural customs were the source of the data. Given that the majority of participants, with the exception of the researcher, were from the community, the recorded data was triangulated in order to assure data accuracy.

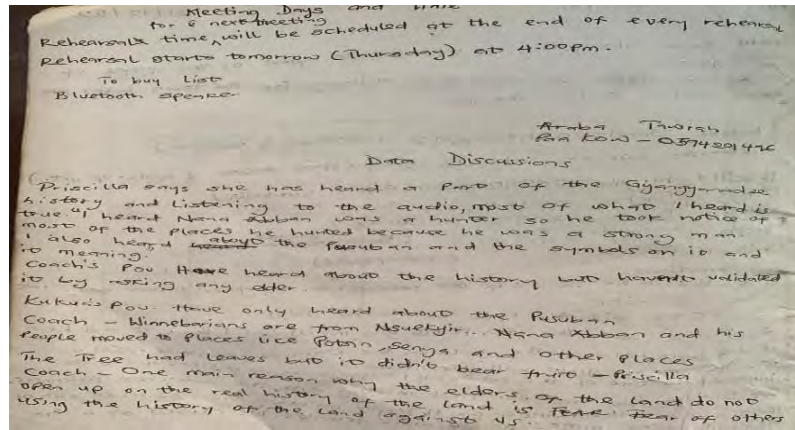


Figure 5: Report on the Discussion upon listening to the audio

The captured data was replayed numerous times so that participants could become comfortable with it and help with the story's data analysis process.

Participants had a thorough discussion of the information heard after listening to the story and interviews, which helped them, gain a greater understanding of the cultural practices and performance structures in the *Gyangyanadze* cultural milieu.



Figure 6: Discussion of data collected and assigning assignments.



Figure 7: Assigning roles to participants to help unearth research objective 3.

The participants in the conversations went in-depth into the history of *Gyangyanadze*, looking at the many circumstances that their ancestors encountered when they travelled from Techiman to the present-day *Gyangyanadze*. Since the success of the theatrical production depended on the accuracy of the data acquired, the validation process was carried out to guarantee that it was.

For me to feel confident that the play was authentic, it was crucial to confirm the data with the participants. Each member of the production team participates in developing the methodology for a play, but the process must be guided by a creative visionary, such as a director.

If questions are not raised, it will be difficult to gather appropriate data to direct the piece because the indigenous form of theatre is different from conventional theatre.

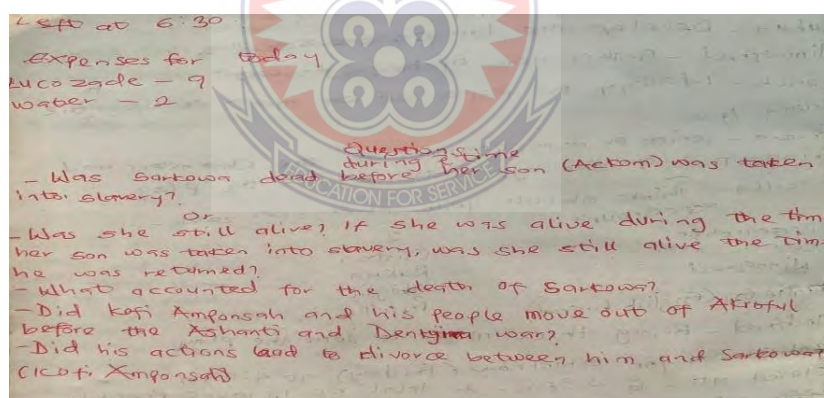


Figure 8: Questions raised by participants after hearing the story.

Hence, in order to achieve research objective three (3), which is to identify indigenous artistic elements for performance, the participants were subjected to questions and brainstorming sessions to draw conclusions. This goal, which tried to identify the materials that would be used in the play's production, was essential to the project's success.

Questions (unemployed)

J.A - Will it be possible if the researcher and facilitators come live in the community?

K.J - Please will the roles be shared today?

P.F - Please with the 50 people you mentioned, I think it will be a bit difficult because the girls in the community can't be relied on.

K.J - How many girls will you need?

Winnefred - In one of the rehearsals I suggest we do a clean-up exercise.

At 5:43pm, we had our first meeting with the indigenous Performers. There was a total number of 11 people including the researcher out of which 5 were males and 6 were females. We closed at 6:15pm and left at 6:22pm.

Figure 9: Questions raised at the meeting of the discussions

Assignments

Kuku - Develop the last scene - scene 2

Winnefred - Gather your apprentices dancers

Coach - Identify the people we can meet to listen to the history from

Amika - write or draw costumes for the characters and bring five of your age mates to join the play

Priscilla - Think about your characterization -

1. at groups

Researcher

Coach

Winnefred

Aunties (English bread)

Godfred - Bring three males to join the play

Rehearsal for tomorrow (Friday) at 4:00pm

closed at - 6:23pm - a total of 10 were present

Left at - 6:30pm

Group 1

Researcher

Obashi

Group 2

Clinton

Kuku

Abigail

Priscilla

Group 2

Selina

Nelson

Franko

Priscilla

Abigail

Ohene

2nd rehearsal

Group 1 members left at 4:49pm to an elder of the town to listen to the history of Gyangyanadze. While group 2 members met at the school premises to build the story - Group 1 arrived at 5:30pm and joined group 2 the drama building. We closed at 6:15pm. And left to visit Gungahadza who is not feeling fine. A total of 10 people came for rehearsal including the researcher.

Figure 10: Tried doing groupings to help in segmenting the discussions.

The participants recognized a variety of indigenous artistic items that may be used for the play through talks and brainstorming sessions. These resources included local dance, music, costumes, and other objects that might be employed to animate the narrative. In order to ensure that the play remained true to the traditional customs and performance structures of the *Gyangyanadze* community, the participants also gave their opinions on how the materials could be used in the production process. The significance of including the *Gyangyanadze* community's traditional customs in the play was also brought up throughout the debates and brainstorming sessions. With the community's traditional customs and values on display, this strategy would guarantee that the presentation was real and relatable to the audience. The inclusion of these customs would improve how well the audience understood the community's way of life and foster cross-cultural dialogue and understanding. It is important to highlight that

Kukua Janet, Jennifer Larweh, Coach, Winnefred Agbozo, Selina Otabil, Pricilla Faryah, Daniel Sackey, Kwaku Tawiah, Jacob Acquah, Godfred Tandoh, Clinton Owusu, and Abigail Clement were among the participants in the first discussions of the data. These are members whose profession ranged from Hair dressers, Steel Benders, Drivers, Masons, petty trading and some professional performers.

During the discussions coach gave an important point which suggested that Winnebarians are from Nsuekyir, Nana Abban and the people moved to places like Potsin, Senya and other places. As an addition, Priscilla also stated that the tree which is being referred to as the Dua Gyangyan (Useless Tree) has leaves but couldn't bear fruits. Again Coach gave very sensitive information on the elders of the town not giving out all information at the first instance for fear of losing it outright. Having heard the data and asked relevant questions, assignments were given to the participants so the rehearsal could kick start.

Table 2: Names and roles assigned to first participants

NAME	ASSIGNMENT
KUKUA	Develop the 1 st Scene based on the data heard
WINNEFRED	Gather the indigenous Apatampa (Dance) dancers
ARABA	Find out costumes that will be appropriate for the casts
AUNTIE ESI (ENGLISH BREAD)	Get some adult females to join the project
GODFRED	Bring some adult male performers to join the project.

It became necessary to list the numerous cultural practices that make up *Gyangyanadze* culture after the tasks were completed. It was observed that *Gyangyanadze's* cultural environment was strongly influenced by music and dance, particularly the Apatampa dance. (Okoh & Atta-Panin, 2019). The legend of a giant who preyed on and murdered Fanti males at night is the foundation of the indigenous Apatampa dance of the Fanti

people of Ghana. (Ofori, 2016). A lady once appeared during one of these attacks and danced gracefully to divert everyone's attention away from the conflict, according to legend. Her actions were lauded for "separating the fight." (apata ampa in Fante). The instruments used during the Apatampa Dance are castanets, also referred to locally as "afrikyiwa," and big rectangular pieces of plywood that drummers strike with their palms. Another tool is a metal whistle known as a "aben," which has a high tone. (Owusu-Afriyie, 2019). Participants commence the dance by clapping their hands twice, beating their chests twice to complete the third and fourth beats, all while remaining upbeat and grinning. (Ofori, 2016). The musical instruments produce the beat, to which the dance is done. During this stage participants suggested we include a song on Okomfo Anokye since the history of the town as narrated included Okomfo Anokye who is a legendary character signalling the Ashante's to return the son of the soil Akom to the people of *Gyangyanadze*. The song which is an extract of a movie sound track from Paul Gee's movie *Okomfo Anokye*. The songs we chose were meant to make us aware of our place in society and inspire patriotism in the audience.

Nationalism and patriotism are closely related ideas, with patriotism frequently regarded as a more wholesome and inclusive kind of national identity. Nationalism is characterized by Smith (1991) as "an ideological movement for achieving and maintaining autonomy, unity, and identity for a population that some of its members deem to constitute an actual or potential "nation"." While patriotism is a readiness to support and protect a country's institutions and values, it can also be considered as a type of love and loyalty towards one's own country. (Bar-Tal & Staub, 1997).

Patriotic songs are frequently used in musical contexts to convey and strengthen national identity. A patriotic song's call to action can inspire people to work together toward common values and objectives and foster a sense of national pride. (Treveri

Gennari, 2015). For instance, in the case of the song mentioned in the article, the demand to defend nationalistic principles may have helped to bring the people of *Gyangyanadze* together around a common identity and past. But it's vital to keep in mind that nationalism can sometimes be harmful, especially when it becomes exclusive and results in prejudice and discrimination towards other groups. (Smith, 1991). Because of this, it's critical that any act of nationalism or patriotism be based on the values of inclusivity and respect for variety.

After a fruitful discussion, the group members were given the task to reflect on and brainstorm ideas related to the conversation. It was important for everyone to fully understand the ideas discussed, as they would serve as the foundation for the creation of the story and rehearsals. Each member was encouraged to contribute their thoughts and ideas, as this would help in developing a common goal and purpose for the production.

Since the indigenous performers were not trained in traditional theatre techniques, it was my responsibility as the director to help mould their performances. The team had to choose a plot strategy and directing style that would work best with their skills and abilities to accomplish this. The group ultimately opted to construct the drama in an episodic fashion after much consideration. With each scene being able to stand on its own thanks to this method, the team was able to cut any scenes that did not perform well without having an impact on the performance as a whole. The group put the ideas from the session into reality during rehearsals, and it became evident that everyone was dedicated to realizing the director's creative vision.

Together, the group came up with a structure for the created performance that would guarantee that everyone knew exactly what their roles and duties were. Members were given the task of creating a piece of dialogue based on the ideas that had occurred

during the session before the actual rehearsals started. This activity was crucial because it helped each participant comprehend the various viewpoints and concepts that were raised during the training.



Figure 11: Discussions on the songs to include in the creation of the drama.

In summary, the brainstorming session and following rehearsals were crucial for determining the performance's course. Through cooperation, the team was able to create a consistent vision for the production and choose the most effective strategy for achieving their objectives. Each member's individual dialogues had a significant role in the story's development and in ensuring that everyone shared the production's goals.

4.2.2 Rehearsals

Every theatrical production must have a rehearsal since it is so important to the whole performance, regardless of whether it is an indigenous or traditional practice. (Linstrom, 2016). It's critical to arrange the rehearsal process and plan rehearsals efficiently in order to guarantee the success of a show. It was difficult to plan the rehearsal schedule and days for a recent project because of the close closeness of the location. Because some participants were workers while others were students, the project participants' schedules varied. The initiative, however, was fortunate to coincide

with primary through tertiary level school vacations, which gave organizers the chance to plan rehearsals around the various schedules of participants.

A rehearsal schedule was created and distributed to all participants so that they were all aware of the timelines for the rehearsals. (See Table 3). The project's rehearsal schedule, which specifies the precise hours, locations, and goals for each rehearsal session, was created to serve as a roadmap. The rehearsal schedule was a crucial tool in making sure the project ran smoothly and that everyone could attend rehearsals when it was most convenient for them. Additionally, it reduced the likelihood of schedule conflicts, ensuring that rehearsals were conducted consistently and successfully. In order to facilitate communication among participants, two social media platforms – Whatsapp platform were developed throughout the project. During reflection times, these platforms were used to encourage communication amongst participants and to share thoughts. Additionally, Abigail was assigned the responsibility of calling each project participant prior to each rehearsal to make sure they were all aware of the time and place of the session.

Their amount of time commitment was one of the difficulties encountered when engaging with indigenous actors. Indigenous actors might not prioritize theatre as much as traditional theatre professionals do, who consider performances as full-time jobs or academic exercises. (Thompson, 2018). By establishing a thorough rehearsal schedule and stressing the value of punctuality and dedication to the project, this difficulty was overcome.

Warm-up activities were done in order to get ready for each rehearsal. The Apatampa group, made up of kids from the ages of 7 to 16, warmed up before rehearsals by playing a variety of games under Clinton's direction. In the meantime, to help the adult

participants focus and get ready for the rehearsal, Judith, Abigail, and I led them through breathing exercises and other games. (Ellis et al., 2019).

4.2.3 Rehearsal Schedule for the Production

Table 3: Rehearsal Schedule for the project.

DATE	TIME	VENUE	ACTIVITY	PERSONNEL	REMARKS
TUESDAY,20/12/2022	3:00PM-6:00PM	GYANGYANADZE M/A PRIMARY SCHOOL	PRODUCTION CONFERENCE/ GROUPINGS	CAST AND CREW	
WEDNESDAY,21/12/22	3:00PM-6:00PM	GYANGYANADZE M/A PRIMARY SCHOOL	GROUPINGS /DEVISING	CAST AND CREW	
THURSDAY,22/12/22	3:00PM-6:00PM	GYANGYANADZE M/A PRIMARY SCHOOL	STORY DEVELOPMENT AND DEVISING	CAST AND CREW	
FRIDAY,23/12/22	3:00PM-6:00PM	GYANGYANADZE M/A PRIMARY SCHOOL	STORY DEVELOPMENT AND DEVISING	CAST AND CREW	
MONDAY,26/12/22	3:00PM-6:00PM	GYANGYANADZE M/A PRIMARY SCHOOL	STORY DEVELOPMENT AND DEVISING	CAST AND CREW	
TUESDAY,27/12/22	3:00PM-6:00PM	GYANGYANADZE M/A PRIMARY SCHOOL	STORY DEVELOPMENT AND DEVISING	CAST AND CREW	
WEDNESDAY,28/12/22	3:00PM-6:00PM	GYANGYANADZE M/A PRIMARY SCHOOL	STORY DEVELOPMENT AND DEVISING	CAST AND CREW	
THURSDAY,29/12/22	3:00PM-6:00PM	GYANGYANADZE M/A PRIMARY SCHOOL	STORY DEVELOPMENT AND DEVISING	CAST AND CREW	
FRIDAY,30/12/22	3:00PM-6:00PM	GYANGYANADZE M/A PRIMARY SCHOOL	REVIEW OF BLOCKING	CAST AND CREW	
MONDAY,2/01/23	3:00PM-6:00PM	GYANGYANADZE M/A PRIMARY SCHOOL	REVIEW OF BLOCKING	CAST AND CREW	
TUESDAY,3/01/23	3:00PM-6:00PM	GYANGYANADZE M/A PRIMARY SCHOOL	RUN THROUGH	CAST AND CREW	
WEDNESDAY,4/01/23	3:00PM-6:00PM	GYANGYANADZE M/A PRIMARY SCHOOL	ANALYSIS	CAST AND CREW	
THURSDAY,5/01/23	3:00PM-6:00PM	GYANGYANADZE M/A PRIMARY SCHOOL	CHARACTERISATION	CAST AND CREW	
FRIDAY,6/01/23	3:00PM-6:00PM	GYANGYANADZE M/A PRIMARY SCHOOL	CHARACTERISATION	CAST AND CREW	
MONDAY,9/01/23	3:00PM-6:00PM	GYANGYANADZE M/A PRIMARY SCHOOL	CHARACTERISATION AND PACE	CAST AND CREW	

TUESDAY,10/01/23	3:00PM-6:00PM	GYANGYANADZE M/A PRIMARY SCHOOL	DEVELOPING WEAK SCENES	CAST AND CREW	
WEDNESDAY,11/01/23	3:00PM-6:00PM	GYANGYANADZE M/A PRIMARY SCHOOL	RUN THROUGH	CAST AND CREW	
THURSDAY,12/01/23	3:00PM-6:00PM	GYANGYANADZE M/A PRIMARY SCHOOL	CHARACTERISATION	CAST AND CREW	
FRIDAY,13/01/23	3:00PM-6:00PM	GYANGYANADZE M/A PRIMARY SCHOOL	CHARACTERISATION	CAST AND CREW	
MONDAY,16/01/23	3:00PM-6:00PM	GYANGYANADZE M/A PRIMARY SCHOOL	CHARACTERISATION	CAST AND CREW	
TUESDAY,17/01/23	3:00PM-6:00PM	GYANGYANADZE M/A PRIMARY SCHOOL	CHARACTERISATION	CAST AND CREW	
WEDNESDAY,18/01/23	3:00PM-6:00PM	GYANGYANADZE M/A PRIMARY SCHOOL	CHARACTERISATION	CAST AND CREW	
THURSDAY,19/01/23	3:00PM-6:00PM	GYANGYANADZE M/A PRIMARY SCHOOL	CHARACTERISATION	CAST AND CREW	
FRIDAY,20/01/23	3:00PM-6:00PM	GYANGYANADZE M/A PRIMARY SCHOOL	TECHNICAL& DRESS REHEARSAL	CAST AND CREW	
SATURDAY,21/01/23	3:00PM-6:00PM	GYANGYANADZE COMMUNITY CENTER	TECHNICAL& DRESS REHEARSAL	CAST AND CREW	
SUNDAY,22/01/23	3:00PM-6:00PM	GYANGYANADZE COMMUNITY CENTER	TECHNICAL DRESS FINAL REHEARSAL	CAST AND CREW	
MONDAY,23/01/23	3:00PM-6:00PM	GYANGYANADZE COMMUNITY CENTER	TECHNICAL DRESS PERFORMANCE	CAST AND CREW	
TUESDAY,24/01/23	3:00PM-6:00PM	GYANGYANADZE COMMUNITY CENTER	TECHNICAL DRESS PERFORMANCE	CAST AND CREW	
WEDNESDAY,25/01/23	3:30PM	GYANGYANADZE COMMUNITY CENTER	PERFORMANCE DAY	CAST AND CREW	



Figure 12: Clinton leading the children in a warm-up exercise, this is done on daily basis.



Figure 13: Godfred and Abigail taking the participants through warm-up. Demonstrating some warm-up which is new to the participants

An intricate and dynamic creative process goes into creating a theatrical show. The way in which concepts are combined and organized to produce an interesting performance is one of the process' essential components. The production team must collaborate to create scenes and sequences that engage viewers and deliver the desired message if they are to succeed in doing this. Every new concept that is added builds on the ones that came before it in the continual process of organizing scenes and sequences.

As a result, the creative process is not final but rather an ongoing journey that calls for adaptability and a readiness to consider fresh concepts and viewpoints. This procedure can be difficult because it calls for intense teamwork, cooperation, and open-

mindedness. The team put in a lot of effort to create scenes and sequences that were interesting, significant, and impacting in order to make the production successful. This required idea-storming, trying out various strategies, and getting input from the team and outside sources. The crew was able to produce a play that was both visually spectacular and emotionally impactful by keeping open to new concepts and viewpoints.

In summary, the process of developing a theatrical show is a complex and dynamic one that calls for cooperation, openness, and a readiness to change. Each fresh idea builds on the ones that came before it since the process of organizing scenes and sequences is ongoing. The group was able to produce a play that was both artistically spectacular and emotionally impactful by embracing this process and keeping open to new ideas and viewpoints.

4.3.0 Actualizing Ideas through Rehearsals

This process started immediately after the discussion stage, where team members got information about what they were engaging in and the challenges that come with it. This stage divided into four, quarters. First, second, third and fourth Quarters. It also gives a detailed description of the whole rehearsal process to the performance. Because of the structure of the project a costume chat was also developed by the indigenous actors and a professional to look for appropriate costumes for the characters in connection with the culture of the people of *Gyangyanadze*.

4.3.1 1stQuarter

Rehearsals with the actors for the play officially began on December 26, 2022, at the *Gyangyanadze* M/A school. The rehearsal started at 4:55 pm with only ten of the actors present. They started rehearsing from scene 1 with the Apatampa dancers as the openers of the scene. As the scene unfolded, the performers came up with their

suggestions, including chipping in a storyteller to help narrate the story, suggested by Priscilla Faryah (Storyteller).



Figure 14: Rehearsal on the first day.

They rehearsed it, and it was great, so they added it to the story. They were only able to rehearse scene 1 since they had to pause along the line to make corrections and suggestions. They closed at 6:15 pm since it was their first time, and there was no light in the school to aid them when night falls. They scheduled their next meeting for December 27, 2022, at 4:00 pm.

On December 27, 2022, only three actors had reported for rehearsal by 4:47 pm, so the director made them rehearse their dance for a while. At 5:17 pm, six actors came around, and they started from scene 1, implementing the necessary corrections and suggestions made the previous day. After which they moved on to scene 2, where the two main characters built on their confidence in terms of how they delivered their lines compared to the previous day. They paused for suggestions, and Selina Otabil (Aunty Esi) suggested that the play should begin with the Apatampa girls playing before they perform their dance. They tried it and maintained the idea, then started the whole performance from scene 1 to scene 2. They finally closed at 6:35 pm and agreed to meet at 4:00 pm the next day.

On December 28, 2022, the director arrived at 3:56 pm but found out there was an ongoing football match in the town. At 4:30 pm, he gathered the actors who were not playing to their meeting ground and started rehearsal at 5:00 pm from scene 3, where Nana Abban and his sister went to Simpa through to when they moved to Akroful. They then started from the first scene to where they got to, and other actors played the roles of those who were on the field playing the match. At 5:30 pm, the director divided the actors into three groups to enable them to work on themselves, familiarize themselves with each other, and their roles. They closed at 6:35 pm and scheduled their next meeting for the next day.

On December 29, 2022, the director arrived at 3:50 pm and called the actors to remind them of their meeting at 4:00 pm. At 4:20 pm, only the Apatampa dancers were present, but at 4:30 pm, ten actors came around, and rehearsal commenced. The director had a brief discussion with the actors on how to create the next scenes. They gave various submissions and tried them out for the success of the project. They settled on the ones in a direct line with the storyline and continued from their stay in Akroful through to a durbar in Asanteman on how Ackom was handed back to his people of Simpa. They closed and scheduled their next meeting for the next day since there was no light to assist them.

On 30th December 2022, I arrived at 4:05 pm. At 4:22 pm, I called the actors to enquire about their delay and I was told of a church party and a birthday party which most of the actors attended. I waited patiently for them to close and at 4:53 pm, four actors came around. At 5:07 pm, they closed the birthday party and I knew this because I could see them from where I sat on the school's compound. Those who attended the birthday party reported at 5:09 pm. But because those who went for the church party had still not reported by then, I had a discussion about the project with those present.

On the 31st of December 2022, I arrived at the rehearsal venue at 3:00 pm as agreed upon the previous day. All the actors were present except for two who had informed me earlier that they couldn't make it due to family commitments. We started rehearsing from where we stopped the previous day and continued until we got to the final scene. It was an intense rehearsal session because we had to make up for lost time due to the delays we had encountered earlier in the week. We took breaks intermittently to make necessary corrections and suggestions, but we were able to finish rehearsing the entire play by 6:30 pm. It was a great feeling to have accomplished that in just one day.

After the rehearsal, I had a debriefing session with the actors where I commended them for their hard work and dedication despite the challenges we faced earlier in the week. We also discussed the areas that needed improvement and made plans to work on them before the final performance.

Overall, the first quarter of rehearsals was a bit challenging due to the delays caused by external factors like football matches, church parties, and birthdays. However, we were still able to make progress and come up with great ideas for the play. I was also happy to see the actors taking ownership of the project and making valuable contributions to its development.

The Stanislavski System, sometimes known as the Stanislavski Method, is one theory I utilized to back up the notion of concentrating on the character's goals. This method of acting and directing highlights how crucial it is for the actor to comprehend the character's aims, challenges, and strategies for overcoming them. A character's ambitions are the aims or aspirations that they hope to realize throughout the play, in accordance with the Stanislavski System. These goals should direct the character's actions and choices, and they should be precise and quantifiable. In order for the

performers to produce a fully realized performance, it is crucial for the director to assist them in understanding the goals of the role. The Stanislavski System emphasizes how crucial it is for the actor to comprehend both the character's goals and the challenges that stand in the way of reaching those goals. These barriers may be internal, such as a character deficiency, or external, such as a physical obstruction. Understanding these challenges can help the actor give a more complex performance that accurately depicts the character's struggle. The Stanislavski System also highlights how crucial it is for actors to grasp the strategies they will employ to accomplish their goals. These strategies are the precise steps that the protagonist takes to get past challenges and accomplish their objectives. The actor can provide a lively and captivating performance by comprehending the strategies.

The Stanislavski System generally endorses the notion of emphasizing the character's goals in order to provide a more captivating performance. The director can direct the performers toward a performance that accurately depicts the intricacy of the character's journey by assisting them in understanding the character's objectives, challenges, and strategies. This might be considered the main accomplishment of the players' involvement in the *Gyangyanadze* production. I was optimistic that the second quarter of rehearsals would be better as we had learned from our experiences and had made plans to avoid similar delays in the future.

4.3.2 2nd Quarter

During the second quarter of rehearsals, we resumed on January 3rd, 2023 at 3:00 pm in *Gyangyanadze*. Two performers joined at 3:10 pm, and by 4:00 pm, most members had arrived. We began rehearsing from scene 1 to Ackom's return to Simpa, then added how he moved from Akroful to *Gyangyanadze* and ended with the Storyteller asking the children to join her in listening and dancing to the horns. We added

characterization, which was challenging at first, but the play started to take shape as everyone knew their lines. We ended the rehearsal at 6:45 pm, not having added characterization to all scenes, and scheduled the next rehearsal for 3:00 pm the following day.

On January 4th, 2023, I arrived at 3:30 pm, and for the first time, some actors were present, waiting for me. I divided them into four groups:

Group 1 (actors in Asanteman),

Group 2 (actors in Simpaman),

Group 3 (Storyteller and Apatampa dancers),

Group 4 (actors in Enyina Abaasa and executioners).

- Group 1 had two males and six females
- Group 2 had five males and four females
- Group 3 had one male and 14 females
- Group 4 had three males and four females.

I allowed them to perform on their own while I supervised by moving from group to group. They taught themselves how to add characterizations to their performances, and I closed each group at different times, ending the rehearsal at 6:30 pm. We scheduled the next meeting for 3:00 pm the next day.

On January 5th, 2023, I arrived at 3:03 pm, and there were three actors and some of the Apatampa dancers present. The children were engaged in games while the actors sat in their own conversation. After calling the rest of the actors, we started the rehearsal at 3:48 pm, with Selina, Winnifred, Obashi, and Nana Adwoa as directors for the day. They started with scene 1 and ended with scene 11, and I observed them. We ended the

rehearsal at 6:21 pm, and I was proud that they could handle the rehearsal without me. They made some suggestions, and we scheduled the next rehearsal for 3:00 pm the following day.

On January 6th, 2023, I arrived at 3:05 pm, and only seven actors and a few Apatampa dancers had reported by 3:15 pm. At 4:00 pm, most of the actors had arrived, and we began rehearsing from scene 5 to scene 11. These scenes needed more tightening as far as characterization was concerned. Nana Adwoa taught us Okomfo Anokye's incantation song and the song the women in the Akroful community would sing after Nana Abban's execution and Ackom's captivity. After learning the song, we infused it into the performance and closed at 6:35 pm. Since the following day was Saturday, we scheduled the next meeting for Monday at 3:00 pm.

On January 9th, 2023, I arrived at 3:00 pm, but no actors were around. I left my car on the school compound and went to the chief's palace to inquire about the horns and hornblowers. They directed me to the house of the chief horn blower (Mens)n beside the M/A school, where I spoke to him, and he assured me they would be ready the next day.

On 10th January 2023, I arrived at 3:00 pm, and to my surprise, all the actors were already present and ready for rehearsal. We started with a warm-up exercise and then went straight into the performance. We focused on polishing up the scenes that still needed work, paying attention to the details of the characterizations, costumes, makeup, and props. It was clear that the actors had been working hard outside of rehearsal because their performances had improved significantly.

We went through all the scenes from start to finish, with each actor giving it their all. At the end of the rehearsal, we took some time to go over any issues or concerns that

the actors had, and I addressed them to the best of my ability. We closed at 7:00 pm, satisfied with the progress we had made.

On 11th January 2023, I arrived at 3:00 pm, and we started with a quick warm-up exercise. We then went straight into the performance, going through all the scenes again. This time, we focused on the transitions between scenes and making sure they were seamless. We also paid more attention to the lighting and sound effects, ensuring that they added to the overall experience of the play.

We finished going through all the scenes by 6:30 pm, and then spent some time discussing the final touches that needed to be made before the performance. We also scheduled a dress rehearsal for the following day to make sure everything was in place.

On 12th January 2023, we had our dress rehearsal. The actors arrived early, and we spent some time making sure that everything was in place. We then went through the entire play from start to finish, paying close attention to the costumes, makeup, and props. The lighting and sound effects were also fine-tuned to create the perfect atmosphere.

The actors gave their best performances yet, and it was clear that all the hard work and dedication had paid off. We closed the rehearsal at 8:00 pm, feeling confident and ready for the performance.

On 13th January 2023, it was the day of the performance. The actors arrived early in the morning to get ready and make any final preparations. The stage was set, the props were in place, and the lighting and sound effects were ready to go.

4.3.3 3rd Quarter

During the 3rd quarter, rehearsals for the play took place from January 16th to 23rd, 2023. On January 16th, the writer arrived at 3:07 pm and found only one actor present. After calling the actors, they started arriving at 3:15 pm. Rehearsals began at 4:15 pm from scene 1 to 11, and the actors had improved their characterizations without any prompting. The rehearsal ended at 6:02 pm, and they agreed to meet the next day at 3:00 pm.

On January 17th, rehearsals began at 4:50 pm from the durbar scene and tightened up the changes made. The actors rehearsed all the scenes, and the play took shape. The rehearsal ended at 6:35 pm, and they agreed to meet the next day.



Figure 15: Durbar Scene. Trying some groupings on stage

On January 18th, the rehearsal was delayed as some actors were concerned about an injunction that could prevent them from celebrating their upcoming festival. After most of the actors arrived, they rehearsed from scene 5 to the last scene, closing at 6:40 pm. They scheduled their next meeting for the next day.

On January 19th, rehearsals began at 3:50 pm from scene 3 to the last scene. The ending was changed due to the injunction, and Mr. Andoh suggested the storyteller should end with the horns as one of the historical legacies their ancestors left them

with, which they agreed on. They closed at 6:23 pm and scheduled their next meeting for the next day.

On January 20th, rehearsals began at 4:37 pm as the actors were late. The writer divided the actors into five groups, each headed by a leader, and supervised their rehearsals. They closed at 6:20 pm, and their next meeting was scheduled for the next day.

On January 21st, rehearsals began at 4:30 pm because most of the actors attended a funeral. They rehearsed the scenes of those present, closed at 6:00 pm, and scheduled their next meeting for the next day.

On January 22nd, rehearsals took place at the church of Pentecost, and costumes, props, and makeup were used for all scenes. Rehearsals began at 4:50 pm and ended at 6:12 pm, and they scheduled their next meeting for the next day.

On January 23rd, they also rehearsed at the church of Pentecost. After the third quarter we finally agreed on the spine of the play which is in 11 scenes. The breakdown of the scenes is as follows.

SCENE 1

The scene opens with a group of children playing various games as two of their peers come in to inform them about the imminent arrival of Grandma, who promised to tell them a story. In anticipation, they all dance the Apatampa dance, which is a traditional dance in their town. Right after their performance, Grandma enters and praises them for a nice show. The children circle her as she hugs all of them. She sits and asks the children to sit too as she explains to them the origin of the dance and moves on to narrate to them the history of their town.

SCENE 2

The scene opens with Nana Abban and Sarkowa talking about how tiring their journey has been, and yet they still have nowhere to settle as they keep on walking. They meet a woman on her way to sell foodstuffs with her ailing child. Nana Abban mentions her name as "Aunty Esi." Out of shock, the woman asks him how he got to know her name. He then tells her he can cure her child as he plucks some herbs and chants on it, then rubs the child's leg with it. Immediately, the child receives instant healing, and out of jubilation, Aunty Esi gifts them a tuber of yam because they refused to charge for their services. Aunty Esi then asks them about their mission in Mankessim. They told her they want a place to settle, and she directs them to Enyina Abaasa as the best place they can settle and make a living. On reaching Enyina Abaasa, Nana Abban and Sarkowa meet two girls on their way to the riverside and try to query them for directions to the palace, but the girls, on seeing how weirdly they were dressed, ran away. Nana Abban and Sarkowa then looked at themselves, shook their heads, and continued their journey talking. Just then, they heard someone call them from behind. They stopped and waited as a woman approached them and asked them of their mission in the town. They told her they want somewhere to settle, and they were directed to Enyina Abaasa. The lady then promised to take them to the palace since they were at the right place.

SCENE 3

Grandma, the storyteller, narrates how ten years later, Nana Abban and Sarkowa moved from Enyina Abaasa to Simpa, where they met Nana Kow Sackey¹ and his elders in his palace. They were welcomed and asked about their mission in Simpa. They narrated their story of how they moved from Techiman, their hometown, to Mankessim and Enyina Abaasa. And how their stay and selling of herbs went. They then requested a place to stay to practice their medicine. Nana Kow Sackey¹ and his elders agreed to

their request and gave them a place in Nsuekyire, a suburb of Winneba, and gave them clothes and foodstuffs to help make life a bit easier for them.

SCENE 4

The scene opens with the storyteller as she narrates how Nana Abban and Sarkowa's stay in Nsuekyire. "On arriving in Nsuekyire, Nana Abban, and Sarkowa built a muddy house to live in. Their source of drinking water was a river in the town which they named P)t)d), meaning sweet but dirty. Along the line, crabs in the lagoon behind their house dug holes in their rooms, making life in Nsuekyire unbearable for them, especially during the rainy season. This made them migrate to Akroful, a nearby town. In Akroful, Sarkowa got married to Kofi Amponsah, and a few years later, they were blessed with a handsome son whom they named Ackom. Sarkowa and Kofi Amponsah worked hard to provide for their family, selling herbs and medicine to the locals. However, seven years after Ackom's birth, the Ashanti-Denkyira war extended to Simpa, which also affected Akroful. Nana Abban, who was still living with Sarkowa and Kofi Amponsah, was executed in his washroom, while Ackom was captured into slavery. Sarkowa was devastated by the loss of her brother and the capture of her son.

SCENE 5

Scene opens with Sarkowa sitting with Ackom, who is now seven years old. She is cutting his nails and reminding him of his royal identity. She instructs him to stop dirtying himself and to behave as a prince should. She calls for her maid, Abenaa, and asks her to bring Abrefi to her. A few minutes later, Abrefi arrives, and they exchange pleasantries. Abrefi starts to upbraid Sarkowa's hair as they engage in a conversation. A young boy enters the room and looks around before Sarkowa questions him about his mission. He says he came to play and Sarkowa cautions her son to be careful. Suddenly, the young boy blows a whistle, and three executioners enter the room.

Sarkowa and Abrefi run away, but one of the executioners enters the washroom and kills Nana Abban. They then capture Ackom and escape using Abrefi's route. When Sarkowa returns home, her son is nowhere to be found. She goes to the washroom and finds her brother lying in a pool of blood. She screams in agony, and the women in the community come in to console her with songs.

SCENE 6

The scene begins with the storyteller narrating the story. Nana Abban has been murdered, and Ackom has been captured. Abrefi has also been taken into slavery. However, the gods of Nana Abban and Sarkowa have warned Okomfo Anokye to inform Osei Tutu to return Ackom to his people. This scene happens in the Ashanti kingdom. The Asantehemaa is seen knitting a piece of kente while complaining about the poor work done by the seamstress. A knock is heard, and she invites the person in. Awo, a friend of Nanahemaa, enters and they exchange pleasantries. Okomfo Anokye arrives and delivers a message to Nanahemaa to inform Otumfour to return Ackom to his people, or the Ashantiman will lose its authority. Nanahemaa shouts for Abrefi, instructing her to go and call Abusuapanin. Awo exits as Nanahemaa calls Dabo, a guard, to call W)fa Owusu and Odab) to call Nifahene. She then exits in a distressed mood.

SCENE 7

In Simpa, Nana Kow Sackey1 holds a grand durbar as his town folks gather. He informs them about the purpose of the gathering. Okyeame explains everything Nana said about the arrival of Otumfour, the Ashantihene. Otumfour and his entourage enter with Okomfo Anokye leading the procession. The women sing songs of praise. Okyeame seats Otumfour and his elders, ensuring the women are comfortable. Nana Kow Sackey1 gives his welcome speech, which his Okyeame repeats. Otumfour

accepts the warm welcome and explains the purpose of his visit. His Kyeame reports it to the Simpa Okyeame, who redelivers the message to his Lord. The Ashanti Kyeame then asks Okomfo Anokye to fetch Ackom after his dance display. Okomfo Anokye exits and comes back shortly, followed by a girl carrying a pan of assorted materials and a schnap with a golden cover. Right behind her are two guards with Ackom strapped between them. The girl takes the pan to Simpahemaa as Otumfour orders Ackom to go to his people. Kyeame repeats this as Ackom joyously moves to Nana Kow Sackey¹ and bows before him, but Nana pulls him in for a hug. Nana expresses his gratitude to Otumfour and his entourage. Otumfour asks to leave since he came on a long journey and needs to return. Both Kings rise as the horn blowers blow their horns and follow them out, ending the scene.

SCENE 8

The storyteller sings and dances, expressing her joy now that Ackom has been brought back. She then continues her narration. Ackom migrated his people from Akroful to their present-day settlement after the gods of his uncle and mother possessed him. They settled under a tree with no leaves, and he began making medicines. People from far and wide came to him for healing and spiritual issues. People who visited his shrine didn't want others to know where they did their consultations, so they referred to the place as "dua gyangyan," giving the town the name *Gyangyanadze* instead of Ackomkrom, its initial name.

SCENE 9

Ackom is seated in his shrine, performing his incantation when he hears a knock. He invites in a weary-looking woman who has been running. The woman tells Ackom that a man is preventing her from entering her own farm, and requests that he kills the man so that she can have peace of mind. Ackom becomes alarmed and tries to advise her,

but there is another knock at the door. A second woman enters, sweating profusely, and refuses to sit down when offered a seat. She explains that she is there for the same reason as the first woman. As they talk, they recognize each other and exchange accusations of following each other. Ackom tries to maintain order and reminds them of the rule in the town that no one is supposed to enter the forest Onyabonsuadze on Monday and Onyeku on Wednesday. He sacks them from his shrine when they insist on going to their farms whenever they want. The next day, the scene starts with Aba Yaa (the second woman in Ackom's shrine) on her way to her farm, talking to herself. She starts weeding her farm and gives reasons why she needs to go there every day since it is their only source of livelihood. She hears some noise and stops to look around but sees no one. The noise gets louder, and she sees a dwarf coming towards her. Out of fright, she runs for her life and leaves everything behind. Ama Essoun is in her house looking for her slippers when Aba Yaa runs in shouting her name. She asks her what is after her that's making her scream her name while running. Aba Yaa explains her encounter with the dwarf in her farm and vows never to go there again. Ama Essoun laughs at her and calls her a coward. Aba Yaa goes out as Ama Essoun leaves for the farm. On reaching the farm, she starts weeding while talking to herself that whatever spirit that wants to challenge her should meet her because she's ready for whatever may come. She hears noise, and as she attempts to run, she sees dwarfs in all directions. She freezes in place, and the dwarfs lead her away.

SCENE 10

The storyteller is in a pensive mood, and Ama Essoun is missing. Aba Yaa directs her family to Ackom's shrine to inquire about her. Ackom is in his shrine making his usual incantations when Aba Yaa, Ama Essoun's husband, and two other women enter. Ackom offers them a seat and asks them of their mission. Aba Yaa narrates how Ama

Essoun got missing to Ackom. He consults his gods and tells them that indeed, she's missing, but they should bring a bottle of schnap during the "egua ntodo" in September. He will consult his seventy-seven gods for them to release her. They ask permission to leave as the two women accuse and blame Aba Yaa and Ama Essoun's husband for being the cause of Ama Essoun missing.

SCENE 11

The storyteller is seated with the children sitting beside her on both sides as she concludes her story. She explains to the children that the egua ntodo festival came, and the family of Ama Essoun did just as Ackom instructed them. Yet, Ama Essoun was not found. Since then, everyone obeyed rules and regulations in the town, and no one went to the farm on a forbidden day. The sound of horns is heard, and the storyteller tells the children that one of the things our ancestors left us with is the horns. She leads them as they exit the stage.

4.4.0 Costume and Prop Plate Created for the Characters.

This was done because we needed to finalize the costume and prop requirement. A costume and prop is found in figure category below.



Figure 16: Young Ackom in white Calico



Figure 17: Nana Abban and Saakowa



Figure 18: Asantehene



Figure 19: Drummers and horn (Mens)n) players



Figure 20: Apatampa dancers



Figure 21: Ackom



Figure 22: Okomfo Anokye in Rafia



Figure 23: Asantehemaa in green kente, her friend in coloured cloth and two guards in jute clothe



Figure 24: Awo of Winneba doing make-up

4.5 4thQuarter

On January 24th, 2023, we had our pre-test or technical dress rehearsal at the Church of Pentecost. I arrived late at 4:00 pm with the videographer because I had to wait for him to get ready. The costumes and makeup also caused delays, but we eventually started the performance at 5:00 pm. We were fortunate to have two supervisors, Prof. E.K. Amponsah and Prof. S.M Yirenkyi, present to witness and assess our rehearsal. I left everything in the hands of three indigenous actors to take charge while I went outside. The entire performance lasted for an hour and thirty minutes, and the comportment was

excellent. After the show, our supervisors congratulated the performers on doing a great job and encouraged them to do more.



Figure 25: Co-Supervisor, Prof. E. K Amponsah orally assessing the performance

They advised the actors to form a group (the indigenous performers) so people could call them for programs. As a form of motivation, they gave the performers a token. After the performance, we went to the community center where it would take place the following day to run through and block the entry and exit for all characters. We closed at 8:30 pm, and our next meeting was at 1:30 pm the following day since the performance was at 3:00 pm.

On January 25th, we had our performance at the community center. I arrived at 8:00 am to make the necessary arrangements and put things in order. I left at 11:00 am and returned at 1:00 pm. At 2:00 pm, we started the makeup while the actors costumed. We started the performance at 3:10 pm, and I sat as an audience member to witness and enjoy the performance because my work was done. The actors took over and handled everything beautifully until the end of the performance. The performance lasted for two hours because the actors played to the gallery since there was a vast audience. After we packed our things, it was late, so we postponed our post-mortem to the following day.

On January 26th, 2023, we had our post-mortem at the *Gyangyanadze* M/A school where we had our rehearsals. We discussed what they would have done differently if they had the opportunity to re-stage the performance, and most voiced their opinions. We also discussed what they didn't like about the play and everything else. I expressed my sincerest gratitude to each and every one of them for their commitment and support. Certificates were awarded to participant and will be inserted as appendix. We then parted ways after talking for a long time. The next section will detail the creative approach and techniques used in making the play.

4.6.0 Creative Approach in the Performance of the Play

The purpose of this section is to describe the many methods and imaginative conceits used in the performance using the devise method. A set of original strategies were used in the procedure after being selected by the performance group as a whole. The creation of the Indigenous performances was greatly aided by these methodologies, which included a variety of theatrical styles and components. The idea of developing original works that are steeped in their cultural history while also embracing modern theatrical aspects served as the foundation for the group's creative process. This strategy was motivated by the need to present Indigenous cultures in an alluring and compelling manner while simultaneously giving contemporary societal issues a voice.

The group used a variety of theatrical techniques in the creation of the *Gyangyanadze* Experience, including Storytelling and Monologues, Folklore, Music, Dance and Improvisation. These forms were deftly incorporated throughout the performance to provide the audience a rich and engaging experience. The performance also included a number of other components, including lighting, costumes, and props, all of which were used to improve the production's aesthetic appeal.

In the performance of the play, the use of storytelling was particularly important since it allowed the group to highlight their cultural heritage through the retelling of old tales. The use of music and dance greatly enhanced the production, with the utilization of traditional instruments and dancing styles enhancing the show's authenticity.

4.6.1 Total Theatre

Richard Wagner's idea of the Gesamtkunstwerk, or "total artwork," in which all artistic components are integrated to produce a coherent and comprehensive piece of art, is the inspiration for the concept of total theatre. This idea has been widely embraced in contemporary theatre and entails the use of a variety of artistic techniques to create a performance that profoundly engages and interacts with viewers. The Total Theatre approach can give the audience a multidimensional and immersive experience by incorporating several artistic aspects like music, dance, spoken word, masks, motions, and folklore. To meet the unique needs of audiences from various cultural backgrounds, this strategy was chosen.

The creative process gains many advantages from the Total Theatre approach's usage of various artistic components. Performance aesthetics can be investigated through experimentation and dialogue, making the finished product more interesting and thought-provoking. For instance, the addition of music can strengthen a scene's emotional effect, while the usage of masks can give the characters more nuance. Similar to how spoken word can provide a poetic element to a performance, movements can also communicate nonverbal cues that are crucial to the story.

In conclusion, the Total Theatre method entails incorporating a variety of artistic components into a performance to produce a unified and captivating work of art. This strategy has been effectively applied by the team and other performances to appeal to various audiences and further the creative process. Performances can explore a variety

of aesthetics and provide spectators a more captivating and thought-provoking experience by using various artistic techniques.

4.6.2 Monologues and Storytelling

Monologues played a key role in production in terms of telling the story to the audience. In order to summarize the plot before new scenes were shown, the narrator used monologues, which maintained the audience's interest throughout the entire play. It was noted that several parts of the story were extremely detailed and might have lost their essence if they had been spoken by other characters, especially given the make-up of the play's audience. It's also important to point out that the entire play was delivered in Fante before being translated into English for conversations across borders.

Monologue and storytelling share some similarities, but they are not the same thing. Monologue refers to a theatrical or literary device in which a single character speaks their thoughts out loud, usually addressing the audience or themselves. It is often used to provide insight into a character's thoughts, feelings, and motivations.

On the other hand, storytelling involves recounting a sequence of events or a narrative to an audience, usually in a spoken form. The purpose of storytelling is to entertain, educate or inform the listener. Storytelling can be done by one person, or several people and it can take on various forms such as oral storytelling, written stories, digital storytelling, and so on.

While both monologue and storytelling involve the spoken word, monologue is a specific device used in theatre or literature, while storytelling is a more general term used to describe the act of recounting a sequence of events or a narrative to an audience, by this *Gyangyanadze* made use of storytelling and monologues to tell the story.

In view of the similarities in monologues and story telling the audience were effectively told the story in the play through the effective use of monologues and storytelling. Before subsequent scenes, the story telling gave a brief synopsis of the plot, sustained interest, and acted as an alienation effect to draw attention the fact that certain enactments in the play were mere plays and has no effect on the family lines. A play based on history may arouse some emotions as well. The development of dialogues relied primarily on the improvisational style, and the structure and monologues served as the framework to produce dialogues, music, and other movements.

4.6.3 Folklore

Folklore served as the primary source of inspiration for the devise performance. It has been shown that including aspects like music, dance, games, and stories can greatly help to spark the imagination and maintain attention. According to Hoppál (2016), folklore is a significant medium for conveying essential themes and a rich cultural history. Folklore's inclusion in this endeavour was therefore essential to its success.

For the plot to evolve, just like in any planned performance, an input is necessary. This performance's opening scene featured folkloric games and activities that served as the starting point for developing ideas. The drama made extensive use of the Ashanti tradition-related history and cultural practices of the *Gyangyanadze* people. The group made sure to include elements of Ashanti tradition in their performance as a result.

Extensive research was done to inform the creative process in order to appeal to the target audience, which included students from different tribes and residents of *Gyangyanadze*. According to Eicher (2019), a good presentation requires an understanding of the audience. The group understood that an overly classical

performance would be overlooked by the audience. They consequently decided to incorporate folklore items that the elite and locals could both relate to.

Throughout the presentation, music, games such as sansakorma, ampe, anto akyire, and stories were artfully incorporated. The storytelling technique was also utilized to condense the play and promote the performance's goals. Each act was to be summarized, and new scenes were to be introduced by the Narrator. Through these activities, the audience's attention was held throughout the show.

In conclusion, the designed performance benefited from the rich cultural history that folklore provided, which assisted in conveying key ideas. The play was able to captivate and hold the audience's interest throughout by carefully combining folkloric materials and understanding the target audience.

4.6.4 Music and Dance

In the context of musical performance, a sizeable section of the repertory is made up of songs that are meant to accentuate the central idea. Songs with a concentration on dirges, appellation music, and non-lyrical music produced by the traditional Mens) ensemble of the *Gyangyanadze* people were used in the Apatampa dance song arrangement specifically. The ensemble uses a variety of instruments to create elaborate and complex tunes, and this traditional music is profoundly ingrained in the community's cultural identity.

The Apatampa dance, a significant component of musical performances, is distinguished by the utilization of powerful movements and rhythmic patterns, accompanied by upbeat music. The use of dance and music together aims to spread positive messages that are pertinent to the community's traditions and customs while also fostering a celebratory environment.

It is important to note that the Mens)n ensemble, which has origins in antiquity, is a fundamental component of the *Gyangyanadze* people's cultural legacy. Seven(7) Horns, drums, and a metal timer are just a few of the instruments in the ensemble that can be used to create a wide variety of musical expressions. The community's dedication to maintaining its cultural identity may be seen in the fact that this old musical tradition is still being practiced today. Details of the ensemble and songs are provided below.



Figure 26: Seven (7) horns (Mens)n being played.



Figure 27: Drummers with the drums and timer

4.6.5 Songs used in the Play

The first song used in the play was sung by the Apatampa dancers titled Nana Omanhene. This song is sung during the performance of the Apatampa dance. It isn't the only Apatampa dance song but the most popular.

Lyrics

Fante

English

2× Nana Omanhene eei y3 b3 som wo ooo We will you worship you our paramount chief

S3 y3 hyia wo a, y3 koto wo a, we will bow before you when we meet you

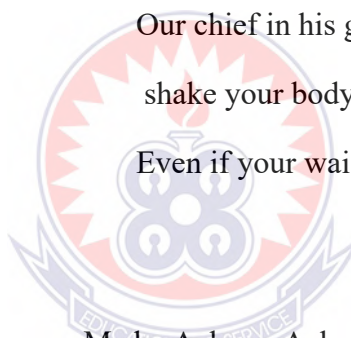
Y3 b3bo ama wo oo Nana ee and we will play the drums and dance for you

Ayaa bo wo mu adze 3. Squat while dancing for the paramount chief

2× Akonoba Nana eee Our chief in his glory

Bo wo ma onka wo sisi shake your body and feel it in your waist

Obu mpo a doctor woho Even if your waist breaks, the doctor is available to treat you



The second song used in the was Me ba Ackom. Ackom my son. This is a dirge song which was composed by one of the actors. Nana Adwoa (Akosua -a friend of Nanahemaa). This song is sung during Ackom's kidnap or captive scene (scene 5).

Lyrics

Fante

English

Me ba eeei ewoo Awww My precious son

Me ba Ackom eei ewoo Ackom my son

Akondo komi eei my precious jewel

Mennya wo a anka mey3 de3n ni a What would I have done without you

Ackom eei wo na me fr3 wo ooo Ackom my son,, you are the one I'm calling on

Me maame eei ewoo My mother

Me nko me maame eei ewoo My one and only mother

Akondo maame eei My precious mother

Mennywa wo anka mey3 de3n ni a What would I have done without you

Maame eei wo na me fr3. Mother, you are the one I'm calling on

The third song used in play is song that is sang in appellation of Okomfo Anokye. This song is title "Okomfo Anokye" and it is sang in scene 7 when Ackom was brought back to Simpa by Otumfour Osei Tutu and his entourage.

Lyrics

Fante.

Yiee Okomfo Anokye eei

Pr3k3s3 gyamaedu eei

Ofiti kroti a na ne ho agye efie mu

Brentwerbo eei y3 ma wo ammo oo

(repeat as many as possible)

Wo edua bankye etu ne h) a ma y3 edi.

immediately you planted it



English

Okomfo Anokye

The one who does what he says

One whom everyone senses even before
he reaches the midst of people

One whom we can solely rely on, we sing

your praises

You who uprooted cassava for us to eat

Wo edu brodi etwa no h) a ma y3 edi oo You who cut down plantain for us to eat
immediately you planted it

Ofiti kroti a na ne ho agye efie mu One whom everyone senses even
before he reaches the midst of
people

Brentwerbo eei y3 ma wo ammo oo One whom we can solely rely on,, we
sing your praises.

The fourth and final song used in the play is *Nana Omanhene y3dze wo nantwe aba..*
Paramount chief, your jewel has been returned. Here, the *nantwe* is used metaphorically
to represent something very expensive. It is sang by the Apatampa dancers when
Ackom was brought back to *Simpa* by *Otumfour* in scene7.

Lyrics

Fante.

Nana)manhene eei.

Our paramount chief

W)dze wo nantwe aba oo

Your precious jewel has been returned

Nana) manhene eei.

Our paramount chief

W)dze wo nantwe aba oo

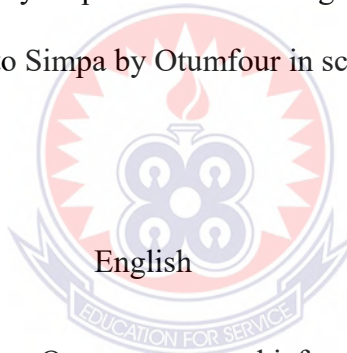
Your precious jewel has been returned

)hen na amanfo rey3 a w)dze ak)t) nantwe
chieftancy with a cow

People have metaphorically replaced

)hen na amanfo rey3 a w)dze ak)t) nantwe
chieftancy with a cow

People have metaphorically replaced



Nana)man hen eei w)dze wo nantwe aba oo
precious jewel has been returned.

Our paramount chief, your

In conclusion, music is a crucial medium for preserving the community's traditional identity and disseminating cultural messages as part of the play. The community's musical legacy is highlighted by the usage of a variety of musical elements, such as dirges, appellation music, and non-lyrical music created by the Mens)n group.

4.6.6 Improvisation

The play is an outstanding illustration of how improvisation may be employed as the main creative method in the creation of a performance work. Working with Indigenous performers who had little to no prior experience on stage required a method that was especially designed for that purpose. The emphasis on improvisation made it possible to create a more collaborative and lively setting, which encouraged the exploration of many themes and ideas in a natural and organic way.

The group used improvisational approaches to create content for the invented project because there was no script. In order to allow for the acceptance and development of workable ideas, the group encouraged the actors to be open-minded and discuss their ideas as they came up with them. This helped define the framework of the scenes. Due to the necessity of conducting multiple experiments in order to produce a widely used and approved product, this process was both enjoyable and mildly stressful. The improvisation technique provided artists with an additional chance to hone their performance abilities as they had the option to critique one another and suggest solutions based on the group's interest.

To create dialogue and settings, the group heavily incorporated improv techniques. As the concepts evolved, the group iterated them during rehearsals using their daily observations until the majority was proficient with the concept and gestures. In this situation, the director's efforts as a facilitator and implementer of group ideas really stood out. This aided the group in developing their tales on the basis of approved scenarios in a cogent manner.

The play is a tribute to the creative potential of improvisation as well as the value of giving voice to many points of view and experiences in the arts. It demonstrated how improvisation can provide people a stage to express themselves in their own special ways, resulting in a more genuine and real-life performance. This strategy produced a performance that was both enjoyable and educational since it provided a dynamic environment that encouraged innovation, collaboration, and inclusivity in the creative process.

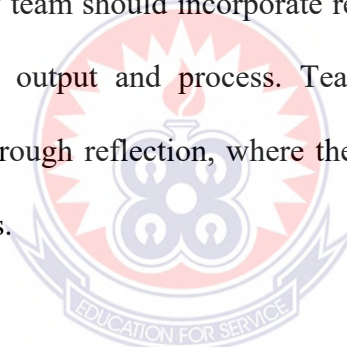
4.6.7 Reflection

The process of innovation is difficult and takes a lot of imagination and teamwork. Reflection is one of the fundamental elements that support this process. Reflection is a continuous process that involves evaluating the effectiveness and product of the creative process in order to improve communication with the target audience. For devisors who must start from scratch and develop ideas and concepts, the reflective technique is especially important. It is essential to record the process and think back on each stage of the development of the creative idea in order to be successful.

Reflection is not a difficult exercise but rather one that is required to improve the creative process through group discussion and consensus. Through reflection, issues such as what worked and what didn't work for the group during each phase, how the

process and product could be improved, how group work affected the process or product, what should be carried forward, what should be left and what should be left hanging, and what general value will be ingrained in the audience while enhancing suspense come to the fore.

We worked as a team to improve creativity, continuity, and coherence. We designated a secretary (Abigail) whose job it was to record the process and discussions. In my role as the director, I mostly oversaw the thoughts and made sure that our critique took the form of a discursive and mature manner to strengthen coherence. Members valued the process since it was done in a spirit of innovation and not with the intention of criticizing anyone or anything in particular. This tactic gave birth to the production of the play. As a result, every team should incorporate reflection as a crucial technique to improve both its creative output and process. Teams may develop a unified and successful final product through reflection, where they can pinpoint areas for growth, capitalize on their strengths.



4.7.0 The Finished Result

The story underwent several days of rehearsing and reflecting. Dealing with a workable script was challenging because the play largely drew from *Gyangyanadze* culture and was only practiced in Fante. Instead, scenes were created to build the work. As a director and artist who collaborate with native performers, it has been noted that these artists perform more effectively when given direction and room to improvise.

Working strictly from a script can have a different conclusion, given that the majority of the players have socio-political backgrounds. Later, a Fante script with an English transcription of the developed scenes was created. The script was written in a straightforward but thought-provoking way, depicting the history of the people via the presentation of their artistic and cultural traditions. The actors' exchanges were

reviewed by professional playwrights, which led to the transformation of the devised play into a fully developed script in both Fante and English. Once the play has been conventionally staged and published, it can be studied in *Gyangyanadze* and other cultural settings as part of a repertory for cultural preservation.

A clever technique for developing the actors' director skills is to make references to the situations that were developed during rehearsals. In order to test the indigenous actors' memorization and application skills, the supervision was occasionally left to them during rehearsals. Following the dialogues generated by the developing technique was essential because the scenes were now structured. The goal of the team members, from technical leaders to the director, was to establish harmony and cooperation by referring to the scenes generated. The group decided to hold two performances for two different audiences to gauge audience reactions differently.

The first staging, which was not advertised, took place at the Pentecost Church in *Gyangyanadze*, with elders, supervisors, family heads, and other constituents in attendance. A flash drive containing the performance within the enclosed staging area has been attached to this work as an appendix. This was important as custodians of the history and culture of the people; having a firsthand experience of the performance would allow feedback to help address any discrepancies in the data. Considering the length of the play created, the performers were to include energy in their performance and scene changes to sustain the audience's interest. The Pentecost Church performance took place on January 24th, 2023, at 5:00 pm.

Notable professional theatre persons in attendance included Professor Samuel M. Yirenkyi (Theatre for Development, Directing Expert and supervisor for the project), Prof. Ernest Kwasi Amponsah (Theatre Critique, African Theatre Expert and co-supervisor for the project), Divine Kyere-Owusu (specializing in Acting), Sika Koomson (a technical theatre artist), graduate students from the Department of Theatre

Arts, University of Education Winneba, and other indigenous performers. The purpose of this performance was to validate it from the perspectives of professionals before presenting it to the target community.

The second staging was scheduled to take place at the community centre, with a larger audience comprising the entire community and professional theatre personnel. The first performance was not advertised, as the audience was purposefully sampled. The second performance was advertised to attract a wider audience to watch, appreciate and critique the work. The *Gyangyanadze* community centre performance took place on January 25th, 2023, at 4:00 pm.

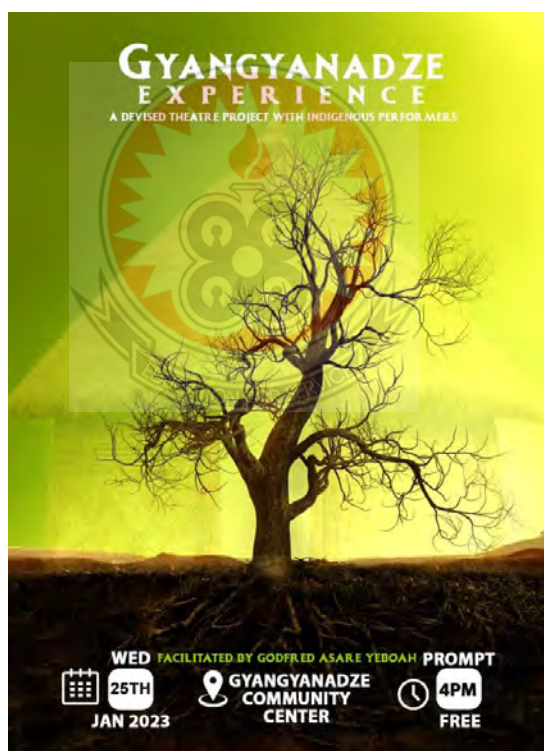


Figure 28: Poster of the performance of the finished product at the Gyangyanadze community centre

4.7.1 Performance at the Pentecost Church *Gyangyanadze* (Pre-Test)

On the 24th of January 2023 at 5:00 pm, the Pentecost Church Performance was presented to a notable audience consisting of distinguished theatre professionals, including Professor Samuel M. Yirenkyi (a Theatre for Development and Directing

Expert), Prof. Ernest Kwasi Amponsah (a Theatre Critique and African Theatre Expert), Divine Kyere-Owusu (an Acting Specialist), Sika Koomson (a Technical Theatre Artist), as well as graduate students from the Department of Theatre Arts at the University of Education Winneba and other indigenous performers.

The primary objective of this performance was to obtain feedback and validation from experts within the field of theatre prior to its presentation to the intended community.

The performance duration was approximately one (1) hour and 30 minutes, and a photo album documenting the production is included below.



Figure 29: Opening scene of Apatampa dancers



Figure 30: Narrator telling the story



Figure 31: Sect of Winneba Chief and entourage



Figure 32: Okomfo Anokye passing the message to Asanteman



Figure 33: Simpahene awaiting Otumfuo to Effutu



Figure 34: Young Ackoms capture



Figure 35: Spirits attacking a taboo victim



Figure 36: Auntie Esi reporting what she saw in the farm



Figure 37: Consultation at Ackoms shrine



Figure 38: Atampa dancers



Figure 39: Women of Simpa

After the staging, a few audience reflections were documented to help shape the work. As the audience was closed, feedback was necessary for the indigenous performers to develop their skills. The supervisors commended the indigenous performers for their outstanding work in producing a full-length play based on improvisations. They encouraged the performers to continue exploring such art, as their talents are equal to those of conventional actors. The following are the documented observations, insertions, and reviews:

- A family elder (name withheld) suggested changing the name of the man who brought her sister along on the journey. The name "Nana Abban" was used in the play and he was beheaded. It was suggested that care be taken to avoid confusion with the current chief of the town who also bears the same name.
- Being amateurs and participating in acting for the first time, some community members found it challenging to be creative and respond to important lines.
- The acting of the little children seemed mechanical, especially when they realized they were being recorded.
- The language used was complex, making it difficult for some audience members to understand the play.
- It was suggested that the capturing of Ackom be well-choreographed to add some color to the performance.
- The Horns (men) should not be played when the Ashanti's are entering but rather when the Chief of Simpa is about to speak.
- The costumes of Asantehene should differ from those of Simpahene.
- The performers should be able to familiarize themselves with their makeup and acting.

- The performers should be mindful of the audience during another performance and should be able to project.

The post-performance reflection process conducted by the team was crucial in improving the quality of the final production. The team was receptive to the feedback from the closed audience and expressed their gratitude for the valuable insights provided.

The team took the time to scrutinize each observation and suggestion from the closed audience, recognizing the importance of understanding their perspectives. This process allowed them to identify areas that needed improvement, such as the complexity of the language used, mechanical acting by some performers, and the need for better choreography.

The team was dedicated to enhancing the final performance, and they worked tirelessly to incorporate the audience's feedback into the play. They carefully considered the suggestions made by the family elder, and made the necessary changes to avoid any confusion in the naming of characters.

To address the issues of mechanical acting, the team provided additional training and support to the performers, helping them to become more confident in their roles. They also improved the choreography of key scenes, such as the capturing of Ackom, to make it more engaging for the audience.

The team recognized the importance of projecting their voices and movements to capture the attention of the audience. They took measures to ensure that they were mindful of the audience during the next performance, incorporating projection techniques into their rehearsals.

Overall, the post-performance reflection process was critical in improving the quality of the final production. The team's dedication and commitment to enhancing their performance by incorporating the feedback from the audience showed their willingness to learn and improve. The final production was a testament to their hard work and determination to produce a high-quality play that not only entertained but also educated the audience on the rich cultural heritage of the community.



Figure 40: Prof. E. K. Amponsah(The Co-supervisor of the work, addressing the team – post-performance discussions.

4.8.0 The Performance at *Gyangyanadze* Community Center (GCC) – (*Main Performance*)

On the 25th of January 2023, a main performance took place at the *Gyangyanadze* community center. However, prior to the performance, there were several activities that took place which could potentially influence the actual performance. To provide a more detailed account of the event, it is important to elaborate on these activities.

The Researcher arrived in *Gyangyanadze* at 4:00 pm, an hour later than anticipated, as they had to wait for the videographer to arrive. This was necessary to ensure that the coverage of the performance was not disturbed by the audience's cheering and talking, which could interfere with the lines of the actors. Moreover, the Director had to make

provisions for the actors to familiarize themselves with the lighting used in the theatre. This involved using props, costumes, and makeup to make any necessary changes before the performance. Furthermore, they had to time the minutes it took for actors to be fully dressed and how long each scene lasted, considering the presence of the camera and light, which they had not used during rehearsals.

After the pretext rehearsal, the Researcher and a team consisting of the videographer, light leader, and actors did a walkthrough rehearsal to determine suitable positions for the videographer and the light person, as well as to block the entries and exits for the actors.

On the day of the performance, the Researcher went to Gyahadze at 8:00 am to hire chairs for the event. They were not able to hire the chairs in *Gyangyanadze*, so they went to the town before it. After hiring the chairs, the Director called three actors to help organize the place, and they finished at 10:30 am. The Director then went to the houses of all the stakeholders in the community to remind them about the program in the afternoon before leaving *Gyangyanadze* at 11:30 am.

At 1:30 pm, the Researcher returned to the town with the videographer, light person, and sound engineer. The sound engineer tested his microphones to ensure they were working correctly, and by 2:30 pm, they were set to go. A few minutes later, the announcement was made again for the fourth time that day.

The performance started at half past 4 as some of the actors were students who had to finish school at 3:00 pm. Moreover, most of the stakeholders in the town did not arrive early. To entertain the audience, songs were played, and some of the audience members danced while most sang along.

When the dignitaries they were waiting for arrived, the performance began. Since the nature of the project did not require a Master of Ceremony, the Researcher started by saying a word of prayer after explaining the purpose of the project and its nature.

After the introduction speech, the performance started with no break or pause, except when a scene ended and there needed to be a scene change.

After the speech, the Researcher introduced the dignitaries and invited guests in their midst. They were grateful to have Prof. Samuel M. Yirenkyi, Prof. Ernest Kwasi Amponsah, Dr. Faustina Brew, Dr. Johnson Edu, Dr. Latipher Appiah Agyei, Dr. Augusta Arko Mensah, Prof. Emmanuel Obed Acquah, Dr. Pearl Hammond, Mr. Elvis Esuo Nyarko, Mr. Divine Kyere Owusu, Mr. Sika Koomson, Mr. Benjamin Oduro Arhin, the Chiefs and Elders of *Gyangyanadze* traditional area, Graduate students of music, theatre and dance studies, and Students of theatre arts department and music education.



Figure 41: Dignitaries present at staging in the community centre



Figure 42: Dignitaries present as audience.



Figure 43: Sound Check



Figure 44: Saakowa and Nana Abban in a conversation



Figure 45: Narrator in a scene



Figure 46: Durbar where Ackom was returning to Winneba



Figure 47: Narrator narrating the war scene



Figure 48: Entry of Saakowa and Nana Abban to Mankessim



Figure 49: Young Ackom playing



Figure 50: Scene After Young Ackom was captured



Figure 51: Ending scene of Narrator



Figure 52: Curtain call of performance



Figure 53: Audience present at staging of play



Figure 54: A cross-section of audience present

After the performance, the Director took the platform to thank and appreciate everyone who contributed to the success of the project, my supervisors, dignitaries and invited guests as well as my actors and the audience at large. I then repeated the nature of the project.

4.9.0 Audience Reflection (Post-Performance Discussion)

Devising groups always ask their audience for feedback at the conclusion of their performance. The perspectives of our audiences are important to the process of devising thus we incorporate such inputs to improve upcoming performances. Questions, opinions, reviews, comments, and suggestions from the audience were

received and documented. It will be crucial to list some of their comments and responses here, as their feedback and reactions will be the subject of examination in the following chapter. They consist of:

4.9.1 Audience's Questions, Comments and Suggestions

- What impact did the play have on the lives of the people in the community?
- What would you have done differently if you had the opportunity to do the project again?
- What is the significance of the spiritual beings in the play?
- Why did you choose to incorporate the history of the community into the play?
- What were the roles of the ghosts/spirits in the world of the play?
- In what era was the play set?
- What were some of the challenges that could have hindered the success of the project?
- What influenced or contributed to your choice of topic?
- What inspired you to choose the topic "*Gyangyanadze Experience*"?
- What influenced your decision on the timing of the staging?
- What directing method was employed in the play?

Comments

- Overall, the acting and directorial concepts of the project were very good.
- Language barrier was a problem for me. I would have preferred the use of English.
- Because *Gyangyanadze* had many, Theatre for Development (TFD) projects, with better introduction from the MC, "*Gyangyanadze Experience*" felt like a

TFD project. It was only after the project that I realized it was not a TFD project.

Suggestions made by some Audience.

- The LED lights on the grounds were not used due to the timing of the event. This should be considered for future events.
- The venue should be reconsidered for the next event, as the area looked small.
- Lapel microphones were not helpful due to poor signal. This should be looked at for future events.
- It would be helpful to provide the history of the community before or after the play so that even if someone misses a scene, they will have an idea about the concept.
- The performance should be captured on camera and distributed to the chiefs, opinion leaders and community leaders as it is a documentary of their history.

Audience Commentary

The musical component of the project was very good, especially for the fact that real indigenous musical resources were employed to accompany the main drama. The resourceful use of actual instrument was highly commendable. The drummers looked enthusiastic in their role. The musical components were very well woven into the entire acting. The dirge sung by the mourning women was also timely and appropriately done as it communicated deep grief over the tragic incident that befell the community. The musical components-singing, drumming, and dancing- with the appropriate costuming, were really interesting and engaging.

It was however not clear which specific dance type was being rendered. ‘The old lady’ talked about *Apatampa*, and the dance movements also portrayed the same musical type

but the rhythms being played on the drums were not those of *Apatampa*. One could infer some elements of *Kete* (including the use of the *ntahera*) but that also was not convincingly done since some of the drummers did not play their drums as competently as was expected. That aside, it was a very impressive performance on the whole. Kudos!

Following the audience comments, reviews from a few chosen participants were gathered utilizing the purposive sample strategy. These included experts in the many theatre subgenres. Despite being included in this project's chapter, their reviews will be discussed

Comments by Audience

- Untill today I didn't know what our fathers went through to arrive at this town.
- I am happy I know our history now
- I never knew what will befall a person if he or she breaks a taboo until today I saw spirits will take the person away.
- I now know when we don't go to farm on certain days.
- How I wish you will record this and share it for every community member so we can show it to our generation unborn since until today I never knew the story I heard from an elder when I was growing up was false
- I never knew Okomfo Anokye has helped our town before.

4.11 Post-Performance Reflection

As a researcher, it is important to reflect on the performance project with the group to ensure subsequent performances are successful. Such a reflection should not take place on the same day as the performance, as members are often exhausted from the effort required to put on a show. Rather, it should be scheduled for a later date when participants are able to reflect on their experiences in a more focused manner.

In my experience as a researcher, I have found that incorporating an educative mode of reflection is beneficial for all involved. To this end, I organized a get-together for the performers of the weeklong project and distributed certificates of participation to recognize their commitment and hard work (see Appendix for a copy of the certificate). This allowed for a celebratory atmosphere, which served to enhance the group's morale and foster a sense of community.

However, I also recognized that some participants may struggle with written reflections. To accommodate these individuals, I opted for an oral reflection approach, which will be discussed in the next chapter. By providing a variety of reflection options, I was able to ensure that all participants were able to engage meaningfully with the project and share their experiences.

As a researcher working with indigenous performers and helping to create an identity in the directorial space, I found working with the indigenous performers of *Gyangyanadze* to be a particularly rewarding experience.

By drawing upon principles of indigenous theatre directing, such as storytelling, ritual, and audience engagement, I was able to create a unique and culturally relevant performance.

This not only enhanced the quality of the performance but also helped to establish a distinct identity for the group within the broader theatrical community.

CHAPTER FIVE

5.0 Analysis of Data

5.0.1 Introduction

This project utilised an unstructured interview guide as a research tool. The unstructured interview format allowed for a flexible and open-ended approach to gathering information and insights from the participants. This method allowed for an in-depth exploration of the research topic, allowing participants to express their thoughts, experiences, and perspectives freely.

The unstructured interview guide was created to be a conversation starter while promoting a free-flowing, organic dialogue. The interview was structured around broad, all-encompassing questions and prompts. But depending on the participant's responses, the interviewer was free to dive further, ask follow-up questions, and explore particular areas of interest. This method allowed for a thorough investigation of the research topic, ensuring a greater comprehension of the participants' opinions and experiences.

This research aimed to capture various perspectives and collect qualitative data that would contribute to the overall analysis and findings using an unstructured interview guide. The interviews' open-ended format gave participants a chance to contribute their distinctive viewpoints, personal experiences, and insights, which gave the research inquiry more depth and richness.

In analysing the data for the questions set out, a care transcription of data will be placed below to draw some conclusions. The analysis of the data is purely from the facilitator's viewpoints.

5.1.0 RESEARCH QUESTION ONE: Which historical events and cultural practices have impacted the history and identity of the Gyangyanadze community?

5.1.2 Questions from Guide

I would like to know the story behind *Gyangyanadze*, the uniqueness of the culture of *Gyangyanadze*, the reason behind the twin town, the differences and similarities between the twin town, the festival you celebrate and how it is celebrated. These questions can be answered in no particular order.

5.1.3 Finding

Gyangyanadze derived its name from the ancestral journey of Nana Abban and his sister Sarkowa, who migrated from Techiman to Mankessim carrying their sacred stool (deity) on Sarkowa's back during a market day. Nana Abban and Sarkowa were esteemed fetish priests, priestesses of dwarfs, and herbalists. They gained recognition through their practice of medicine and healing. One day, a woman from Enyina Abaasa approached them, seeking help for her ailing child, who had undergone several unsuccessful treatments. Nana Abban and Sarkowa successfully healed the child, prompting the woman to invite them to Enyina Abaasa to continue their practice. They accepted the offer, and upon arriving in Enyina Abaasa, they were welcomed by the chief and integrated into the Aboradze clan, where they resided for approximately ten years.

However, their comfort in Enyina Abaasa diminished over time, leading Nana Abban and Sarkowa to relocate to Simpa, known as Winneba today. In Simpa, they presented their journey and experiences to Nana Kow Sackey I, the king of Simpa and the ruler of the Effutu land. The royal linguist and some elders suggested they be directed to the chief of Nsuekyir, who would offer them a place to settle. The king approved this proposal, and Nana Abban and Sarkowa accompanied the linguist and elders to

Nsuekyir, where the chief warmly received them and provided them with a dwelling. They constructed a mud house near a lagoon, with their drinking water sourced from a nearby river, which they referred to as "(p)t(d)" (meaning dirty but sweet).

Living close to the lagoon posed challenges as crabs would dig holes in their house, granting them access and crawling on them during the night. This condition made life in Nsuekyir difficult, particularly during the rainy season. Over time, their house deteriorated, prompting their move from Nsuekyir to a town called Akroful, where they enjoyed a peaceful existence for an extended period.

While in Akroful, Kofi Amponsah from At3ky3do sought marriage with Sarkowa. Nana Abban, foreseeing this union, informed Sarkowa that if she bore a son, he would be enstooled as their king while Nana Abban would become the head of the royal family. Years later, during the Ashanti-Denkyere war aimed at the Ashantis capturing the entire Fante land, Sarkowa gave birth to a handsome boy named Ackom, who was approximately 8-9 years old.

Tragically, during the war, Nana Abban was executed in his washroom, and his nephew Ackom was taken as an enslaved person by the Ashantis. However, the Ashantis chose to spare Ackom's life and utilised him to carry ammunition and weapons, exploiting his allure to gain an advantage in battles. The dwarf spirits of Nana Abban and Sarkowa visited Okomfo Anokye, a revered figure in Ashanti folklore, to convey a message warning that Ackom should be returned to Simpa; otherwise, the Ashanti kingdom would suffer ruin. Given the profound belief in Okomfo Anokye, the message was relayed to Otumfour, the Ashanti king, resulting in Ackom's return to Nana Kow Sackey I of Simpa, precisely as instructed by the gods. Along with Ackom, the Ashantis presented a bottle of high-quality schnaps adorned with a golden cover.

Nana Kow Sackey, I directed the Ashantis to Akroful, where Ackom reunited with his family joyfully. As time passed, the dwarf spirits of Nana Abban and Sarkowa

possessed Ackom, enabling him to continue their medicinal practices. Ackom and his people eventually settled in a location known as "Ackom krom," the current settlement of Nana Abban and Sarkowa's descendants. However, the name "Ackom krom" transformed due to the residents' dwelling under a leafless tree, where Ackom practised his medicine. Observers from Simpa and neighbouring towns often asked why they lived under a seemingly useless tree (dua gyangyan), questioning whether they endured the sun's heat under such circumstances. Consequently, the place gradually became known as "Dua gyangyan ase," which eventually evolved into the name *Gyangyanadze*, thus representing the origin of our town's name.

5.2. RESEARCH QUESTION 2: What Cultural Narratives and Indigenous Knowledge Systems form the Traditions and Identity of the Gyangyanadze Community?

5.2.1 Marriage

Marriage customs among the community of *Gyangyanadze* were primarily based on familial connections. Nana Ackom, the nephew of Nana Abban and son of Sarkowa, established a tradition whereby his daughters were married to his nephews (referred to as Fie-aware). The native inhabitants of the town also followed a similar practice. Consequently, a strong sense of interconnectedness prevails within the community, as nearly everyone in *Gyangyanadze* shares familial ties. This unique marriage system has fostered close relationships and a deep understanding of kinship among the town's residents.

5.2.2 Stool Celebration

Annually, from the 9th to the 16th of September, *Gyangyanadze* commemorates a significant event. This period marks the unveiling the revered stool that Nana Abban and Sarkowa brought from Techiman. The unveiling ceremony, known as "woto egua do," takes place in a secret room where rich traditions unfold.

A special dish called "3t)" is prepared as part of the ritual. It consists of mashed yam, with and without palm oil, deliberately devoid of salt. During the ceremony, the esteemed chief is honoured to share a meal with the sacred stool, symbolising their deep connection.

Following the ritual, the elder women of the community, who have skilfully prepared the food, gather alongside the chief. They recount the town's vibrant history in this intimate setting, sharing captivating stories and traditions passed down through generations.

This celebration extends for a week when agricultural activities are put on hold. Instead, individuals can visit the farms solely to acquire food supplies. During this period, community members seize the opportunity to approach the sacred stool, a divine presence, to present their concerns and seek guidance. Through the intermediation of the respected elders, who maintain direct contact with the stool, people offer schnaps as an offering while sharing their troubles. Remarkably, these requests are often granted, offering solace and resolution to those who seek divine intervention.

5.2.3 Why the Twin City?

In *Gyangyanadze*, we are a united community without any internal conflicts. Our unity is strong, and we share a deep bond in various aspects of life, including social, cultural, and spiritual dimensions. The only physical division among us is the presence of a road

that separates our community. However, beyond this division, we engage in all activities together as cohesive people.

There is a distinct practice that sets us apart, and it relates to our farming traditions. Based on the different spirits and gods introduced by Nana Abban, Sarkowa, and Ackom, there is a specific arrangement for farm work. Those residing on the right side of the community abstain from farming on Mondays, while those on the left refrain from farming on Wednesdays. This arrangement ensures that we respect and acknowledge the spirits associated with each area. To elaborate further, Ackom left some of these spirits in the forest on the right, known as "onyeku," while others were placed in the woods on the left, called "onyabonsuadze."

It is believed that encountering these spirits is more likely when one ventures into the forbidden forest on a prohibited farming day. Therefore, members of our community can farm in either forest, but they must adhere to the established rules and regulations. By observing these guidelines, we maintain a harmonious relationship with the spirits and preserve the sacred balance of our community.

The people of *Gyangyanadze* share a common identity and work together, except for the specific farming days allocated to each side of our community. We recognise the presence of the spirits and gods associated with the forests, fostering a mutual understanding and respect for our shared traditions.

5.2.4 How many chiefs do you have, and what is the native language of the town

5.2.5 Findings

We only have one chief in *Gyangyanadze*, and he belongs to the Aboradze clan, for they are the royal family in the town and our rulers.

The native language of the people of *Gyangyanadze* is Fante.

5.2.6 Festivals

Apart from the Akwambo festival, which we celebrate in the third week of January every year, and the stool festival, we also celebrate Ahorba in May. During this time of the year, ancestors of the land who died 100 years and over are celebrated, and we go from home to home and pray to these ancestors; after, we all sit together and eat as one people.

5.2.7 Have you ever experienced a chieftaincy issue?

5.2.8 Finding

Let's revisit our historical records. A chieftaincy conflict unfolded in *Gyangyanadze* between Kofi Amponsah from At3ky3do and our community. Kofi Amponsah aspired to become our ruler, contending that he should assume the position instead of the rightful heir, Nana Sarkowa's child, as promised by Nana Abban. Our esteemed elders firmly objected to this proposition, upholding the proper succession.

To solve this conflict., the matter was brought before the court, and extensive deliberations occurred. Ultimately, in 1919, the case reached its conclusion at the Doodowa court, where a favourable ruling was pronounced in our favour. Consequently, Kofi Amponsah relocated with his followers to a neighbouring town near Kwenyako. Before his departure, Kofi Amponsah imparted a significant phrase to us, "Fa wo man y3" (rule your land), emphasising the importance of self-governance and autonomy. Since then, he never set foot in our community, and we have remained free from further chieftaincy conflicts.

This resolution marked a turning point in our history, ensuring stability and unity within *Gyangyanadze*. The legacy of Kofi Amponsah's departure is a constant reminder of our commitment to self-rule and the absence of any subsequent challenges to our chieftaincy system.

5.3. Analysis of Research Question 1: Which Historical Events and Cultural Practices Have Impacted The History And Identity Of The Gyangyanadze Community?

The data provides valuable insights into the history and cultural practices of the people of *Gyangyanadze*. The origin of the town's name highlights the migration of Nana Abban and Sarkowa, who carried a sacred stool from Techiman to Mankessim. This historical journey reflects the significance of their ancestral heritage and the establishment of their presence in *Gyangyanadze*.

The unique marriage customs observed in *Gyangyanadze* emphasise the importance of familial connections in the community. Nana Ackom, the nephew of Nana Abban and son of Sarkowa, initiated a tradition where his daughters are married to his nephews, fostering a strong sense of interconnectedness and kinship among the residents. This practice strengthens the community's social fabric and enhances the bond between families.

The annual stool celebration, known as "woto egua do," is a momentous event in *Gyangyanadze*. It involves unveiling the sacred stool Nana Abban, and Sarkowa brought. This ritual takes place in a secret room and is accompanied by preparing a special dish called "3t)." Sharing this meal between the esteemed chief and the sacred stool symbolises their deep connection and spiritual significance. The celebration also includes storytelling sessions, where elder women recount the town's vibrant history, passing down traditions and stories from one generation to another. Seeking divine guidance from the sacred stool through the intermediation of respected elders is another integral aspect of the celebration, providing a means for community members to offer their concerns and receive spiritual solace.

The people of *Gyangyanadze* actively engage in various festivals that hold cultural and spiritual importance. The Akwambo festival, celebrated in the third week of January every year, is a significant event that brings the community together. It showcases the vibrant cultural practices, music, dance, and festivities associated with the festival. Additionally, the Ahorba festival, celebrated in May, honours ancestors who passed away 100 years ago or more. During this festival, the community engages in prayers and visits each other's homes, fostering a sense of unity and togetherness.

The data analysis reveals a deep-rooted cultural heritage and a strong sense of community among the people of *Gyangyanadze*. Historical accounts, marriage customs, stool celebrations, and festival celebrations all preserve and continue the town's rich traditions and customs. These cultural practices strengthen social bonds, promote unity, and contribute to the overall identity and pride of the *Gyangyanadze* community.

5.3.2 Analysis of Research Question 2: What cultural narratives and indigenous knowledge systems form the traditions and identity of the Gyangyanadze community?

The data provide intriguing information regarding the cultural practices of *Gyangyanadze*, but it does not explicitly delve into specific performance structures within the community. However, it does shed light on the significant role played by Nana Ackom, who was believed to be possessed by the dwarf spirits of Nana Abban and Sarkowa. This possession granted Nana Ackom the ability to continue the medicinal practices of his ancestors.

This detail suggests the existence of traditional healing practices within the cultural setting of *Gyangyanadze*. Traditional healing often incorporates performance elements, such as rituals, chants, dances, and other expressive forms. These performance rituals are often deeply intertwined with spiritual beliefs and serve as a means to connect with higher powers or ancestral spirits for healing and guidance.

Although the data does not provide explicit information about the specific performance structures associated with traditional healing in *Gyangyanadze*, it hints at the possibility of such practices being present. Further exploration and analysis of the data and in-depth research within the community may uncover additional insights into the performance structures associated with traditional healing and medicinal practices.

Understanding the performative aspects of traditional healing practices would provide a more comprehensive picture of the cultural dynamics in *Gyangyanadze*. It would allow for a deeper exploration of the role of music, dance, storytelling, and other performative elements in healing rituals and ceremonies. Additionally, it would shed light on how performance is used to transmit knowledge, invoke spiritual connections, and foster a sense of communal identity.

Further research, fieldwork, and engagement with the community members would be necessary to comprehensively understand the performance structures within the cultural setting of *Gyangyanadze*. Such investigations would help unveil the intricacies of traditional healing practices, the significance of performance rituals, and their contributions to the community's cultural heritage.

5.3.3 Analysis of Research Question 3: How can we incorporate Gyangyanadze community's indigenous knowledge and cultural stories into a theatrical production using creative methodologies and techniques?

The data provides valuable insights into the cultural practices and traditions of the community and how it can be incorporated into theatrical performances. The mention of medicinal preparations and rituals associated with the dwarf spirits hints at the possibility of artistic expressions being an integral part of their cultural fabric.

To better understand the materials used for performance in *Gyangyanadze's* art, we need to delve deeper. It would be essential to conduct further investigation into the community's cultural practices and traditions. This exploration would involve engaging with community members, local artists, and cultural experts to identify specific indigenous artistic materials employed in performance contexts.

One avenue to explore is music. Indigenous communities often have unique musical traditions, instruments, and performance styles passed down through generations. Investigating the musical heritage of *Gyangyanadze* could uncover traditional songs, melodies, and rhythms performed on indigenous instruments. Understanding the musical repertoire and its significance within the community would provide valuable insights into the artistic materials used for performance.

Dance is another important artistic expression that often accompanies rituals and celebrations. Exploring the dance traditions of *Gyangyanadze* could reveal distinct movement styles, gestures, and choreographic patterns specific to the community. It would be fascinating to investigate if there are particular dances associated with medicinal practices or if there are ceremonial dances performed during special occasions.

Storytelling also plays a vital role in many indigenous cultures, preserving history, transmitting knowledge, and fostering a sense of identity. Investigating the storytelling traditions within *Gyangyanadze* could uncover narrative forms, oral traditions, and the use of indigenous languages or dialects. Storytelling performances might incorporate gestures, dramatic expressions, and other artistic elements contributing to the overall experience.

Visual arts, such as painting, sculpture, or weaving, may also have cultural significance and serve as artistic materials for performance in *Gyangyanadze*. Traditional motifs, symbols, and techniques employed in these art forms could be explored to understand

their connection to performance contexts. Examining indigenous materials and craftsmanship techniques may shed light on the artistic materials used in the community's performances.

To identify specific indigenous artistic materials for performance in *Gyangyanadze*, conducting fieldwork, engaging with community members, and collaborating with local artists and cultural experts would be necessary. By delving deeper into the community's cultural practices and artistic expressions, a more comprehensive understanding of the indigenous creative materials used in performance contexts can be attained. This exploration would contribute to preserving and celebrating the cultural heritage of *Gyangyanadze*.

Overall, the data collected through the unstructured interview guide provides valuable insights into the history, culture, and practices of the people of *Gyangyanadze*. To further analyse the data, you can employ thematic analysis techniques, identifying recurring themes, patterns, and cultural elements that emerge from the participants' responses. By categorising and interpreting the data, you can conclude and make connections between the research questions and the information provided by the participants.

5.4.0 Performance Analysis

Creating the devised performance, *Gyangyanadze Experience* aims to determine the numerous traditional theatre forms and structures in the *Gyangyanadze* community. This will significantly advance the careers of indigenous artists and give them a sense of identity. Additionally, it urges creative directors to develop a dramatic piece to contribute to the international conversation on indigenous performance practice and makes it necessary to learn about indigenous artistic materials and performance

practices. This will analyse the findings in research questions 4 and 5 and draw a significant conclusion.

Research question 4: How can community involvement be maximized in the theatrical production, ensuring active participation from the residents of Gyangyanadze.

Research question 5: What do the audience think about the play, especially regarding the use of indigenous knowledge and cultural elements?

In her book "Routledge Introduction to Theatre and Performance Studies," Erika Fischer-Lichte highlights the importance of having specific research questions when conducting a performance analysis. According to Fischer-Lichte et al. (2014,P.54), a performance analysis should address the researcher's predetermined queries or questions that emerge during or after the performance rather than attempting to analyse the performance from every possible angle without a specific focus.

Applying this approach to analysing the performance piece "*Gyangyanadze Experience*," the primary objective is to answer research questions 4 and 5. The analysis takes into consideration several dimensions of the performance. While the investigation is primarily based on my facilitator's perspective, it incorporates other audience members' views to provide a broader understanding.

Therefore, in observing the live and recorded versions of the performance, I will discuss the significance of the performance concerning the research questions. The analysis will follow a structured approach, including description, interpretation, and insightful analysis of the performance's form and content.

5.4.1 SCENE 1

The scene begins with children playing games and builds anticipation for Grandma's arrival. The Apatampa dance performance involves the active participation of the

children, indicating a high level of engagement. Grandma's entrance and interaction with the children create a warm and inviting atmosphere. Her storytelling promises an exciting narrative, enhancing the narrative delivery.



Figure 55: Children playing

While this scene focuses more on setting the stage for the story, the children's excitement and joy during the dance performance can evoke a positive emotional response from the audience.

The Apatampa dance represents the community's cultural traditions, showcasing their heritage.



Figure 56: Nana Abban healing the sick at Mankessim

The scene flows smoothly, transitioning from the children's games to the dance performance and Grandma's entrance, maintaining coherence and keeping the audience engaged. The children's enthusiastic participation and the warm reception from Grandma generate a positive audience response.

5.4.2 SCENE 2

The scene introduces new characters and their journey, creating curiosity and engagement. The interaction between Nana Abban, Sarkowa, and Aunty Es is well-executed, portraying their personalities and setting the stage for the story. The encounter with Aunty Esi and her ailing child creates empathy, while the children's reaction to Nana Abban and Sarkowa adds a touch of humour. The scene highlights the local community and their interactions, providing a glimpse into their customs and traditions. The scene progresses logically, from the encounter with Aunty Esi to the directions given by the lady in town, maintaining a coherent narrative flow. The humour and empathy generated in this scene elicited positive audience responses.

5.4.3 SCENE 3

The scene transitions to a flashback, providing background information on Nana Abban and Sarkowa's journey. The audience is engaged in learning about their experiences. The narration by Grandma and the exchange between Nana Abban, Sarkowa, and Nana Kow Sackey I are well-presented, conveying the characters' motivations and desires. The scene introduces elements of hope and determination as Nana Abban and Sarkowa seek a place to settle and practice medicine. The audience may connect with their journey and aspirations. The introduction of Nana Kow Sackey I and his elders showcases the community's traditional leadership structure and customs. The scene provides a coherent link to the previous scenes, explaining the characters' backgrounds and motivations. The scene provides valuable context and development, keeping the audience engaged and invested in the story.



Figure 57: Simpa Chief and Entourage

5.4.4 SCENE 4

The scene introduces challenges Nana Abban and Sarkowa face, building tension and engagement. The storytelling effectively portrays the hardships faced by the characters, emphasising their resilience and determination. The loss of Nana Abban and the capture of Ackom create a sense of tragedy and sorrow, eliciting an emotional response from the audience. The scene highlights the impact of the Ashanti-Denkyira war and the struggles faced by the community. The scene transitions from Nsuekyire to Akroful, highlighting the characters' changing circumstances. The tragic events and the characters' hardships evoked strong emotional reactions from the audience.



Figure 58: Young Ackom playing before the capture

5.4.5 SCENE 5

The scene delves into Sarkowa's relationship with her son Ackom, creating a personal connection and engagement. The dialogue between Sarkowa and Ackom effectively portrays their bond and Sarkowa's determination to protect her son. The emotional reunion between Sarkowa and Ackom after his escape from captivity can evoke a sense of relief and joy in the audience. The scene emphasises the importance of family bonds and the community's resilience. The scene seamlessly continues the story, highlighting the characters' evolving journey. The emotional reunion and the portrayal of maternal love can resonate with the audience, generating a positive response.

5.4.6 SCENE 6

The scene introduces the urgency of returning Ackom to his people, as prompted by the gods of Nana Abban and Sarkowa. It sets the stage for a critical event in the story. Okomfo Anokye delivers the message to the Asantehemaa, highlighting the importance of Ackom's return. This interaction showcases the influence of spiritual guidance in decision-making. The urgency surrounding Ackom's return creates a sense of

anticipation and emotional investment in the audience as the character's fate hangs in the balance. This scene emphasises the interconnectedness of spiritual beliefs and the characters' actions, demonstrating the role of divine intervention in the narrative.



Figure 59: Okomfo Anokye giving out warning to Asanteman

5.4.7 SCENE 7

Nana Kow Sackey, I hold a grand durbar to welcome Otumfour and his entourage. The presentation of Ackom symbolises the resolution of his journey and sets the stage for his reunion with Nana Kow Sackey. Nana Kow Sackey I, Otumfour, and Ackom share a significant interaction that showcases gratitude and reunification. The presence of Okomfo Anokye emphasises his pivotal role in guiding the narrative. The reunion between Ackom and Nana Kow Sackey¹ evokes joy and relief, providing an emotional payoff for the audience. The grand durbar and the presence of important characters create a sense of grandeur and significance. This scene highlights leadership, unity, and the fulfilment of destiny. It showcases the power of community and the resolution of Ackom's journey.



Figure 60: Durbar scene at first staging

5.4.8 SCENE 8

The storyteller narrates the migration of Ackom's people from Akroful to their present-day settlement, guided by the spirits of Nana Abban and Sarkowa. The renaming of the town reflects a significant transformation. The storyteller is the main character in this scene, conveying the narrative through singing and dancing. The spirits of Nana Abban and Sarkowa play a significant role in guiding the characters' actions. The storyteller's joyful demeanour and narration evoke a sense of celebration and triumph, highlighting the positive outcome of Ackom's journey and the prosperity of his people. This scene explores resilience, spirituality, and the power of ancestral guidance. It emphasises the transformative power of migration and establishing a new identity.



Figure 61: Ackom angry at townfolks

5.4.9 SCENE 9

Ackom is approached by two women seeking his help with conflicts in their farms. Their violation of town rules sets the stage for supernatural consequences. Ackom interacts with the two women, trying to advise them against their actions. The encounter reveals their stubbornness and sets up subsequent events. The tension and curiosity build as the audience anticipates the consequences the women will face for their actions. There is a sense of foreboding and suspense. This scene explores the implications and importance of following established rules. It highlights the balance between human agency and the influence of supernatural forces.



Figure 62: Spirit of the forest

5.4.10 SCENE 10

Ama Essoun goes missing, and Aba Yaa seeks help from Ackom. The accusations within the group raise suspicions about the cause of the disappearance. Aba Yaa, Ama Essoun's husband, and two other women interact with Ackom, seeking his assistance

and raising doubts about each other's involvement. The disappearance of Ama Essoun creates tension and worry among the characters, leading to heightened emotions and accusations within the group. This scene delves into trust, loyalty, and the consequences of suspicion. It emphasises the role of Ackom as a problem solver and the need for communal harmony.



Figure 63: Consultation at Ackoms shrine

5.4.11 SCENE 11

The storyteller concludes the story by emphasising the importance of following rules and regulations in the town. The sound of horns symbolises the ancestral heritage being passed down. The storyteller addresses the audience directly, emphasising the moral lessons learned throughout the narrative. The conclusion of the story creates a sense of closure and reflection. The sound of horns adds a ceremonial and nostalgic tone, connecting the audience with the ancestral heritage. This scene reinforces the overall theme of the narrative, which is the importance of community values, adherence to rules, and the preservation of cultural traditions.



Figure 64: Closing scene at the first staging.

In addressing research question 5, which focuses on the viewpoints of the audience on the play, especially regarding the use of indigenous knowledge and cultural elements, I will delve into the creative process that led to its realisation. The examination will primarily centre the facilitator's perspective, who also serves as the director. As a participant and observer, I will reflect on the creative process and incorporate insights from other creative team members.

The analysis will explore the creative process's intent, considering research question 4. This will be achieved through a structured approach encompassing description, interpretation, and analysis of the process. The discussion will be organised into three thematic areas:

5.5 Audience Viewpoint

The final thematic area will centre on the audience's perspective of the *Gyangyanadze* Experience. This section will examine how the performance was received, the audience's interpretation of its themes and messages, and their emotional and intellectual engagement with the piece. Insights from audience feedback and reviews will be considered to provide a comprehensive understanding of the audience's viewpoint.

By structuring the analysis under these three thematic areas, a holistic examination of the *Gyangyanadze* Experience will be achieved, encompassing the creative process, directing viewpoints, and audience reception.

5.6 Gyangyanadze Experience as a Devise Piece

Let us begin by revisiting the fundamental definition that guided the creation of the *Gyangyanadze* Experience. Devise Theatre is a dynamic form of applied Theatre that employs research, improvisation, collaboration, design, rehearsals, and reflection to produce a distinctive and comprehensive theatrical performance that delves into contemporary social realities. The director plays a pivotal role in facilitating this process. The working definition of Devise Theatre was the guiding principle throughout the development of the *Gyangyanadze* Experience, with the director guiding the creative team in sharing the people's history, including diverse cultural practices and environments.

The *Gyangyanadze* Experience was born out of a collective exploration of ideas aimed at cultivating indigenous art in performance utilising Devise Theatre to incorporate various elements. The creative team experimented with and integrated diverse cultural practices such as music, dance and games that resonated with and were identified by the community. The director played a crucial role in reconciling differing viewpoints and fostering a collaborative environment that nurtured the development of indigenous artists.

Notably, Devise Theatre places great emphasis on openness, transparency, and promoting equity within the creative team. The *Gyangyanadze* Experience team embraced these principles, prioritising a commitment to multiple perspectives and subjectivities while engaging with various modes of expression. These foundational elements influenced the creative process and shaped the final product.

As Devise Theatre requires a commitment to multiple perspectives, the *Gyangyanadze* Experience was situated within the context of contemporary theatre practices outlined in the literature. Interestingly, the team members had different understandings of the *Gyangyanadze* Experience as a contemporary theatre form. However, most of their

explanations reflected the core principles and ideas that define Devise Theatre. The process involved in creating the *Gyangyanadze* Experience suggests that *Gyangyanadze* Experience is a devise piece that uses certain elements to help document an idea. In this case, the oral tradition of the people's history has been documented and will pass on to generations.

The *Gyangyanadze* Experience was created by a team of indigenous performers who used their deep understanding of their history to bring the project to life. Collaboration played a crucial role in the absence of a script, as the entire team, including the technical crew, actively participated from beginning to end. It ensured that diverse perspectives were incorporated, leading to the project's success.

The team drew inspiration from the historical practices of the people of *Gyangyanadze*, incorporating their games and leisure activities into the performance. By doing so, they aimed to connect the narrative and the community's cultural heritage. For example, the opening scene featured these games being played before the storyteller made their entrance.

The creative team viewed devise Theatre as a contemporary artistic expression that utilises collaboration and improvisation to address social issues, tell engaging stories, and build captivating performances. The indigenous actors saw the potential for this method to revitalise the youth performance groups within their community. Overall, the *Gyangyanadze* Experience was a unique blend of improvisation, collaboration, and cultural heritage that resonated with the local audience.

5.7 Viewpoint of the Researcher

The preceding discussion highlighted how history was the foundation for creating the *Gyangyanadze* Experience. While the creative team built the ideas and historical context from the ground up, a researcher played a crucial role in guiding the process

and infusing innovative ideas into the production. The *Gyangyanadze* Experience is a practical example of the director's role in a devise theatre process, as explored in the literature section. This section will focus on the director's directing techniques employed during production.

As the theatre researcher guiding the creation of the devise theatre work, my role was multi-faceted and instrumental in shaping the outcome. Working closely with the creative team, we collectively developed a clear conceptualisation and vision for the devise theatre work. It was a complex task delving into the cultural context, understanding the historical significance, and identifying the key thematic elements that needed to be explored. Together, we established the core messages and objectives we aimed to convey through the performance.

The collaboration formed the heart of our creative process. I fostered an environment that encouraged active participation and contribution from every team member, including performers, designers, and technicians. Open communication, active listening, and respect for diverse perspectives were prioritised, ensuring everyone felt valued and heard.

As the researcher, I facilitated research activities to deepen our understanding of the indigenous culture and its performance practices. We delved into historical accounts, engaged with community members, and documented personal stories and experiences. This research was a solid foundation for developing authentic characters, narratives, and thematic elements within the devise work.

Throughout rehearsals, I encouraged improvisation and experimentation. This allowed the performers to explore and discover possibilities within the devise work. We utilised improvisational exercises, techniques, and structured improvisation to refine scenes, dialogue, and movement, ensuring the performance felt organic and vibrant.

Recognising the significance of physicality in indigenous performance, I closely collaborated with the performers to develop a movement vocabulary that resonated with the cultural context. We explored traditional dance forms, gestures, and body language to create a distinct physical language that embodied the essence of the indigenous culture.

Guiding the performers in shaping their characters and portrayals was a central aspect of my directorial role. I focused on facilitating authentic and emotionally grounded performances that deeply resonated with the performers and the audience. We worked on vocal techniques, emotional depth, and character dynamics to create nuanced and compelling performances.

Collaborating with the technical team, I ensured that the technical elements, such as scenic design, lighting, and sound, effectively complemented the devised work. We explored innovative ways to integrate traditional elements with contemporary technical aspects, resulting in a visually stunning and immersive experience for the audience.

Emphasising the importance of audience engagement and connection, I incorporated strategies throughout the process to ensure that the devised work resonated with the target audience. This strategy involved evoking emotional responses, fostering dialogue, and encouraging reflection. Post-show discussions, interactive elements, and community outreach initiatives were explored to enhance audience participation and create a meaningful impact.

The bottom-up approach was employed in terms of technique, allowing the actors to contribute their perspectives and create based on their emotional connection to the subject matter. While preparing the *Gyangyanadze* Experience, the director allowed the actors to write lines based on the discussed situations, allowing for a collaborative and organic process.

The directorial technique used for developing the *Gyangyanadze* Experience embraced the concepts of inclusion and collective ownership. As a facilitator, I ensured that resource materials were readily available to all team members, fostering a sense of shared responsibility and creativity.

5.8.0 Viewpoint of the Audience.

Questions:

- The audience was interested in understanding the impact of the play on the lives of the people in the community, highlighting the significance of community engagement and relevance.
- They were curious about the incorporation of spiritual beings and their role in the narrative, indicating an interest in the symbolic or metaphorical elements of the performance.
- The audience wanted to know the reasons behind the choice to include the history of the community in the play, showing an appreciation for historical context and storytelling.
- The era in which the play was set was a point of curiosity for the audience, indicating a desire to understand the temporal framework of the performance.
- The challenges that could have potentially hindered the project's success were of interest to the audience, emphasising the importance of overcoming obstacles in creative endeavours.
- The audience wanted to know the factors that influenced the choice of topic and the timing of the staging, revealing an interest in the decision-making process behind the production.
- They inquired about the directing method employed in the play, indicating a curiosity about the creative and organisational aspects of the performance.

Comments

- The audience expressed overall appreciation for the acting and directorial concepts of the project, suggesting a positive reception and successful execution.
- Language barrier emerged as a concern for some audience members, with a preference for using English. This feedback highlights the importance of considering language accessibility for future performances.
- A comparison was drawn to Theatre for Development (TFD) projects due to the introduction, but the audience later realised that the "*Gyangyanadze Experience*" was different. This comment indicates the need for clarity in project descriptions and audience expectations.

Suggestions

- The audience suggested using LED lights on the grounds for future events, indicating a desire for enhanced visual elements.
- The venue size was mentioned as a consideration for future events, suggesting the need for a more spacious location.
- Improving lapel microphones due to poor signal was suggested, emphasising the importance of clear audio for audience engagement.
- Providing the history of the community before or after the play was recommended, enabling a better understanding of the concept even if scenes are missed.
- The idea of capturing the performance on camera and distributing it to community leaders as a documentary of their history was proposed, highlighting the potential for wider impact and preservation.

Commentary by audience

- An audience praised the musical component of the project, particularly the use of indigenous musical resources and the enthusiasm of the drummers.
- He commended the incorporation of appropriate costuming and the timely and effective execution of the dirge sung by the mourning women.
- However, he noted some ambiguity regarding the specific dance type being performed and some drummers' competencies, suggesting room for improvement in those areas.

Given the topics above analysed in the context of the conceptual framework of transformative Theatre, it is posited as follows:

The audience showed a keen interest in understanding the impact of the play on the lives of people in the community. This indicates their appreciation for the relevance and engagement with the community, emphasising the transformative potential of Theatre.

- The audience was curious about incorporating spiritual beings and their role in the narrative. This suggests an appreciation for the symbolic and metaphorical elements in the performance, indicating an interest in the deeper layers of meaning and exploration of universal themes.
- The audience appreciated including the community's history in the play, showing an interest in the importance of historical context and storytelling. This reflects an aesthetic value placed on narratives that connect to a broader cultural and historical framework.
- The era in which the play was set sparked curiosity among the audience, highlighting their desire to understand the temporal framework of the performance. This suggests an appreciation for the contextualisation of the

narrative within a specific time, enabling a deeper understanding of the themes and messages conveyed.

- The audience expressed interest in the challenges faced during the project, emphasising the importance of overcoming obstacles in creative endeavours. This suggests an appreciation for the transformative power of Theatre and the recognition that creative processes are not without difficulties.
- The audience showed a desire to understand the factors that influenced the choice of topic and the timing of the staging, indicating an interest in the decision-making process behind the production. This reflects their engagement with the creative and organisational aspects of the performance.

Overall, the aesthetic viewpoint of the audience within transformative theatre theory can be characterised by their appreciation for community engagement, symbolism, historical context, temporal frameworks, overcoming challenges, and understanding the decision-making process behind the production.

5.9 Conclusion

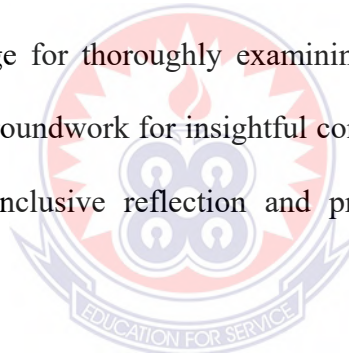
In this chapter, we have delved into a comprehensive exploration and analysis of the *Gyangyanadze* Experience performance, considering the perspectives of the director, team members, and audience. We have uncovered valuable insights and findings by examining the research questions and reflecting on the creative process, the actual performance, and post-performance reflections. Two key areas emerged as dominant themes throughout our analysis: performance analysis and the creative process. By closely examining these aspects, we have better understood the complexities and subtle differences. That shaped the *Gyangyanadze* Experience performance.

In the future, in the future. The forthcoming chapter will build upon these findings by establishing meaningful connections to the existing literature. This synthesis of our

research findings and the reviewed literature will contribute to a more comprehensive understanding of the performance and its broader implications within transformative Theatre.

Furthermore, the concluding chapter will encompass our final thoughts and insights derived from the culmination of our research and analysis. Additionally, we will provide recommendations that stem from our study, highlighting potential avenues for future exploration and improvement. We have attached a video of the *Gyangyanadze* Experience performance to supplement our work. This visual resource serves as supporting evidence for our research objectives and inquiry. It further enhances the understanding and contextualisation of our findings, providing a more immersive and multi-dimensional experience for the readers.

This chapter sets the stage for thoroughly examining the *Gyangyanadze* Experience performance, laying the groundwork for insightful connections to the existing literature and culminating in a conclusive reflection and practical recommendations in the subsequent chapters.



CHAPTER SIX

SUMMARY, CONCLUSION AND RECOMMENDATIONS

6.0 Overview of Chapter

In this concluding chapter, a comprehensive overview of the study is presented along with a summary of findings. The limitations of the research are also discussed, and I share my personal experience. The scholarly elements developed throughout the study, including readings and established literature, are brought together to analyze their implications on the subject area. The chapter also demonstrates the interconnection between the current findings and previous works, practices, and theories of device theatre. Finally, the chapter provides essential recommendations and suggestions for future research based on the discoveries and limitations outlined in the section.

6.1 Overview of the study

This study was practice-based research aimed at creating a drama using the history and indigenous knowledge of the people of Gyangyanadze through devised theatre. The researcher asserted that although indigenous performers of Gyangyanadze are often used during Theatre for Development projects, they also add a unique touch to the performance. However, it was also posited that documenting the history and identity of the people of Gyangyanadze is essential to passing on their legacy through other modes aside from oral literature. The study showcased this by creating a unique story called "Gyangyanadze Experience" using oral literature and devise methodology, which will go a long way in preserving the history of the existence of the Gyangyanadze people of Ghana. In the final analysis, it is realized that the script will provide valuable insight and knowledge gained from creative experiences.

In addition to the main study, the researcher aimed to uncover the indigenous knowledge systems and stories of the people. These unique insights help to explain why performers have made a distinct contribution to various play productions over the years. The cultural background of the people of Gyangyanadze has a rich history of performance, with the historical Mens) (Horn) instruments revealing their involvement in musical interplays. Furthermore, the formation of the Apatampa group is evident through the performances they have displayed over the years.

The researcher used various methods to gather data, such as in-depth and field interviews, focus group discussions, observations, and audience participant reflections. To gain the trust of the community and obtain data about the people, the researcher spent a significant amount of time in the community. In-depth interviews were used to record history and triangulate data obtained from interviews. Focus group discussions provided a platform to validate and discuss the history told by the Asafo elders and linguists. Observation was necessary in data collection to gain insights into historical landmarks visited in the community, including the statues at the right part of the town that identify the tree known as "Gyan Gyan," which means "useless" in English. This study will assist creative artists, theatre directors, and community facilitators who wish to engage indigenous performers in theatre productions.

Fischer-Lichete (2008, p.9) supports the claim that a performance is intentional and, if effective, contributes to cultural work in the world. Similarly, the *Gyangyanadze Experience* is noteworthy because every devising process is unique and influenced by various factors.

6.2 Summary of Major Findings

There is a fascinating insight into the history and cultural practices of the Gyangyanadze community. The name of the town itself speaks volumes about the journey of Nana Abban and Sarkowa, who transported a sacred stool from Techiman to Mankessim, which is the foundation of their presence in Gyangyanadze and a testament to their deep ancestral roots. The unique marriage customs prevalent in this community are particularly intriguing, which emphasize the significance of family ties. Nana Ackom, nephew of Nana Abban and son of Sarkowa, initiated a tradition where his daughters marry his nephews, strengthening familial bonds and fostering a profound sense of interconnectedness and kinship among the town's residents. This practice, in turn, bolsters the social fabric of the community.

The annual stool celebration, known as "woto egua do," is one of the most significant events in Gyangyanadze. During this ceremony, the sacred stool brought by Nana Abban and Sarkowa is unveiled in a secret room. The act of sharing a special dish called "3t)" between the revered chief and the sacred stool symbolizes their deep connection and spiritual significance. The celebration involves storytelling sessions where elder women recount the town's vibrant history, ensuring the passage of traditions and stories from one generation to the next. Seeking divine guidance through the sacred stool with the mediation of respected elders is an integral part of the celebration, providing community members with a means to voice their concerns and find spiritual solace.

Gyangyanadze's indigenous knowledge and systems highlight the crucial role of Nana Ackom in preserving traditional medicinal practices. Nana Ackom is believed to be possessed by ancestral spirits, and the community's reliance on such practices suggests the presence of traditional healing practices within the community. These practices

often involve performance elements such as rituals, chants, dances, and other expressive forms. Studying the performative aspects of traditional healing can provide insights into the role of music, dance, storytelling, and other elements in healing rituals, knowledge transmission, and community identity. The community's harmonious values are underscored by the importance given to incorporating indigenous knowledge into daily activities. Building a monument is one way that indigenous knowledge contributes to the cultural sites, further enriching the cultural tapestry of Gyangyanadze.

It was discovered that the Gyangyanadze community has rich cultural practices and traditions that can be incorporated into theatrical performances. The mention of medicinal preparations and rituals associated with dwarf spirits suggests that their cultural fabric is intertwined with artistic expressions. This insight helped in the formation of the script. Music, with its unique traditions, instruments, and performance styles, was passed down through generations and used in the play structure. Traditional songs, melodies, and rhythms performed on Storytelling, a crucial way of preserving history and identity, was incorporated through indigenous languages and artistic elements, that was inserted as the first scene of the devised play. By understanding these materials and their connection to performance contexts, the Gyangyanadze cultural heritage can be preserved and celebrated through the script.

It was important to perform the devised plays in order to document the process. By performing a script, there is room for modifications and testing since the play will be an addition to established literature that discusses the people of Gyangyanadze. It was necessary to gather the viewpoints of the audience, as they provide a platform for interacting with different minds outside of the creative team.

6.3 Conclusions

The study of the history and cultural practices of the Gyangyanadze community has led to a deep appreciation and understanding of this unique and lively culture. The name "Gyangyanadze" itself is a testament to the community's resilience, as it commemorates the journey of Nana Abban and Sarkowa, who transported a sacred stool from Techiman to Mankessim, thereby cementing their ancestral roots and heritage in the town. The community's distinct marriage customs highlight the significance of strong family ties, as the tradition of daughters marrying nephews, as exemplified by Nana Ackom, strengthens familial bonds and community cohesion.

One of the most important events in Gyangyanadze's cultural tapestry is the annual "woto egua do" stool celebration, which is steeped in tradition and spirituality. This ritual involves the unveiling of the sacred stool and fosters a deep connection between the highly respected chief and the stool. Storytelling sessions during the celebration ensure the passing down of the town's rich history across generations and provide a means of seeking spiritual guidance.

The community heavily depends on indigenous knowledge, specifically the efforts of Nana Ackom in safeguarding traditional medicinal practices. This suggests that there are traditional healing practices that incorporate performance elements such as rituals, chants, and dances. The inclusion of these performance elements in the culture provides an avenue for theatrical performances that capture the essence of Gyangyanadze. Based on the insights gained from the research, the script that has been developed focuses on the integration of music, storytelling, and indigenous languages, which is reflective of the community's rich traditions. The idea of using performance as a medium for documentation and celebration is a valuable addition to the existing literature about

Gyangyanadze. The script devised is concluded in both Fante and Transcribed in English is below. It also reveals the reason for the title.

Why the Title Gyangyanadze Experience

The play's title, "Gyangyanadze Experience," perfectly captures the essence of the production, while adding a catchy and intriguing element to it. The name was inspired by a heart-warming moment during the workshop process when one of the indigenous performers exclaimed, "Eyi dzi oy3 nice experience ooo," which translates to "this is a nice experience." This exclamation perfectly captures the sentiment of the indigenous performers and their rich cultural contribution to the play. Here's why "Gyangyanadze Experience" is such a fitting and memorable title:

Firstly, it celebrates cultural fusion and diversity by highlighting the unique and enriching experience of bringing together over 80 indigenous performers, each contributing their cultural elements to the production.

Secondly, it promotes inclusivity by emphasizing the inclusion of the Gyangyanadze community, giving a sense of belonging and pride to the performers from this town. The title honours their cultural contributions.

Thirdly, it's a catchy and memorable title that arouses curiosity and invites the audience to delve into the unique cultural tapestry that the production weaves.

Fourthly, including the town's name in the title signifies the authenticity of the cultural experience being presented. It suggests that the audience will witness a genuine portrayal of the Gyangyanadze community's cultural practices and traditions.

Finally, the use of "experience" in the title creates a positive and inviting association. It suggests that the play offers an enjoyable and culturally enriching journey for the audience.

In summary, "Gyangyanadze Experience" is not just a title; it's a reflection of the heart and soul of the production. It celebrates diversity, inclusivity, and the joyous exchange of cultural experiences. It's a title that beckons the audience to join in and savour the unique and enriching journey that the play promises to provide.



GYANGYANADZE EXPERIENCE

(A Devise theatre project script)

Facilitated by

Godfred Asare Yeboah

(Translated Version)

SCENE 1

[A group of children are playing various kinds of games on the stage. Two of their friends emerge and announce to the rest the coming of grandma to tell them a story she promised but first, they should dance apatampa (a traditional dance in the community). After their dance display, they decide to tell a story as they wait for storyteller.]

LEADER

So, let's tell a story as we wait for grandma.

CHILDREN

okay

So, I will start... Story story...



story *[entering the stage with her walking stick in one hand and stool in the other]*

CHILDREN

[With excitement] grandma!!!

STORYTELLER

I saw you dancing the apatampa dance and to be sincere you danced beautifully.

CHILDREN

Thank you, grandma.

SORYTELLER

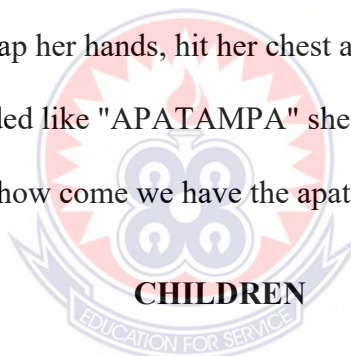
Well done all of you, watching you dance reminds me of my youthful days when I was once a dancer like you. Ooh how I whined my waist those days.

CHILDREN

Eei grandma! [*Children giggle as storyteller tries to display some dance moves*]

STORYTELLER

True... Let me tell you a brief history about the apatampa dance. Long ago during the era of my great grandparents, there was a woman with big buttocks who didn't know how to dance, so whenever she danced during an occasion, all she does is use her left hand to hit her left thigh clap her hands, hit her chest and then use her right hand to hit her right thigh and it sounded like "APATAMPA" she was imitated by other women in the community and that is how come we have the apatampa dance today.



Wow!

STORYTELLER

Now to what I wanted to tell you earlier... But first, who knows I am about to tell you?

PAAKOW

[*One of the children*] Grandma me! me!! me!!!

STORYTELLER

Ok paakow, tell us.

PAAKOW

[*Stammers*]it's about our festival.

STORYTELLER

Good attempt but that's not what I am going to tell you.

CHILDREN

Eei, Paakow you are too knowing.

STORYTELLER

Today, I am going to tell you about the history of *Gyangyanadze*... Who knows about it?



[*Stammers*]... Er er er oh I have forgotten

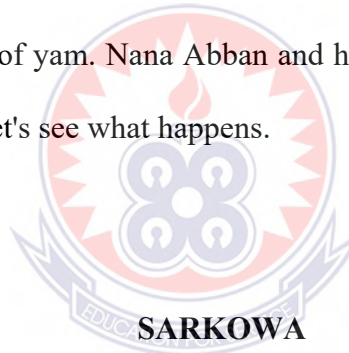
Eei paakow you are too knowing.

STORYTELLER

Paakow knows everything I know. Now pay attention as I tell you how *Gyangyanadze* came about. Long time ago, our ancestors Nana Abban and his sister Sarkowa who were fetish priests for dwarfs ... migrated from faraway place in Techiman to Mankessim on a market day with their stool strapped at the back of Sarkowa. When they reached Mankessim, they met a woman called Aunty Esi with her ailing child on their way to the Mankessim market to sell. Nana Abban mentioned the woman's name and out of panic, she stopped and asked how Nana Abban got to know

her name. Nana Abban told her there was no need to know how he got to know her name. He mentioned the child's illness, the woman confirmed all were true. Nana Abban then told the woman to lay her child down on the floor as he plucked some herbs and incanted on it. Sarkowa then placed the stool she was carrying on her back down and Nana Abban sat on it as he rubbed the herbs on the child. Right after he was done, the child was healed. His mother was beside herself with joy and thanked Nana Abban and Sarkowa and asked them how much she was to pay for her child's healing. Nana Abban then asked her to give thanks to the gods for he won't charge her a dime. Aunty Esi, out of gratitude, asked them where they were going to and then directed them to Enyina Abaasa as a better place they could establish and develop their own town after they narrated to her where they came from and their mission for migrating. Aunty Esi then offered them a tuber of yam. Nana Abban and his sister did as they were told and went to Enyina Abaasa. Let's see what happens.

SCENE 2



Nana Abban aren't you tired and thirsty?

NANA ABBAN

No

SARKOWA

I am tired and thirsty; we have been walking for a long time.

NANA ABBAN

We are counting on the gods to help us.

[A woman passes with a basket of tubers of yam on her head and assorted vegetables with her ailing child trailing behind her.]

NANA ABBAN

Aunty Esi!

AUNTY ESI

turns around and panics... How did you know my name?

NANA ABBAN

There's no need to worry about that, your child is very sick, and he has been sick since the day you gave birth to him

[Surprised] It's very true



Lay him down on the floor.

[Aunty Esi did as she was told while Nana Abban plucked some herbs and said some incantations on it and then rubbed the child with it. The child then stands up all healed. The mother was very excited that her child was finally healed]

AUNTY ESI

How much should I pay for what you have done for me?

NANA ABBAN

Do not pay anything. We aren't charging you for it

AUNTY ESI

Thank you very much, may the gods bless you

NANA ABBAN

Glory belongs to the gods [*nananom*]

AUNTY ESI

Where do you come from and where are you going?

SARKOWA

We are from Techiman, looking for a place to establish and develop our own town.

AUNTY ESI

Hmm... This place is Mankessim and over here, all we do is trade. As you can see, it's a very busy place so you can't establish a town here but for the sake of what you have done for me, I will direct you to *Enyina Abaasa* where I am very positive if you go and see their chief, they will accept you and give you a place to live. [*Gives them a tuber of yam*] you can have this and eat it when you are settled.

NANA ABBAN AND SARKOWA

[*They accept it*] Thank you

AUNTY ESI

Thank you too. Bye

NANA ABBAN AND SARKOWA.

Bye

ARABA

[*Two young ladies on their way to the river*] Why don't you come to the riverside lately?

AMA

I have been busy and besides, my younger siblings fetch the water now

ARABA

Eei hmm... Do you know something?

No! Tell me



Akua has been impregnated by Kwame

AMA

What?

ARABA

Yes oo. Let's be cautious now

AMA

Hmmm... Wonders shall never end

[Both girls are at the river side now fetching water when Nana Abban and Sarkowa approached and called them.]

NANA ABBAN

Girls, please come closer and let's ask you a question

ARABA

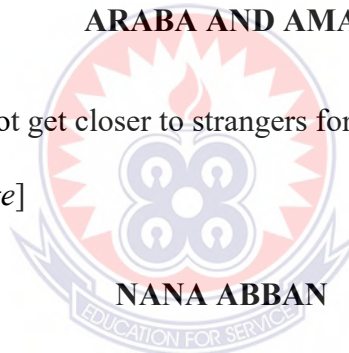
No, we won't

NANA ABBAN

We aren't bad people. Please, we just need your help.

ARABA AND AMA

No! Our mothers told us not get closer to strangers for young ones are being killed by strangers *[they run off stage]*



We won't kill you!

SARKOWA

So, what do we do now? I'm tired

NANA ABBAN

Let's continue our journey. The gods will make a way.

[As they begin to walk off, someone calls them from behind and they stop]

WOMAN

Who are you and where are you going to? I have been following you for a while now.

SARKOWA

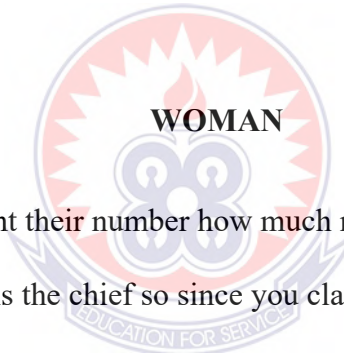
We are priests of dwarfs looking for a place to establish and develop our own town and we were directed here but anyone who sees us run away.

WOMAN

Are you sure you aren't bad people?

NANA ABBAN

We aren't bad people.



Ok then, even the dead want their number how much more we the living. I am a royal in this town and my uncle is the chief so since you claim you aren't bad people; I will take you to see him.

NANA ABBAN AND SARKOWA

We are grateful.

[They all exit the stage.]

STORYTELLER

Indeed, the woman took them to the chief of *Enyina Abaasa* and they were warmly welcomed and given a place to stay and practice their herbal medicines. But after 10 years, Nana Abban and Sarkowa realized they can't live in *Enyina Abaasa* again, so they migrated from there to Simpa, Effutu, present day Winneba where they Kow

Sackey I the chief of Effutu and the owner of Effutu land and his elders after narrating their story, they were offered a place to stay. Let's see what happens.

SCENE 3

Two young girls (Abena and Kakra) who work in the palace enter calling on Okyeame.

The Okyeame enters.

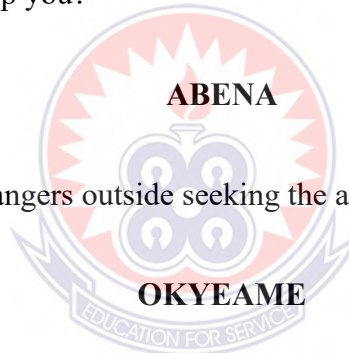
ABENA AND KAKRA:

Greetings Okyeame

OKYEAME

I respond... How may I help you?

Please, there are some strangers outside seeking the audience of the king.



Okay. Abena let them in and Kakra go and call Awo as I inform the king about your message.

[The girls exit. Okyeame goes to call the king. The King and his queen take their seat as Awo enters, Nana Abban and Sarkowa enters after.]

AWO

Nana, please pardon me for being late, I was a bit busy when I received your message requesting my presence.

KOW SACKEY

No problem, Awo. [*Abena enters with Nana Abban and Sarkowa behind her.*]

ABENA

Greetings Nana [*bowed*] please these are the visitors you asked me to call in.

OKYEAME

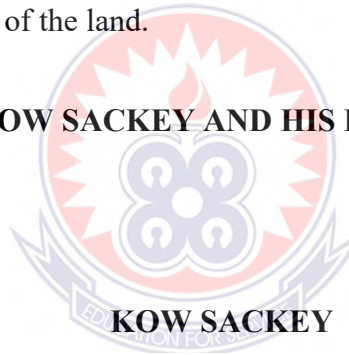
Alright Abena, you may take your leave. We will call you back when needed [*Abena bows and exit*].

NANAABAN AND SARKOWA

Greetings Nana and elders of the land.

KOW SACKEY AND HIS PEOPLE

We respond.



I was in the room with the queen having a discussion when Okyeame came to tell us we had guests.

AWO

I see

KOW SACKEY

OkOkyeamelet our guests know we are all ears listening to their mission here this morning.

OKYEAME

Please just as Nana said, we are all ears, let's hear what brought you to our humble town

NANA ABBAN

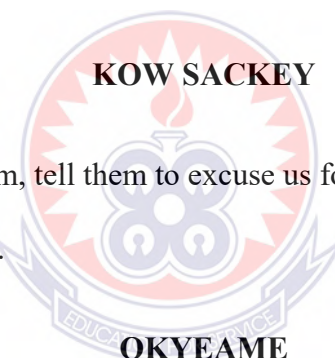
We come from Techiman but migrated to *Enyina Abaasa* but after realizing we can't live there anymore, we continued our journey and here we are, seeking you to please give us a place to stay.

OKYEAME

Nana this is their reason for being here just as you heard them say

KOW SACKY

Hmmm...we have heard them, tell them to excuse us for a while as I deliberate over their request with my elders.



OKYEAME

Just as Nana has said, please excuse us and wait outside. [*Nana Abban and Sarkowa exit*]

KOW SACKY

My people, just as we all heard them, what do we do?

QUEEN

Looking at them, I think they are good people and really need our help, so I suggest we give them a place to stay.

KOW SACKY

So where do you suggest we give them, Sankor?

OKYEAME

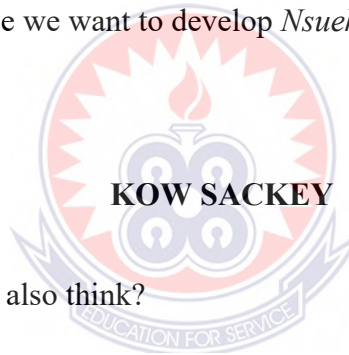
No Nana... I think *Nsuekyir* is better since *Sankor* is already filled with too many people.

KOW SACKY

Awo what do you suggest?

AWO

I agree with Okyeame since we want to develop *Nsuekyir*, sending them there is the best option.



Nana Hema, what do you also think?

QUEEN

I totally agree with them

KOW SACKY

Since all of you suggest the same thing, I think we can now invite them inside and tell them our final take on their request. Okyeame bring them inside [*Okyeame exits and comes back followed by Nana Abban and Sarkowa*])

KOW SACKY

My elders and I have deliberated over your request and because we are very hospitable, we have therefore decided to give you a place to live in *Nsuekyir* which is a suburb of Simpa

OKYEAME

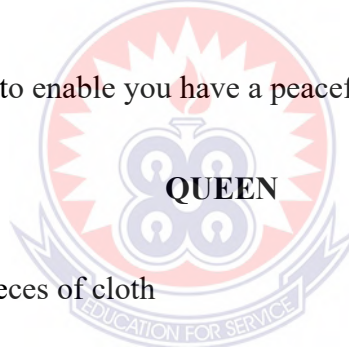
Thus saith the king

NANA ABBAN AND SARKOWA

We are most grateful for your reception

KOW SACKY

I will give you food stuffs to enable you have a peaceful stay



I will also give you two pieces of cloth

AWO

I will also give you footwears

NANA ABBAN AND SARKOWA

We are very grateful for all you have done for us; may the gods bless you all for your selflessness.

KOW SACKY

Okyeame, you will lead the executioners and take them to *Nsuekyir*... I will also give you a message for the chief of *Nsuekyir*...

OKYEAME

Abena! [*Abena responds from backstage as she enters.*]

NANA ABBAN AND SARKOWA

We are grateful, we will beg to leave.

OKYEAME

Take our guests to the guests' room on the far right of the corridor and get something for them to eat in the kitchen.

ABENA

Okay please, it will be done just as you have instructed.

KOW SACKEY

[*To Nana Abban and Sarkowa*] May the gods be with you.

[*Okyeame leads the way as Nana Kow Sackey follows into the room discussing something inaudible while Abena, the queen and Awo lead Nana Abban and Sarkowa into the kitchen and they exit the stage.*]

SCENE 4

STORYTELLER

Nana Kow Sackey I being all merciful, gave Nana Abban and Sarkowa a place to start life afresh in *Nsuekyir*. Over there, they saw a river which served as their only source of

water and named it "*P)tid*") meaning the water was dirty but sweet. Also, the place they lived was closer to a lagoon and we all know what we can find in lagoons... Crabs, these crabs if they were persons, they would have been selfish and insensitive because they started digging holes into Nana Abban and Sarkowa's house which was built with soil. It got so bad to the extent that sometimes when they slept, the crabs crawled all over them and it got worse during the rainy season, this forced the two siblings to move from *Nsuekyir* to *Akroful*. Over there, they lived happily with no disturbances. Then as time went on, a man named Kofi Amponsah from *At3ky3do* met Sarkowa and professed his love to her. Truth be told, Kofi Amponsah was very handsome, energetic and masculinity built. Sarkowa on the hand was also a very beautiful woman with curversive shape and she was also well endowed. The two of them got married and Nana Abban promised his sister that, if she gives birth to a baby boy, he will crown him king over *Akroful* and he, Nana Abban will be the head of the royal family. The gods being merciful, Sarkowa got pregnant and gave birth to a bouncing baby boy who took his physical features from both parents, and they named him *Akom*. But after nine years, something awful and heartbreaking happened. Something I dread talking about. Hmmm... The war between the Ashanti's and Denkyira's happened around that time, the war that destroyed homes and families. The war got so intense that it moved from where started to other Fante lands because Asanteman wanted to capture and conquer other Fante lands and unfortunately, the war got to Simpa, and its environs which *Akroful* wasn't an exception because it is a suburb of Simpa. They also faced their version of the war and as a result, Nana Abban, Awww... hmmm... Was executed in his washroom. *Akom* was taken captive into slavery, luckily he wasn't killed and no one knew the whereabouts of Sarkowa. The Ashantis who had *Akom* in their possession decided not to kill him but let him carry their gunpowder and ammunition for war and lead them into war because of his handsomeness. The motive behind this was to

confuse their opponents with the physical physique of the little boy. Let's have a look at what happened.

SCENE 5

[Sarkowa is seen seated on a low stool with her son in front of her. There is a young girl in the kitchen cooking, she is the maid of Sarkowa and her name is Ama]

SARKOWA

Akom, why are your nails this dirty? I have told you severally that you are a royal- a future king so don't be getting yourself dirty like that. Be a neat boy okay? *[He nods as she finishes cutting his last nail]* Ama! Ama!!

Yes, Aunt Sarkowa



Go and call Abrefi for me to come and unbraid my hair

AMA

Okay aunt *[exit]*

SARKOWA

Akom go and play but don't dirty yourself this time aunty Abrefi is in *[Abrefi and Ama enter with the former walking behind the latter]*.

AMA

Aunty Sarkowa please I'm done with food and would like to go and fetch water from the stream

SARKOWA

Okay but don't be late it's midafternoon and will be dark soon.

AMA

Okay aunty

ABREFI

You sent for me to unbraid the hair I braided just three days ago?

SARKOWA

Yes, I did because it hurts and my head aches severely as a result of that. [*Just Abrefi starts unbraiding, Nana Abban emerges from the room with a piece of cloth wrapped around his waist*]

NANA ABBAN

Sarkowa please is my water in the bathroom?

SARKOWA

Yes bro, with your sponge and towel

NANA ABBAN

Thanks [*exit to the washroom*]

ABREFI

You make braiding your hair my headache. I was about cooking for my husband and children, they must be hungry by now

SARKOWA

If you stop talking and upbraiding, I think it will help both of us [*Just then a boy of about 12*

years enter and starts spying around as he moves closer to Akom who was playing on his own].

Young boy! What are you doing here?



Please I just came around to play.

SARKOWA

At this time? Won't your parents be looking for you?

BOY

I told them I was going out to play.

SARKOWA

Eei! Everywhere is scary so don't go out to people's houses, stay home. Akom, be careful you don't hurt yourself. [*Akom nods still engrossed in his game*]

[Just then the little boy whistles and out of nowhere, two executioners surround the women while one swiftly enters the bathroom and cuts off Nana Abban's head. He then joins the two as the women run in different directions on seeing them and abandoning little Akom. The executioners perform a choreographed dance around Akom and try to capture him. On many attempts, they finally got hold of him and made a quick dash with him with the young boy following them. Few minutes later, Sarkowa comes back home and starts peeking around to see if the executioners were gone, she starts searching for her brother and son screaming their names. She enters the bathroom but to her horror, she sees her brother murdered in cold blood while Akom was nowhere to be found. Her screams intensified as she started wailing and lamenting. Then the women in the community heard her screams and came to hold her as they sung a sorrowful song calling on Nana Abban and Akom.]

SCENE 6

[Just as the women exited with Sarkowa, the storyteller enters in a really sorrowful mood dressed in black as she sings along with them.]

Song

Me ba eei ewoo

Me ba Ackom eei ewoo

Akondo komi eei

Mennya wo a anka mey3 de3n ni a

Ackom eei wo na me fr3 wo ooo

Me maame eei ewoo

Me nko me maame eei ewoo

Akondo maame eei

Mennya wo anka mey3 de3n ni a

Maame eei wo na me fr3 wo oo

STORYTELLER

Eeei eei eei hmmm “*asem kese reba a, frankaa nnsi do*” it was indeed a sorrowful sight to watch. A mighty tree has fallen, the once happy home is now full of nightmares. Nana Abban has been killed, Akom has been taken into slavery and unfortunately for Abrefi, she couldn't run far so she was also captured into slavery because the executioners used her direction of escape. There's mourning everywhere and the atmosphere was ticking with pain. Hmmm Sarkowa was also nowhere to be found after the women comforted her. But something happened after years of pain and sorrow. The rain may fall, but the sun will shine again. It's indeed true that joy cometh in the morning and there is always calm after the storm. The dwarf spirits of Nana Abban and Sarkowa visited Okomfo Anokye in Asanteman to warn the Otumfour to return Akom back to his people else Asanteman will lose its mightiness and the all-powerful Asanteman will collapse. Eeei... this is extreme, but will Otumfour pay heed to Okomfo Anokye after all the threats? Let's see. [*She exits*]

In the Asanteman kingdom.

[*Nana Hema enters the stage with a piece of Kente in her as she sits and complains about it then begins to use thread and needle to sew just then Akosua, a friend of Nana Hema enters, and they exchange pleasantries.*]

AKOSUA

Greetings Nana Hema

NANA HEMAA

I respond. Hope all is well

AKOSUA

Yes please, yourself?

NANA HEMAA

I can't complain, the gods have been good. This is where I have been. You went on a journey, so you are welcome

Thank you



Abrefi bring me water

ABREFI

Please here it is. [*Nana Hema signals her to give it to Akosua.*]

AKOSUA

Thank you, Nana Hema. Sometime ago, I came to inform you about my son's intention to marry, and as custom demands, I had to be present as the mother of the

groom, I travelled and returned this afternoon, so I decided to come and let you know of my return. Thus, I came in peace.

NANA HEMAA

Oh wow! We thank the gods for bringing you back safely and sound. I'm sorry I couldn't make it, you know. [*Just as Nana Hema was talking, Okomfo Anokye enters.*]

NANA HEMAA

[*stands up out of fright*] Eei the rat does not come out in the afternoon, what then brought you here?

OKOMFO ANOKYE

Nana Hema, lend me your ears and relay my message to Otumfour. Let it be known to him that it is time to take Akom back to his people else Asanteman will collapse.

NANA HEMAA

Eei eei eei. How will Otumfour ever agree to this? Akom is very dear to his heart

OKOMFO ANOKYE

I have said what I will say [*exit*]

AKOSUA

[*In a panic mood*] Nana Hema please I will take my leave. [*exit*]

NANNA HEMA

Abrafi! Abrafi!!

ABRAFI

Yes Nana Hema

NANA HEMAA

[angrily] how many times do you want me to call you before you respond?

ABRAFI

[scared] I'm sorry Nana Hema, I didn't hear you the first time.

NANA HEMAA

The way I am angry right now if you tempt me, I will deal with you mercilessly *[raises her hand to hit her but Abrafi kneels and begs]*. Go and call Abusuapanin for me, tell him it's urgent. Dabo and Odab) come closer. *[she calls the two guards who have stood there on guard all this while]*. Dabo, go and call W)fa Owusu *[he bows and exit]* and you, Odab), go and call Nifahene for me *[he also bows and exits]* Nananom, please help us. How am I supposed to convey such a message to Otumfour? *[she moves into the room]*.

SCENE 7

At Simpa

[Nana Kow Sackeyl organized a big durbar and called his town folks to be present. At the durbar, people are seen talking among themselves as the horn players assemble at one end with Nana Kow Sackeyl, Queen and Awo seated. The Okyeame also positions himself on the right-hand side of Nana Kow Sackeyl as he addresses his people and tells them about the purpose of the gathering.]

NANA KOW SACKEY I

Okyeame, let it be known to my people that I called them here today to help me welcome Otumfour -the Asantehene and his entourage because he has a message for all of us

OKYEAME

Please let there be silence. Just Nana Kow Sackey I has spoken, today is a big day for all of us because Otumfour-oti k)k)) so, is coming to visit us.

NANA KOW SACKEY I

They might be here very soon. [*Just then a group of people are seen entering with a song of appellation for Okomfo Anokye as he leads the group in a possessed state*].

Song

Yiee Okomfo Anokye eei

Pr3k3s3 gyamaedu eei

Ofiti kroti a na ne ho agye efie mu

Brentwerbo eei y3 ma wo ammo oo

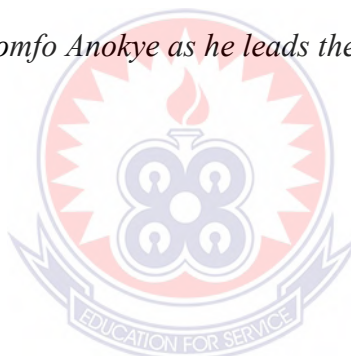
[*Repeat as many as possible*]

Wo edua bankye etu ne h) a ma y3 edi

Wo edu brodi etwa no h) a ma y3 edi oo

Ofiti kroti a na ne ho agye efie mu

Brentwerbo eei y3 ma wo ammo oo



[Now Asantehene and Nana Hema take their seats as their entourage position themselves beside them still singing and shouting appellations for Okomfo Anokye who was still in a possessed state dancing as his acolyte throws powder in a calabash on him. After a while, he signals them to stop singing and announces that they can begin with the occasion.]

NANA KOW SACKEY I

Okyeame, let it be known to Otumfour and his entourage that I welcome them to Simpa.

OKYEAME

[moves and stand in front of Otumfour, removes one foot from his footwear, lowers his cloth on his hand and bows as he extends Nana Kow Sackey's welcome message to him]. Kyeame *[referring to Asanteman linguist]* let it be known to Otumfour that Nana Kow Sackey I of Simpaman warmly and whole heartedly welcomes him and his entourage to Simpa.

KYEAME

)ti k)k))so) Nana Kow Sackey I of Simpa extends his warmest welcome to you

OTUMFOUR

My pleasure, I'm very pleased to be here. Kyeame, let it be known to Nana Kow Sackey I and his people that we came on a peaceful mission. And the purpose of our visit is because of Akom, the young boy we took into captivity some years ago during the war, not reminding anyone of painful memories.

KYEAME

Thus says Otumfour, we are here to return him back to his root per the instructions of Okomfo Anokye. And for the good service he rendered to Asanteman during his stay with us, Otumfour rewards him with perfume, Kente, gold, chaw chaw, a bottle of Schnapp with a golden cover and many more. Okomfo Anokye just as you do your things, please let's have Akom. [*Okomfo Anokye exit and there's a general murmur among the crowd, Okomfo Anokye returns shortly with a girl carrying the items Kyeame mentioned in a new pan and Akom strapped between two guards, behind okomfo Anokye. The girl takes the items to Awo as the guards position themselves beside the entourage still with Akom strapped between them.*]

OTUMFOUR

Okyeame, let it be made known to Nana Kow Sackey I and his people that this is their beloved Akom and today I set him free from captivity and release him, based on the instructions of Okomfo Anokye who said if I do not return Akom back to his people, Asanteman will collapse. [*There is a general murmur and shock written all over the faces of the Simpaman town folks.*]

KYEAME

As rightfully said by Otumfour, today he sets Akom free so that he can reunite with his people. [*smile spreads over Akom's face*]. Akom henceforth, you are no longer a captive in Asanteman, go to your people [*The guards release Akom, he bows before Otumfour and his entourage as a sign of respect and appreciation and moves to Nana Kow Sackey I and his elders and bows before them too but Nana Kow Sackey, I pull him close for a tight hug. After, Akom joins the town folks of Simpa*]

NANA KOW SACKEY I

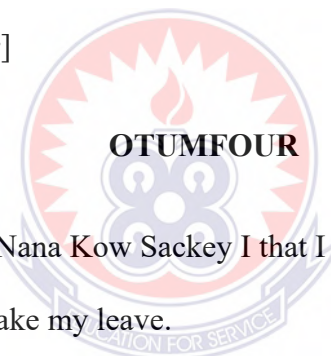
Okyeame, let it be known to Otumfour and his entourage that I am most grateful to him for bringing back our son.

OKYEAME

Kyeame, let it be known to Otumfour that Nana Kow Sackey1 of Simpa expresses his profound gratitude for adhering to the words of Okomfo Anokye and bringing us our son

OKYEAME

Otumfour, just as there has heard, Nana Kow Sackey is extremely grateful. [*Otumfour nods his head in acceptance*]



Kyeame, let it be known to Nana Kow Sackey I that I am also grateful for his warm hospitality. I would like to take my leave.

OKYEAME

Okyeame, let it be known to Nana Kow Sackey1 that just as Otumfour said, he is very pleased for the warm welcome he received and would like to take his leave now.

OKYEAME

Nana, just as thee heard. Otumfour would like to take leave of us now. [*Nana Kow Sackey1 nods*].

OKYEAME

)ti k)k))so) is rising [*Otumfour stands just as Nana Kow Sackeyl too stands and all others stand with them as the horns blow and the town folks of Simpa begins to sing*].

Song

Nana)manhene eei

W)dze wo nantwe aba oo

Nana) manhene eei

W)dze wo nantwe aba oo

)hen na amanfo rey3 a w)dze ak)t) nantwe

)hen na amanfo rey3 a w)dze ak)t) nantwe

Nana)man hen eei w)dze wo nantwe aba oo

(they also exit with the horn blowers still singing their song behind)

SCENE 8

[*The storyteller enters the stage singing the song the girls were singing and dancing around in a joyous mood, she speaks after her display of happiness.*]

STORYTELLER

Today is a happy day. After many years, Akom has returned. Thanks to the gods of Nana Abban and Sarkowa. Today we've heard good news. Akom went to stay in Akroful, the town he was captured in and not long after his return, the gods of his uncle

and mother possessed and thus, he also became a fetish priest and used herbs in healing all kinds of sickness just like his uncle and mother. Akom led by the gods moved from Akroful with his people and when they got to a town with a tree that doesn't have leaves nor bear fruits, Akom settled there. And that town is our present settlement. Akom named the place after himself and called it Akom krom but people who visited this great fetish priest of ours referred to the place as *dua gyangyan no ase*, because of the weird nature of the tree under which he settled. Again, people from nearby towns who visited Akom didn't want to reveal their secret of going to such places, so when they are asked where they are going to, they say *dua gyangyan no ase* to confuse people who question them. As time went on, the once Akom krom became *Gyangyanadze* and that's how come the name of our town which was Ackom krom finally became *Gyangyanadze*... After all these incidents, something happened. Akom after settling in the town made a decree that no one should go to the farm named Onyabomsuadze on Mondays and Onyeku on Wednesdays because these are forests in which he left some of his gods in when he discovered and settled in the town. Let's see if everyone will go by the decree.

SCENE 9

[Akom enters his shrine and starts communicating with his gods and he hears someone shouting a knock outside his shrine.]

AKOM

Who is there?

VOICE

It's me. Ama Essoun

AKOM

Come in

AMA ESSOUN

[enters panting] greetings Nana.

AKOM

I respond. I hope all is well

AMA ESSOUN

All is not well oo. Nana all is not well

ACKOM

Ama Essoun, sit down .

AMA ESSOUN

[sits] Nana, you know very well that in this Gyangyanadze town, all we do for a living is farming. Therefore, I go to my farm always in order to ensure that my family and I don't stay hungry. on Monday, I went to my farm and met this tall man asking me to go home and not step foot in my farm. My own farm ooo. *[Ackom becomes very alarmed]*. So, I came for you to kill him for me, kill him. *[Just then there's a knock]*

AKOM

Who is there?

VOICE

It's me. Yaa Aba

AKOM

Come in

ABA YAA

[enters panting heavily] greetings Nana.

ACKOM

I respond, I hope all is well

ABA YAA

All is not well at all Nana

Aba Yaa sit.



Nana no, I want finish explaining what brought me here first

Ackom: *[getting irritated]* sit down or leave my shrine. *[Aba Yaa sits unwillingly]* now what brings you here?

ABA YAA

I went to my farm and a man I met at the entrance of my farm asked me to go home preventing me from entering my own farm *[there's a change in Akom's mood while Aba Yaa recognizes Ama Essoun for the first time]*. Ama Essoun, what are you doing here?

AMA ESSOUN

[Standing up], what are you also doing here?

AKOM

Both of you sit down!!!

ABA YAA

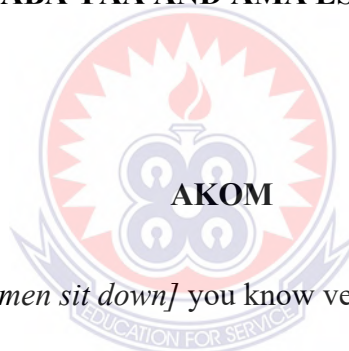
My mission here is simple Nana, I want you to kill the man serving as an obstacle to my farm

AMA ESSOUN

Wonders shall never end. Nana, you see she has also repeated the same thing I told you?

ABA YAA AND AMA ESSOUN

Kill him for me



I said sit down!!! [*both women sit down*] you know very well that there is a rule in this town that no one should go to Onyabonsuadze on Mondays and Onyeku on Wednesdays. But you two have gone against it and that is why you met a man at the entrance of you farms preventing you from entering.

ABA YAA

Eeei! I won't understand this. Shouldn't my children eat? [*stands up*]

AMA ESSOUN

[*Stands up too*], I will go to the farm, and no one will do me anything and Nana if you won't do anything about it, I will go somewhere else and get the man killed.

AKOM

If you won't listen to me, both of you should get out of my shrine [*stands up and pushes them out*]. Had I known they say is always at last, I know for a fact know that they will surely come back here, and we will see where power lies. [*he exits*]

[*The next day, Aba Yaa costumed in a farm attire is seen carrying a basket and a hoe ready for the farm as she begins to journey to her farm murmuring to herself.*]

ABA YAA

Look, there's nothing home to feed my family and instead of me going to the farm and to find something for my family, I'm being asked not to. Who will feed us when we begin to starve? [*Now in the farm*]. See how weeds are destroying all the cassava I cultivated just two weeks ago and I'm being asked not to go to the farm on Mondays and Wednesdays. Nonsense!

[*she hears a noise and checks to see who was around but doesn't see anyone. She continues to weed and the noise kept getting intense and closer. Before she realized, a spirit clothed in a white gown appeared from nowhere making a noise. Out of fright, she throws her hoe away and runs for her life. Ama Essoun is seen in her house searching for her slippers to go to the farm just then Aba Yaa runs in on her panting.*]

ABA YAA

Ama Essoun eeei! Ama Essoun!!

AMA ESSOUN

Who dares to mention my name in that manner? [*sees Aba Yaa*], oh so it's you. I was about to insult whoever it was. Why are you panting? Is someone after you?

ABA YAA

Put all those questions aside, I'm here to inform you that I won't in fact never step foot in my farm or any other farm on a forbidden day again just as Nana told us. For what I have seen with my own eyes today was scary. It's only by the grace of our ancestors that I'm here

AMA ESSOUN

[*laughing*] oh play. Then can I take over your farm since you won't step foot there again? Did your husband play any tricks on you?

ABA YAA

Today, when I went to the farm, I saw what my eyes are not supposed to see. I saw the gods and had to run like never before in my entire life.

AMA ESSOUN

[*still laughing*] you are too timid, so because of this you won't go to your farm again. Okay. How did you even know what you saw was a god? As for me, I am going to the farm and as you can already, I'm late so excuse me and let me go

ABA YAA

Eei Ama Essoun, I can see you are a witch, after all what I told you, you are still eager to go to the farm.

AMA ESSOUN

Please leave my house [pushes her out and goes inside for basket and hoe]. Comes out and leaves the house for the farm murmuring to herself.]

[*On the farm*]

AMA ESSOUN

I am here, whoever or whatever god should reveal itself to me and face me today. [*begins to weed*]. What is the meaning of don't go to the farm on Mondays and Wednesdays? It is Aba Yaa who is too timid and has refused to go her farm. [*Hears voices as she weeds*]. These children who have nothing to do and always disturbing us in our farms er, I get hold of one, he will see. {*Voices gets closer*}. Eeei [*stops weeding and stares around*] it seems the voices are getting closer to me now. [*she starts weeding again as the voices intensifies and she stops weeding again stares around and sees three spirits coming towards her from different directions, she tries to run but was unable to as they encircle her and leads her away from the farm*].

SCENE 10

Storyteller enters the stage in a sorrowful mood

STORYTELLER

Eei Ama Essoun the prideful woman, Ama Essoun the all-knowing and the one who doesn't listen to anyone, the stubborn brat and the one who doesn't fear anything has gone missing. How do we find her? Hmmm... But it's a good thing she discussed with her friend Aba Yaa that she will go to the farm regardless of what may happen. Aba Yaa on hearing the news of Ama Essoun gone missing, she led Ama Essoun's family to

Nana Akom's shrine to enquire about her whereabouts, but will she be found? Join me and let's find out. [*exit*].

Nana Akom is seen in his shrine communicating with his gods as he hears a knock. A drunk man, Aba Yaa and two other women enters per Akom's instructions.

ABA YAA

Greetings Nana [*Akom nods his head*]

AKOM

You may sit [*they all sit*]. What brought you here?

ABA YAA

[*fumbling with words*] Nana please, I came here with Ama Essoun sometime ago and you advised us not to set foot in our farms on forbidden days. [*the two women are shocked by this revelation*] I paid heed to your advice but Ama Essoun didn't. She went to her farm, and we haven't seen her again for three days now.

WOMAN 1 AND 2

[*In unison*] Eei Aba Yaa, so you are the reason why Ama Essoun is missing.

WOMAN 1

[referring to the drunkard], look at you. Your wife is missing and see how drunk you are and unconcerned.

AKOM

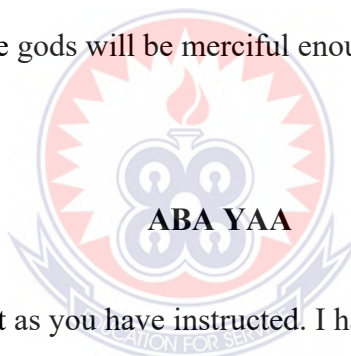
Silence everyone! Let me communicate with my gods and see what they can do about it... [*consult his gods and nods to whatever he hears alone*]. Listen all of you, it's indeed true that Ama Essoun is missing.

WOMAN

Eeeei Ama Essoun! [*starts weeping*]

AKOM

Silence woman! On the 9th month of [*September*] of the year, we will be having the stool celebration festival (y3 b3 to egua do). Therefore, come along with a bottle of schnapps and let's see if the gods will be merciful enough to release Ama Essoun and bring her back home .



Okay Nana, we will do just as you have instructed. I have some of the schapp and will bring it .

ACKOM

You all can leave now. [*there is murmur among the four people as the two women accuse Aba Yaa and Ama Essoun's husband for the cause of what has happened to Ama Essoun as they exit*]. I knew very well that this would definitely happen. But let's see what the gods will do about it... [*exit*].

SCENE 11

Scene is just as scene 1 with the storyteller seated and the apatampa dancers beside her on both sides as she ends the story.

STORYTELLER

So, on the 9th month, Aba Yaa and the family members of Ama Essoun did what Ackom required and upon Ackom consulting his seventy-seven gods, Ama Essoun wasn't found.

CHILDREN

Ooooww Ama Essoun!

STORYTELLER

Just like the saying, disobedience always comes with consequences (so 3ntie 3ne.)w)m etik)p.)

[*Nods their heads in agreement*] very true.



After Ama Essoun's incident, no one ever went against the rules of going to the farm on a forbidden again. There was peace and harmony in the town. One more thing our ancestors brought into existence were the horns and I can hear the horn blowers blowing the horns. Let's all get up and move closer and listen to them. They all stand up and exit moving in the same direction.

The end

GYANGYANADZE EXPERIENCE

(A Devise theatre project script)

Fante Version



Facilitated by

Godfred Asare Yeboah

SCENE 1

[Mbofra bi ridzi agor asorɔ too wɔ prama no do. Hɔnanyenkofobeenu bi bahɔbekakyerɛhɔnde, hɔn nana rebɛkakodzi a ɔhyɛɛhɔn ho bɔ no akyerɛhɔn. Mbom ansa ana ɔbɛba no, wɔnsaw apatampa (Kusumasaw a wɔsaw no hɔnmpɔtamuhɔ). Asaw no ekwir no, wɔyɛ adwende wɔbɔtow kodzisem ma demntsi, wɔ tweɔn kodzimafo no.]

BANODZINYI

Homm ma yentow kodzi, ntweɔn nana.

MBOFRA

Nyoo

Merehyɛ ase.....Kodzi wɔn ngyenndzi o.....



Wɔgyesie [ne nsa kor kitsa ne poman akor so kitsan'asese gua, naɔhen prama no do]

MBOFRA

[Wɔdzeenyigyɛ] Nana!!!

KODZIMAFO

Muhun de hom resaw apatampa na no kwarn yeyi, homayɛ adze dodow

MBOFRA

Nana, yɛda wo ase.

KODZIMAFO

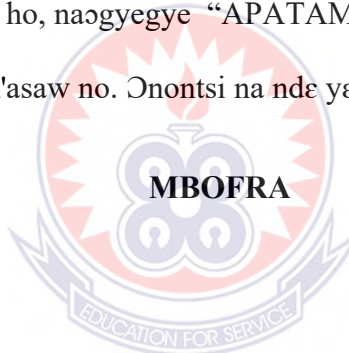
Hom ayɛadze dodow. Muhu dɛ hom resaw a, nna maaka me nkata asimɔ; ber; ber a nnamesaw no. Nnambreesi ma mowosow me sisiw a!

MBOFRA

Ee nana! [Kodzi mafo no yede ɔresaw na mbofrano tu serew]

KODZIMAFO

Ɔyɛnokwar...Ma menka apatampa asaw no no ho abakɔ sɛm kakran kyere hom. Me nana n'aber do no, nna maame bi wɔhɔ a no tu na kakraka naason na onnyim asaw. Demntsi, sɛ wɔre hye fa biara na ɔkesaw wɔ ase a, dza nna ɔyear anyede, ɔdze ne nsa atabir no bɔ ne sere atabir no ho, ɔbɔ ne nsamu, naɔbɔ no koko. Afeiɔdze ne nsanyimfa no so bɔ ne sere nyimfa no ho, naɔgyegyɛ "APATAMPA". Mbasiamba no a wɔ wɔ ho nmpɔ tamuhɔ no sua suaan'asaw no. Onontsi na nde yewɔ apatampa asaw no.



Aaaaaa.....!

KODZIMAFO

Afei, yenkɔ dza meka adɛ mebe ka akyerɛ hom no do..... Woa na na onyim dza mere beka akyerɛ hom?

PAAKOW

[*Mbofra no mu kor*] Nana emi a!

KODZIMAFO

Nyoo Paakow, kakerɛ hen.

PAAKOW

[Ɔpowdodow]Ɔfahenafahye no ho.

KODZIMAFO

Aye adze, mbo mɔnnɔe ɔno na mere be ka akɔre hom.

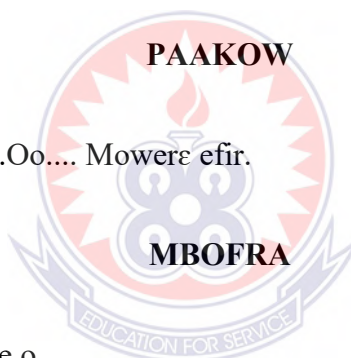
MBOFRA

Eei, Paakow, eye hyee hyee papa.

KODZIMAFO

Nde mere beka *Gyangyanadze* ho abako sem akɔre hom...Woana na ɔatse da?

[Ɔpowdodow]... Eee...Eee...Oo.... Mowere efir.



Eei Paakow, eye hyee hyee o.

KODZIMAFO

Paakow dze, onyim adze biara a mi nyim. Afei hom nɔe aso ntsie mbrɔyee a *Gyangyanadze* bae. Mbertsentsen bi a abesenkɔr no, henuwakɔr Nana Abban na no nuabaa Sarkowa a nna wɔko mmbow atsiatuu bata fii Techiman ekyirkyir baa Mankessim wɔgua dzi da bi a nna wɔakye kyer hɔn aseseguabo Sarkowan'ekyir. Wodur Mankessim no, wo hyiaa maame bi a wɔfre no Ante Esi deɔnye ne ba a ɔntse apo wroko gua mu akɔton adze. Nana Abban boɔ maame no ne dzin na ɔdze ahopopo gyinae, bisaa Abban mbre ɔye ehun ne dzin. Abban buaa no de, no hon nhia de obohu kwan a ɔfaa do hun ne dzin. Ɔkaa ne ba no ne yarba no ho asem na maame no kaa de

ɔye no kwar. Nana Abban kaakyereɛ no de ɔmfa abofra no notfa muhɔ, na ɔtseew haban bi na ɔkankyee guu do. Afei Sarkowa dze aseseɔua no a ɔhyen'ekyir no sii hɔ ma Nana Abban tsenaa do na ɔdze haban no seraa abofra no no ho. Owiei no, abofra no no ho tɔɔ no amon mu hɔara. Maame no dze enyigye daa Nana Abban na Sarkowaa se na obisa abo a ɔsedɛ otua ma hɔ nwɔ ne ba no n'ayarsa no ho. Nana Abban kaakyereɛ no de, ɔmfa nda ase mma nananom abosomfo osiandɛ ɔnnkɛgye no kapre. Ante Esi bisa ahɔn beebi a wɔrokɔ. Na wɔbɔɔ hɔ na mandzɛɛ, kaabea a wo fi nasi antsir a woetubata no, ɔkyere hɔn Enyina Abaasa kwan, dehɔ ye a wobo tuma tsena na wɔakyekyer kurow wɔhɔ. Ante Esi maa hɔn bayerkor. Nana Abban na no nua baa yeɛ dembre ɔkyereɛhɔn no na wɔkɔr Enyina Abaasa. Ma yen hwe dza obesi ɛ.

SCENE 2



Nana Abban, ana emmbre enan su kɔm so nndze wo?

Oho

SARKOWA

Maabere nansu kɔm so dze me; ye anantsew akyer.

NANA ABBAN

Yerohwe den ana nom bɔ boahɛn.

[Maame bi a ɔso kenten a bayer na atoso dzewɔ mu na neba yarfo dzin'ekyir be senhɔ.]

NANA ABBAN

Ante Esi!

ANTE ESI

Ɔdze aho popo twan'enyi.....Eye den hun me dzin?

NANA ABBAN

No ho nnhia. Woba no yar, na ɔayar fitsin'awoomber mu nyinara.

ANTE ESI

[*Ɔbohu.*] Ɔye nokwar papaapa.

NANA ABBAN

Fa no to fam uho.

[Ante Esi yɛɛɛɛɛɛɛ ɔahye no no, na Nana Abban tseew haban bi na ɔkankyeeguu do na ɔdze seraa abofra no. Amon mu hoara, abofra no no ho dzeen no naasoeree. Maame no n'enyigye ede ne ba no enya ayarsa.]

ANTE ESI

Ahe nna hom begye me wɔɔza homayeama me yi ho?

NANA ABBAN

Yenn kegye wo hwee.

ANTE ESI

Meda hom ase papaapa. Nana nom nhyira hom.

NANA ABBAN

Enyim nyam nka nananom abosomfo no. [*nananom*]

ANTE ESI

Hom fi hen na hen fa na homrokɔ?

SARKOWA

Yefi Techiman nayerepe beebi a ye bo tum atsena na yeakyekyer hen kurow.

ANTE ESI

Hmm... Ha ye Mankessim na edwumatsitsir a ɔwɔ ha ara nye eku adwuma. Hom enyi tuadɛ ha yehyew, dem ntsi hom nnko tuma kyekyer kurowwɔ ha. Mbom ɔnam dza homayɛama me no ntsi, mebe mahomakɔ Enyina Abaasa. Hɔdze, megye dzidɛ, sɛ hom kohu ɔhen no a, ɔbe gye hom na ɔama hom beebi ma homa atsena. [Ɔmahɔnbayerkor.] Hom ngyei yina sɛ hom soɛ a, homanoaedzi.

NANA ABBAN NA SARKOWA

[wɔgye] *Yeda wo ase*

ANTE ESI

Mo so meda hom ase. Hom nkɔ asom dwee mu

NANA ABBAN NA SARKOWA.

Nyoo

ARABA

[*Nkataasi abeenu na mro kɔ esutsen ho*] Ebe na dze ntsi na ndaa nsa yie mmba esutsenyi ho yi?

AMBA

Mara nda ansa yimo ho kyer me. Afei, monuanom nkakramba no nawɔkɔnsundaansayi.

ARABA

Eei hmm... Inyim biribi?

AMBA

Oho! Kakyere me

ARABA

Mese, Kwame ɔanyemEkua

Eseden?



Nye woo. Yen hwɛhɛn ho yie.

AMBA

Hmmm... Asem yi ye nwanwa ae!

[Hɔn be enunyi nara re saw nsu wɔ esutsen no mu na Nana Abban na Sarkowa bɛn hɔn nawɔ frɛ hɔn.]

NANA ABBAN

Nkataasia, mesere hom, hom mbra ma yem bisa hom asem.

ARABA

Oho, yen nkebaara da

NANA ABBAN

Yen nye nyimpa bon o. Ye hia homm boa ara.

ARABA NA AMBA

Oho! Hen maame se ohoho biara frehen a, mma yen nkɔ osi ande woru kukun kataasi
anda ansa yi [*woguan fi prama no do*]

NANA ABBAN

Yen nkoku hom o!



Sesei ara yebe ye den? Mabere

NANA ABBAN

Yento ahe na kwantu do. Nananom bekyere.

[*Wɔye de wɔro kɔna obi frehɔn fi hɔne kyir ma wogyina.*]

OBAA

Wo anan ye hom na hen naho mroko? Medzi hom ekyir mber kakra

SARKOWA

Yeyɛ mbo watsia akɔm fon ayɛ repɛ bee biatse na na yɛ akye kyɛr kurow. Na obi kyɛrɛ ɛhen ha naaso obi a obohu hen biara naoreguan.

ɔBAA

Hom gye dzi dɛ hom nnyɛn yimp abɔn?

NANA ABBAN

Yɛn nye nyim pabɔn.

ɔBAA

Demdze a, nsa mamfom po wɔ per hɔn do dow, na hɛna tse asefo. Meyɛ ɔde hye wɔkurow yi mu na mowɔ fa na ɔyɛɔ hen no. Hom se hom nnyɛ nyimpa bɔndze a, ɔnom edze hom bɔ kɔ akɛkyɛrɛ no.

NANA ABBAN NA SARKOWA

Hɛn enyi sɔ

[*Hɔn nyinara fi pra ma no do.*]

KODZIMAFO

Nokwar, maame no dze hɔn kɛ kyɛrɛɛ *Enyina Abaasa* ɔhen no na ɔgyee hɔn, maahɔn beebi a wɔn tse na nye hɔnnha bandur no. Mfe du ekyir no, Nana Abban na Sarkowa hun dɛ wonko tum atsena *Enyina Abaasa* bio, ma dem ntsi, wotuu bata kɔr Simpa, Efutu, bea a ndɛ yɛfre hɔ Winneba no. Hɔn awɔ bɔɔ hɔ nam andzɛ ewiei no, Kow Sackey I a ɔyɛ Winneba ɔhen no, na Efutu asaase no wura na ne mpanyimfo maahɔn beebi tsenae. Yɛn hwɛ dza obesi.

SCENE 3

Nkataasia beenu (Abena na Kakra) a wɔye edwuma wɔ ahemfieho frɛ ɔkyeame no wɔber a wɔre baprama no do. ɔkyeame no bahɔ.

ABENA NA KAKRA :

ɔkyeame, yekyia wo o.

ɔKYEAME

Megyehom do.....Mboa ben na hom hia.

ABENA

Mesere wo, ahɔho bi aba ha a wohiaɔhen no.

Nyoo. Abena, ma wɔmbra mu na Kakra, wo so kefrɛ Awo, na menka wo nkra no nkyere Nana.

[Nkataasia no kɔ. ɔkyeame no kefrɛɔhen no. ɔhen no na ɔhembra no tse naase na Awo bahɔ na Nana Abban na Sarkowa so dzin'ekyir.]

AWO

Nana, mesere wo, fakyɛ me dema akyɛr, ber a metsee wo nkradɛi hia me no, nna me nsa da adze mu.

KOW SACKY

Awo, ɔnnye hwee. *[Abena ba hɔna Nana Abban na Sarkowa dzin'ekyir.]*

ABENA

Nana, mema wo atsenaase [ɔbɔ no mu adze] . Mesere ahoho no a eso maa me de memfre hon mbra no, hon nye yi.

OKYEAME

Nyoo Abena, ibotumako. Se ye hia wo a, yebe san afre wo. [*Abena bo no mu adze naoko*].

NANA ABAN NA SARKOWA

Nana na ne mpanyimfo, yema hom atsenaase o.

KOW SACKY NA NO DJM

Yaaatsenaase



Nna menye nana hem baa ri dzin kom bowo dan mu na Okyeame betsi aahen nan do deyee nyaa hoho.

AWO

Nyoo

KOW SACKY

Okyeame, ma ahoho no ntse deye aye asori tsi esi antsir a wowo ha anapayi.

OKYEAME

Meserehom, dembre nana se no, yea yea so ritsie sian tsir a hom ebo pue hen asomdwe ekurowyi mu.

NANA ABBAN

Yefi Techiman naye tuu bata kɔr *Enyina Abaasa* . Naaso yehunde yennko tumatse naho bio no, yeto aahe na kwantui do na ye dze ebopue ha yi. Yesere hom de hom bem ahɛn beebi atsena.

OKYEAME

Nana, hɔn sia ntsir a wɔdzewɔ ha nyeyi; w'aso mu a.

KOW SACKY

Hmmm...yeatse. Kakyere hɔn de wɔn twe hɔn ho kakra namenye me mpanyimfo ndwen hɔn adzeseredzeyi ho.

OKYEAME

Dɛmbre Nana se no, mesere hom, hom ntweɔ nhen wɔ enyim ho kakra. [*Nana Abban na Sarkowa kɔ*]

KOW SACKY

Me mpanyimfo, dem bre he nnyin araatse no, ye beye den?

OHEMBAA

Mohwehɔn a, wɔye nyimpa papa a wohia hen mboa. Demntsi, mususu de ye mma hɔn beebi ntsena.

KOW SACKY

Ntsii su su de yemfa he nfam ma hɔn? Sankor?

OKYEAME

Oho, Nana...Mususu de *Nsuekyir* be ye osianden korɔ fo be bereewɔ *Sankor* dada.

KOW SACKY

Awo, kyerew'adwen.

AWO

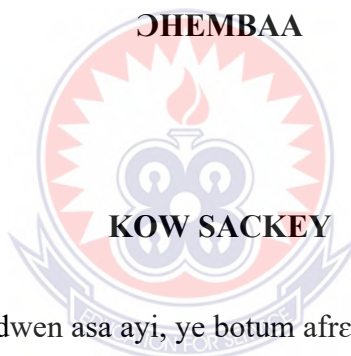
Menye Okyeame ye adwende yem fahɔ nnkɔ *Nsuekyir*, osiande ye aka de yepedeɔ so
bue.

KOW SACKY

Nana Hembaa, edwen ho den?

OHEMBAA

Menye hɔn ye adwen



Mususude seseiara a hen adwen asa ayi, ye botum afrehɔn aba na ye dze atogua.

Okyeame, ma wɔmbra. [*Okyeame kɔ kefre Nana Abban and Sarkowa ba*])

KOW SACKY

Menye me mpanyim fo adwen hom adzesere dze no ho na osian de hen yamu ye ntsi, ye
aye adwe nde ye be mahom beebi wɔ *Nsuekyir*, a ɔye Simpa ne nkorabata bi no.

OKYEAME

Dza nana se nyeyi.

NANA ABBAN NA SARKOWA

Hen enyi sɔde hom agye hen ato mu.

KOW SACKY

Mebe ma hom edzi ba nkakra na hom dze etwi twa hom ho.

ƆHEMBAA

Mo so mebe ma hom ata mesi ne bien.

AWO

Mo so me be mahom mpaboa.

NANA ABBAN NA SARKOWA

Hen enyi so dza ho ma ye ama hen no nyinara. Nananom nhyira hom.

KOW SACKY

Ɔkyeame, ibe dzi abrafo no enyim na wodze ho na ko Nsuekyir....Medze Nsuekyir hen no ne nkrabema wo.

ƆKYEAME

Abena! [*Abena gye do wo prama no ekyir na zhen mu.*]

NANA ABBAN NA SARKOWA

Yeda hom ase papaapa. Yebe sere kwan.

ƆKYEAME

Fa he na hoho no ko ahoho dan no a wo wo nsa nyimfa no mu nape biribi wo gyaadze ho ma hon ma wondzi.

ABENA

Mepa wo kyew matse, me beye dem bre ahye me no.

KOW SACKEY

[Oka kyere *Nana Abban na Sarkowa*] Nananom abosom nka hom ho.

[Okyeame no dzi *Nana Kow Sackey n'enyim nawo kasa nketse nketse, dzin kom bo ko dan no mu, na Abena, chembaa no na Awodzi Nana Abban na Sarkowa enyim ko gyaadze ho na wo fi prama no do.*]

SCENE 4

KODZIMAFO

Nana Kow Sackey I n'ehum bo bo rntsi, omaa Nana Abban na Sarkowa bea a won tse na nhye abrabo ase fofor wo Nsuekyir. Woko hun esutsen bi a nna hon ko na wonya nsu fi. Na wotoo no dzin "Potodo" a okyeredensu no aye fi naaso oye dew. Afei, nna baka ben beebi a wotse no na hom nyim dza owo baka mu.....nkoto, dem nkotoyi, woye enyimpa a, nkye wo be ye pese ankonya papa osiande wo hyee ase tutu amonawo Nana Abban na Sarkowa hon dan no a wadze detse sii no ho. Woye eara ma afei, nna otofabi a, wo daara na nkoto no nenam hon ho. Odunsu to bermpo a, nna asem no ase koraa. Iyima aenuanom y ifii *Nsuekyir kor Akroful*. Hodze, wo nyaa enyigye wo ho a nna biribi aran nha whon. Mber kakra guu mu no, aberantse bi a wofre no Kofi Amponsah a ofi *Atekyedo* hyiaa Sarkowa na n'enyi gyee no ho ma odze odo asem too n'enyim. Nokwarn ye yi, nna Kofi Amponsah no ho yefe wara yiena no mpow no gyina gyina do yie. Nna Sarkowa so no ho yefe wyiena no ndwonku so gyina gyina do yie. Nna okitsa biri biara

bi. Adɔfo beenu yi waree. Na Nana Abban hyɛɛ no nuabaa no bɔde, sɛwo banyin a, wɔbɛh yɛ no ɔhen ɔwɔ Akroful na ɔno Nana Abban aye adehye ebusua no do panyin.

Nana nom no ehum bɔ bɔ rntsi, Sarkowa faa ya funna ɔwoo ba banyan poturoo bi a ɔfaan'awofo ebien no nyinara su nkakra nkakra. Na wɔtoo no dzin Akom. Naaso mfea krone kyir no, awere how sem bi sii. Asem a ne kaye me dzen. Hmmm...

Ɔkosii wɔ Esuantse fo na Denkyira fo ntamu wɔ de maber no. Ɔko a ɔsɛɛ efi efina ebusua. Ɔko no mu yɛɛ dze nara ma ofii beebi a ɔhyɛɛ ase no kor Mfantse fo asaase afofor do osiande nna Esuantsefo no pede wɔhyɛ Mfantsefo hɔn nsa asenkaa no do. Naaso, ɔko no kodur Simpa nan kurow a ɔbem benhɔ no a nna *Akroful ka ho no osiande nna ɔhyɛ Simpaase. Ɔko no bi durhɔn do naɔnam do ma Nana Abban, Awww...*

hmmm... hyiaa no wu wɔn'eguaree. Wɔfaa Akom ndɔ mu mkɔrn kowasom mu. Ne tsir yɛɛ yie de wo ennku no. Sarkow adze nna oibara nnyim ekyirkwan. Esuantsefo no a nna Akom wɔ hɔn nkyen no yɛɛ adwende, won nkoku no, mbom wɔ be maɔ aso ahɔ ne tudur naa kodze no. Afei so, ɔno na obed zihɔ na ko enyimosiann'ahoɔfewntsi. Siantsi nnyede wɔdze Akom n'ahoɔfew no be daadaa hɔn atamfo no. Ma yen hwe dza osii.

SCENE 5

[*Sarkowa tse asesegua do na ne ba no so ka no ho. Ababaawa bi so wɔ gyaadze hɔ reyɛɛ dziban. Ɔye Sarkowa no somfo. Wɔfrɛ no Amba.*]

SARKOWA

Akom, ɔyɛɛ den naw'awerɛw mu aye fi yi? Makaa kyere wo de eye ɔdehye a daakye ebeye hen hen. Dem ntsi, onnyi de eye woho basabasa; dzi wo ho nyi, atse? [Ɔbɔ ne tsi ra sena obun'awerɛ wkor a aka no.] Amba! Amba!!

AMBA

Maamee....

SARKOWA

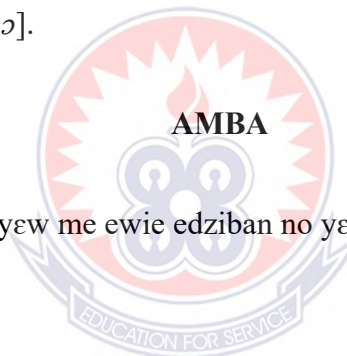
Kɛfrɛ Abrefi ma ombesian me tsirmma me.

AMBA

Mɛpa wo kyɛw, nyoo [Ɔkɔ]

SARKOWA

Akom, kedzi agor mbo mhwe na annyewoho fi. Ehudɛ Maame Abrefi aba ha. [*Abrefi dzi Amban'ekyir ma wɔbahɔ*].



Maa Sarkowa, mɛpa wo kyɛw me ewie edziban no yɛ na me pɛ dɛ me kɛsaw nsu wɔ esutsen no mu ba.

SARKOWA

Nyoo, mma nnkyer ba osiande on winat ɔna ɔnn kɛ kyerna sum edu.

AMBA

Mɛpa wo kyɛwnyoo.

ABREFI

Efrɛɛ me dem imbesi antsir a mobɔɔ no ndɛ ndaansa yiara no?

SARKOWA

Nyew, osianden'aseye me yaw naama me tsir koraa paa me. [Abrefi hyease deo risianna Nana Abban a odze tam etwan'asen no pue fi dan no mu bahɔ]

NANA ABBAN

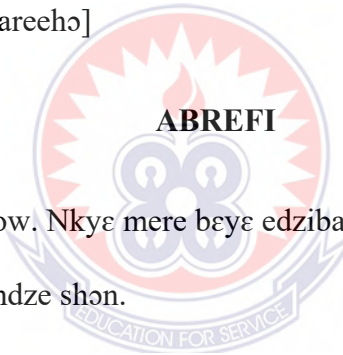
Sarkowa, mepa wo kyew mo nsu si eguareehɔ?

SARKOWA

Nyew, wo sapɔw naentuhu no so wo hɔ.

NANA ABBAN

Meda wo ase [ofi hɔkɔ eguareehɔ]



Ema wo tsir bɔye yaw dodow. Nkye mere bɔye edziban amamo kun nam bofra no, mna wɔbɛfrɛe me yi. Sesei akɔmdze shɔn.

SARKOWA

Igya akasa no naisiantsiriyi a, nkye ɔbɔ boahɛn. [hɔara, abofra a oe dzi mfe be ye due bien puehɔ, ɔton'enyi hwe hwe hɔn aɔkɔ Akom a ori dzin'agor no ne nkyɛn].

SARKOWA

Aberantse, erepe ebenadze wo ha?

BANYIMBA

Mepa wo kyew, meba ade miribe dzi agor.

SARKOWA

Sesei a? W'awo foro nnhwe hwe wo?

BANYIMBA

Mekra ahõnde miri ke dz iagor

SARKOWA

Eei! Kuro maye huntsi õye a mmam mpuepue; tsena fie. Akom, hwe na emmpira.

[*Akom bõ ne tsi rasenaodzin'agor.*]

[Amon mu hõara, banyimba no bõ nhwi romana obi nnyim beebi a abrafo beenu yi fi;

wo twa hyi amaa mefo no ho naõkor so bõ wura eguareehõ, kotwa Nana Abban ne tsir.

Afei õbe ka beenu no ho. Maamefo no guan, obiara fa ne kwan na wogyaa Akom wõhõ.

Abrafo no twa Akom no ho hyia na wõ kyer no dzi hõ ne kyir. Onnkyer biara, na

Sarkowa san bahõ, bõtwetwe no kõn hwe de abrafo no kõr a. Afei, õhye ase dze ntse

atsea mu frefre no nuabanyin no na ne ba no. Okõ hwe eguaree hõ naa ho bow se

mnyede, okõto no nua banyin no deõ da bõ gyamon mu wõhõ. Na Akomdze,

onnhun'ekyirkwan. Ohye asets eatsea mu kersetwaegyadwo, bõbena. Kuro

mhõmbasiamba no tse ne nkekakamu no nawõba ne nkyenbosuo no mu, na wõ to wa

werehow ndwom dze frefre Nana AbbannaAkom.]

SCENE 6

[Mbasiamba no dze Sarkowa kõ na Ko dzi mafo no furan'afadzetuntum, dze

awerehowba prama no do na õtow hõn awerehow ndwom no bi.]

Ndwom

Me baeewoo

Me ba Akom eei ewoo

Akondo komi eei

Me nnya wo a nkyeme'yedɛn nye y' a

Akom eei'wo name'frɛ wo ooo

Me maame eei ewoo

Mo nko me maame eei ewoo

Akondo maame eei

Men nya wo a nkyɛ me'yedɛnnye y' a

Maame eei'wo na me'frɛ wo oo



Eei eei eei hmmm, *aɛm kɛsɛ rɛba a, frankaa nnsi do. Nna ɔyɛ aɛfɛm sɛm.*

Odupɔn kɛsɛ etu tu; hun aawɛrɛ ho wa hyɛ enyigyɛ fie no do. Wo eku Nana Abban na wɔafa Akom so ndɔ mu mkɔ nko wasom mu osiandɛ abrafo no faa beebi a ɔfa eguanee no. Obiara ru su na ɔya wahyɛ obiara no do. Hmmm, mbasiamba no kyekyɛ er Sarkowa no wɛrɛ wiei no, wo ennhun' ekyir kwan bio. Naaso osuna yaw mber tɛn tɛn yin yi nara ekyir no, biribisii. Nsu bɔtɔ naa so ewia bɔbɔ bio. Ɔyɛ nokwar dɛ dɛwwɔ yaw ekyir. Nana Abban na Sarkowa hɔn mbowa tsia no kɛsɛraa Ɔkɔmfɔ Anokye wɔ Esuantseman mu dɛ ɔmbɔ Otumfo kɔkɔ na wɔ nsan mfa Akom nkɔ. Annyɛdɛm a, Esuantseman bɔ hwɛr hɔnɛt sitsir bi na Esuantseman ase botu.

Eeei... Asem yi mu dur, naaso ehu na huna yi nyinara ekyir no, aso Otumfo be tsie
Ɔkɔmfo Anokye? Ma yenhwe ε. [Ofi prama no do]

Esuantseman mu.

[Ɔhembaa ki tsa kente dze enwin win ba prama no *do betse nahɔ. Ɔdze pa ndze
naahoma pam kente no. Ne nyenko Akosua ba hɔ nawo kyia hɔ nho.*]

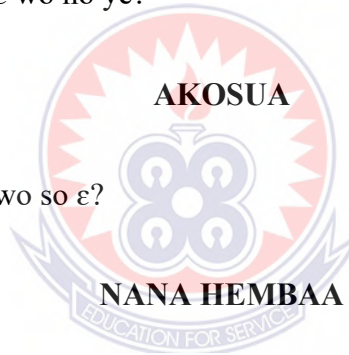
AKOSUA

Nana Hembaa mikyia wo o

NANA HEMBAA

Megye wo do. Megyedzide wo ho ye?

Mepa wo kyew nyew. Na wo so ε?



Minnyi hweeka; nana omnye me edzi no yie. Ha yi ara namowɔ, ɔwonaituukwan.

Akɔaba.

AKOSUA

Meda wo ase.

NANA HEMBAA

Abrefi, brɛ me nsu.

ABREFI

Mepa wo kye wɔnonyeyi. [*Nana Hembraakyerɛ no de ɔmfamma Akosua.*]

AKOSUA

Meda wo ase, Nana Hembaa. Mber bi mu meɛ kaakyereɛ wo de, me ba no aye adwen de ope de owar. Na dem bre hen amam bratse no, nna owo dem eke taan'ekyir de ayer forkun no ne maame. Ntsi mokoree no, ewiaber yi ara na me bae. Nna mese medze moho rebekyere wo. Mebae a bokoo.

NANA HEMBAA

Oh, asem papa a. Yeda nananom ase dewodze wo ako, aba asomdwee mu. Fa kye me de menntum annko bi. Woarainyim.... [*Nana Hembaa rekasa na Okomfo Anokye bah.*]

NANA HEMBAA

[Odze huso er] Eei, okusi mmpue ewiaber na ebenadze naodze wo ebopue ha yi?

OKOMFO ANOKYE

Nana Hembaa, fem me w'asow ana ma nkrayi not Otumfo. Ma ontse asede, bera so de osandza Akomko. Ontse dem a, Esuantseman botor.

NANA HEMBAA

Eeieieei. Otumfo beye de nageyi yiato mu? Akom da n'akoma do papaapa.

OKOMFO ANOKYE

Dza medze bae na maaka no. [Ok]

AKOSUA

[Obahu] Nana Hembaa, Mepa wo kyew mebesere kwan. [ok]

NANA HEMBAA

Abrafi! Abrafi!!

ABRAFI

Nana Hembaa

NANA HEMBAA

[ɔdzeɓufuw] Mpe ndodow ahenna epede mefre wo anaagye do?

ABRAFI

[ɔbɔhu] Nana Hembaa, mepa wo kyew manntse dza odzikan no.

NANA HEMBAA

Mbræsi ma mobo efuw seseiara no, se mpre gyegye me a, dzame beye no, ere mpre.

[ɔma ne nsa do deɔrobɔbɔ no, na Abrafi buntwer, pa no kyew]. Kefre Ebusuapanyin ma me, kakyere no de ɔye ase nhia. Dabona Odabɔ, ho mmbra. [ɔfren hen kwaa beenu no a wo egyina ho dem mber no nyina no]. Dabo, kefre wɔfa Owusu [ɔbɔ no mu adze naɔkɔ] Odabɔ, wo so kefre Nyimfa hen ma me [ɔno so bɔ no mu adze naɔkɔ] Nananom, meserehom, homm boahen. Me beye dendze de ma sem yi ato Otumfo n'enyim? [ɔkɔ ne dan mu].

SCENE 7

Simpa

[Nana Kow Sackeyl bɔɔ ngu ana ɔtoo nsafreɛ ne mamfo enyinara. Eguabɔ no ase no, ye hu den korɔ fori dzi hɔnhon kɔmbɔ nambentsiafo so ehyia Nana Kow Sackeyl,

Ɔhembraa no na Awo a wɔ atsena ase wɔ nkyɛnhɔ. Ɔkyeame no so gyina Nana Kow Sackey I ne nyim fa naɔ dzeɔ to ɔmamfo no enyim, siantsir wo ehyia mu no.]

NANA KOW SACKEY I

Ɔkyeame, ma ɔnto me mamfoede, motoo nsa frɛe hɔ nde wɔm bekamo ho na ye mma Otumfo- Esuantse hen no na ne do ma kɔ aba osiande wɔ wɔ asem ka kyerehen.

ƆKYEAME

Meserehom, ha ntaa dzinn. Dembre Nana Kow Sackey I aka no, ndeye dapɔn ma he no siande Otumfo -ɔtsekɔkɔ do, rebe sera hen.

NANA KOW SACKEY I

Ɔnnke kye rna woedu ha. [hɔara, wuhu den yi mpa kuw bi dze Ɔkɔmfo Anokye no ho amo mandwo mre hɛnhɔna Ɔkɔmfo Anokye dzi hɔ ne nyim.]

Ndwom

Yee Ɔkɔmfo Anokyeeee

Prekese gyaa maduee

Ofiti kurotia a na ne ho agyeehie mu

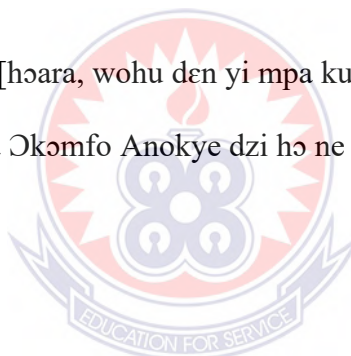
Brentwe re boɔeyɛma wo amooo

[Si do mpendodow a ibotum]

Wodua abankye tuu ne hɔara ma yediie

Wodua aboro deetwaa no hɔara ma yediieoo

Ofitikurotia a na ne ho agyeehie mu



Brentwerebo ɔeeyema wo amooo

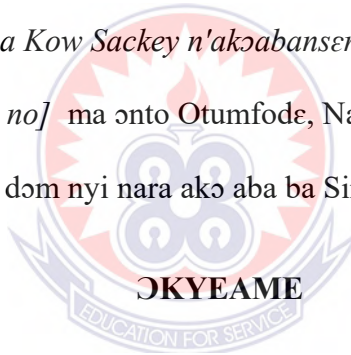
[*Esuantsehenna Dhembaa no tse naa se na hɔndɔm no gyinagyina hɔnn kyenwɔber a wogu do rotow ndwom na wɔ remema Ɔkɔmfo Anokye a oesi ma ɔresaw na ne boafɔ no rotow pɔɔda a ɔwɔ kora mu gu no do no. Mber kakrae kyir no, ɔmawogyaandwom no tow naɔdze to guade wo bo tu mahyedwumadzi no ase.*]

NANA KOW SACKEY I

Ɔkyeame, ma ɔnto Otumfo na ne dɔm de ye ma hɔ na kɔ aba ba Simpa.

ƆKYEAME

[okegyina Otumfo n'enyim, yi ne nan kor fi ne mpaboa mu, kwaha ne tam gu ne nsa do naɔbɔ no mu adze dze *Nana Kow Sackey n'akɔabansɛm to n'enyim*]. ƆKyeame [ɔdze *Esuantseman mu Ɔkyeame no*] ma ɔnto Otumfode, Nana Kow Sackey I a ofi Simpaman mu ma ɔnye no dɔm nyi nara akɔ aba ba Simpa.



Ɔtekɔkɔsɔsɔ, Nana Kow Sackey I a ɔfiri Simpa ma wo akwaaba.

OTUMFO

Medamoase. Ɔkyeame, ma ne nto Nana Kow Sackey I ne nenkorɔfoɔ sɛyenne no bone. Na Akom nti naye wɔ ha, aberantee no a yɛfaa no nnɔmum no emmere bi a atwamu mu no wɔ akono no, ye ammɛkae moya.

ƆKYEAME

Sɛ Otumfoɔ seenie, Ɔkɔmfo Anokye ahye yense yensa nemfa no mmra. Otumfoɔ de adu huam, kente, sika kɔkɔɔ, chaw chaw, sena pope nto a ɛwɔ sika kɔkɔɔ mmu asobaako ne deɛɛkeka ho. Ɔkɔmfo Anokye, sɛdee woye wo nnoɔma no, fa Akom bra.

[Ɔkɔmfɔ Anokye kɔ nanyimpakuw no nwinwin. Ɖnnkyer biara na Ɔkɔmfɔ Anokye nye akataasia bi a ɔsondzemba no a Ɔkyeame no bobɔɔdo no wɔkɛnten mu ba nan henkwa abeenudze Akomba. Akataasia no dzendzembra no kɛ ma Awo na wo kehina wɔ kɔ gyina mpanyimfo no nkyen a wɔda ho dze Akomno mu.]

OTUMFO

Ɔkyeame, ma ne nto Nana Kow Sackey I nene mpanimfoɔ sɛwɔndɔba Akom ni enaye ayi no afirinkoasom mu, esiane deɛ Ɔkɔmfɔ Anokye kaesɛɛ, sɛ yeamfa no amma a, Asanteman ase be hyentsi.[ahobow ka Simpafo no nyinara ma wonwinwin].

ƆKYEAME

Sɛdeɛ Otumfoɔ sɛɛ no, ɛnne wayi Akom afiri nkoasom mu sɛdeɛɛbɛyɛ a ɔne ne manfoɔ be sane aka abɔ mu. [Akom dze enyi gyeyerɛwn'ano.]. Akom, efiri ɛnne rekorɔ, wonye akoa bio, kɔ wo manfoɔ hɔ. [ahenkwa no gyaaAkom, naɔbɔ no mu adze ma Otumfo no na ne mamfo edze kyere obu na enyi sɔ naɔkɔ *Nana KowSackey I na ne mpanyimfo no hɔ, kɔbɔ no mu adze ma hɔn. Na Nana Kow Sackey bam no, ye no atuu. Afei, Akom kɛ ka Simpafo no ho.*]

NANA KOW SACKEY I

Ɔkyeame, ma ɔnto Otumfo deɛ meda no ase papaapa deɛ ɔsandze hen bayi abrehen.

ƆKYEAME

Ɔkyeame, se Otumfo deɛ Nana Kow Sackey I a ofi Simpa den'enyi sɔ papaapa deɛ oetsie Ɔkɔmfɔ Anokye ne nsem na ɔsan dze he nbayia brehen.

ƆKYEAME

Otumfoɔ, sɛ deɛ woate no, Nana Kow Sackey sɛ n'aniagyeyie pa ara. [*Otumfoɔ ne tsirase*]

OTUMFO

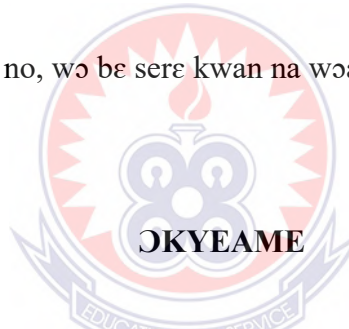
ɔkyeame, ma ne nto Nana Kow Sackey I sɛ me nsom'ani asɔyie sɛ ɔgye eyɛnfɛw so.
Mesrɛ kwan namako.

ɔKYEAME

ɔkyeame, ma ne nto Nana Kow Sackey I sɛ, sɛ deɛ Otumfoɔ sɛɛ no, n'anisɔsemogyee
no fɛw so, na ɔbesrɛ kwan na wako.

ɔKYEAME

Nana, dembrɛ Otumfo aka no, wɔ be sɛrɛ kwan na wako. [*Nana Kow Sackey I bo ne tsirase*].



ɔte kɔkɔ ɔso ɔre sɔrɛ [*Otumfo soerna Nana Kow Sackey I so soer. Afei oibara soern awɔ hyɛn toloro bento no na Simpafo no tow ndwom*].

Ndwom

Nana ɔmanheneɛ

Wɔdze wo nantwi aba oo

Nana ɔmanheneɛi

Wɔdze wo nantwi aba oo

Ɔhen ne ɔmamfore ye a wɔdze akɔto nantwi

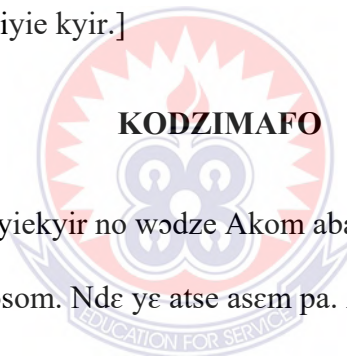
Ɔhen na ɔmamfore ye a wɔdze akɔto nantwi

Nana Ɔmanhene ewɔdze wo nantwi aba oo

(Hɔn so wɔkɔn ahɔn a wɔhye ntotorobento no kɔ do ara to whɔn ndwom dzie kyir.)

SCENE 8

[Kodzimafo no dze enyigye tow ndwom no a nkataasia no rotow, resaw no bi na ɔbaprama no do. Ɔkasa wɔiyie kyir.]



Ndeye enyigye da. Mfepii yiekyir no wɔdze Akom aba. Ndaasenka Nana Abban na Sarkowa hɔn nananom abosom. Nde ye atse asem pa. Akom ke tsenaa Akroful; bea a wɔkyeer no no. Na annkyer biarana no wɔfana ne maame hɔ na bosom no faa no, ma no so be ye Ɔkɔmfo na ɔdze nhaban saan yarba ahorowpii, dembre no wɔfana ne maame ye no. Abosom no dzii Akom n'enyim ma ɔnye ne dɔm fii Akroful. Na wodur kurow bi a dua bi a onnyi ahataw na ɔnnso weduaba so si mu no, Akom tsena ahɔ. Demkurow no nyebea a yetse sesei arayi. Akom dze kurow no too no ho naɔfrɛe no Akom kurom. Mbomhɔn a wɔkɔr hen kɔmfoyi ne nkyen no frɛhɔ "Dua gyangyan no ase", ɔnamm bredua no a wɔke tsenaaase no tse no ntsi. Afei, sehɔn a wofin kurow a ɔbem benhɔ no bi rokɔ Ɔkɔmfo no hɔ, na wɔmm pe de oibara bohu a, wɔkadewɔrokɔ "Dua gyan gyan no ase. Mber ka kraguu mu no, Akom kurom beyee *Gyangyanadze*. Iyintsi na ndɛhen kurow Akom kurom abeye *Gyangyanadze*.....Iyinyi nara ekyir no, biribisii. Akom

hyɛ mbrawɔ kurow no mu dɛ, mma oibara nnkɔ haban a wɔfrɛ no Onyabomsuadze no mu wɔ Dwowda, naodu Wukuda so a, mma wɔn nkɔhaban a wɔfrɛ no Onyeku mu. Siantsi rnyedɛ, ɔbetsena akurow no mu ahyese no, ogyaan'abosom no bi wɔdem nhaban no mu. Ma yɛ nhwɛ sɛ oibara bedzi dɛ mahyɛdzeyi do a.

SCENE 9

[*Akomkɔn' abosomfie hɔ na ɔtsedɛ obi dze nke kamurehen abosomfie hɔwɔ ber a ɔnye nananom rekasa.*]

AKOM

Woana a?

Mara Amba Essoun a.

Bra mu.



AMBA ESSOUN

[ɔtsee do] Nana mikyia wo.

AKOM

Megye wo do. Megye dzi dɛ biribiarar okɔdo yie?

AMBA ESSOUN

Omuokoraa, Nana

AKOM

Amba Essoun, tsenaase.

AMBA ESSOUN

[ɔtsenaase] Nana, inyimɔ Gyanyanadze ha dze, edwumatsitsir a ɔwɔ ha aranyeekuadwuma. Demntsimokɔhaban mu dabiaraamamenyem'ebusuaenyadzayebedzi. Dwowda no mokɔrhaban mu no, mokɔtoo papa kɛse, tsentsen bi wɔhɔnɔɔhyɛɛ me dɛ, mmamunntu me nan nnsi me haban mu ho bio. Mara me haban mu oo.... [Akombɔhu]. Ntsimerebɛkaakyere wo naekoku no ama me, ku no. [obi bɔabow no mu]

AKOM

Woana a?



Mara Yaa Aba a.

AKOM

Bra mu.

ABA YAA

[ɔtsee do] Nana mikyia wo

AKOM

Megye wo do. Megye dzi dɛ biribiara da yie?

ABA YAA

Nana, onndayie koraa

AKOM

Aba Yaa, tsenaase

ABA YAA

Nana oho, ma menkasia ntsir a medze baa ha nwieana.

Akom: [no bofuw] *Tsenaase, onntsedem a fi m'abosomfie ha ko.* [Aba Yaa tse naase]
ebenadze ntsi naewo ha?

ABA YAA

Mokotoo papa bi wo me haban no ano. N'asemnyedonnketsie ma maako me haban no
mu ntsi mensa nko fie. [Akom ne ndze yeesesana Aba Yaan'enyibo Amba Essoun no
do]. Amba Essoun, naere ye denwo ha?

AMBA ESSOUN

[osoer] Na wo so ereye denwo ha?

AKOM

Hom ntsenaase!!!

ABA YAA

Nana, m'asem no yetsiawa. Mepe de ikude maberantse no a dayeosiwakwanwo me
haban mu ho no.

AMBA ESSOUN

Anwa nwansem nyeyi? Nana, ehu de ɔno so oesidza medze baa no do?

ABA YAA NA AMBA ESSOUN

Ku no ma me

AKOM

Mese hom ntsenaase!!! [wɔtsenaase/Hom nyim dembra wɔ kurow yi mu dem ma obiaran nkɔ Onyabonsuadze mu wɔ Dwowda, na Wukuda so mma oibara nnkɔ Onyeku. Na aso hom ato mbrantsi na hom kɔtoo aberantse no a ogyina haban no ano no.

ABA YAA

Eeei! Men n ketsei yi ase ara da. Ntsimma me mbanndzidzi. [ɔsoɛr]

AMBA ESSOUN

[ɔno so soɛr] Me be san akɔhaban no mu; oibara rennye me hwee. Na se Nana, eren nye ho hwee a, medze befa beebi ma wo eeku papa no ama me.

AKOM

Se hom ri nntsie a, hommfim' abosomfie ha nkɔ. [ɔsoɛr, paamhɔn]. Muhunii a, nkye.....nna aka ekyir. Minyim de wɔbesan aba ha, na ye bɔ hwenyiaɔwɔ tum. [ɔkɔ]

[Adze kyena wohude Aba Yaahye ne haban mu atar, so ne kentsenna okitsa asɔw, reham kɔ haban mu.]

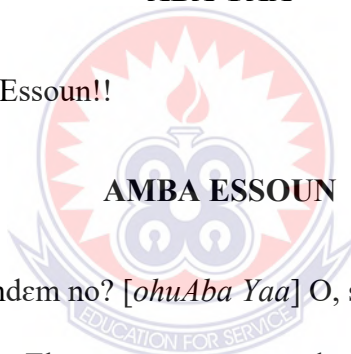
ABA YAA

Hwɛ, hwe ennyi fie a menyem'ebusua bedzi. Na wɔ se mmamonn kɔ haban mu. Ɔkɔm dze hen a woana be ma hen edziban? [Haban mu hɔ]. Hwɛmbreesi ma habanyi mu efuw ma bankye a mehyɛ no dapɛn ebien nyeyi, reseɛ. Na wɔsem mame mmbaha banmu Dwow dana Wukuda. Nkwasiaseɛ!

[ɔtsedede bi naɔhwehwebeebi a ofibanaasoonnuobiara. Ɖtoan'adɔw do. Afeidede no yekesenaɔben no. N'enyi baa no ho do no, nnasunsum bi a ofura tam fitaadzededegyina ne nkyɛn. Ɖdzehu tow n'asɔw no kyennaoguan kɔ fie. AmbaEssoun so rohwehwe ne mpaboaahyɛnaɔakɔhaban mu. Aba Yaadzembirikabɔwura no hɔ.]

ABA YAA

Amba Essoun eeei! Amba Essoun!!



Wo anana ɔrobobɔ me dzindɛm no? [*ohuAba Yaa*] O, saanaɔwo a. Nkyɛ muru botwanyimpakor no adapaa. Ebenasɛm ma eretsee do demyi? Obi ka wo do?

ABA YAA

Gyaadɛm nsembisa no. Mere bekaakyɛ wo dɛ, munnkotu me nan esi me haban mu anaaha ban biara mu wɔ da bɔn a wɔahyɛ no mu biara da.

Dzamedzem'enyiwaebienyiehu no ndɛ da yi a.....ɔyɛhu. Nananomadomntsinamowɔ ha.

AMBA ESSOUN

[otuserew] Seeronnkɔhɔ bio a, meserɛ wo mubotumagye aka medze ho? Ana wo kun puuw wo anaa?

ABA YAA

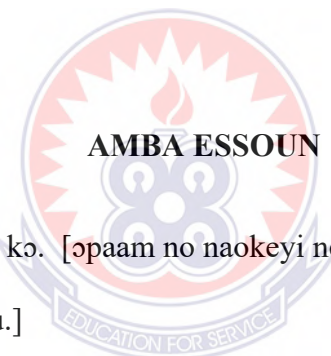
Ndemo korhaban no mu ho no, muhun dza onnsedem'enyiwahu. Muhunn ananom abosom fonam birika bi a mese sa wee no.....

AMBA ESSOUN

[*ogu do serew*] Eyεohufododow. Iyintsinaeronnkɔ wo haban mu ho bio yi?
Eyεedenhundredzaihunii no ye bosom? Emidzemorokohaban mu, dembrew'enyitua no.
..Gyaa me ma monkɔnamberkɔ.

ABA YAA

Eei Amba Essoun, mutum hu de eyεanyen. Dza maakaakyere wo yinyinaraekyir, erokohaban mu?



Mepa wo kyew, fi me fie ha kɔ. [ɔpaam no naokeyi ne kentsennan'asɔwwɔdan mu].
Ɔdze ham besenkohaban mu.]

[*haban mu ho*]

AMBA ESSOUN

Maaba, ɔbosomkor no ombehyia me wɔ ha; morotweɔn no [ɔhyeasedɔw].
Mmayennkohaban mu DwowdanaWukudadedenntsi? Aba naɔyeohufo ma onntumnkɔ
ne haban mu. [ɔtsendze bi wɔber a ɔrodɔw no]. Demmbofrayi a
wonnyihweeyenaberbiarawotuetuehenasowohaban mu ha yiehu.....semusuo obi no mu
a, obohu.... {ndze no ben no}. Eeei [ogyaaadɔwnaotwitwan'enyihwenoho.] Ɔyedendze
no reben me [ɔtoan'adɔw do nandze no kɔsor ma ogyaaadɔw no hwewhenoho bio. Na

ohuesunsumebiasadeworeben no. Oyedeoruguannaasonntum, osiandewotwa no ho hyianawofa no kɔ].

SCENE 10

Kodzimafo no dzeawerɛhowbaprama no do.

KODZIMAFO

Eei, AmbaEssoun a ahantanahyɛ no ma, AmbaEssoun a onyimbiribiara ma demntsi, onntsieobiara, asoɔdzemfo a hweemmbɔ no hu no ayew. Yɛbeyɛdenhun'ekyirkwan?

Hmmm... Naasooyedɛɔbɔɔ ne nyenko Aba Yaaamandzɛɛdɛɔbɔkɔhaban mu

naonnsuroekyir. Aba Yaateedzaesi no, odziiAmbaEssounn'ebusuafo no enyimkɔr

Nana Akomn'abosomfiehɔdewɔrekɛyɛnhwehwɛmuafabeebia ɔwɔ ho.

Asoisusudewobohu no? Kamo ho ma yɛnkɔhwe ɛ. [ɔkɔ].

Nana Akomnyen'abosomforekasawɔabosomfiehɔaranatɛdɛ obi repaaagoo.

Sabokwafo bi, Aba Yaanambasiafobeenuka ho wuradan no mu wɔber a Nana

Akomgyee do no.

ABA YAA

Nana yekyia wo [*Akombɔ ne tsirase*]

AKOM

Hombotumatsenaase [*wɔtsenaase*]. Homamandzɛenyeden?

ABA YAA

[onnhudzaɔnka] Nana mepa wo kyɛw, menyeAmbaEssoun baa ha mber bi a etwa mu naituuhenfodɛmmayɛnkɔhaban mu wɔ da bɔn no mu biara mu.[mbasiafobeenu no ho dwuruwhɔnwɔdzawɔtsee no ho]. Mitsieew'afotu no naasoAmbaEssounbubuunduaguun'asomu. Ɔkɔr ne haban mu hɔnandaansanyeyi, yennhun no bio.

BASIABA 1 NA 2

[wɔbɔ mu] Eei Aba Yaa, ntsiɔwontsinaAmbaEssounayewyi?

BASIABA 1

[ɔdzeɔsabokwafo no] Hwe no, wo yerayew ma hwɛdɛɔmmfawoho ma abowtammetse ha.

Obiara nye dzinn ma me nye na nanom nkasa na monhwe dza wobotuma yɛafa ho....

[ɔfrɛn'abosom no naɔbɔ ne tsi rase wɔ dza ɔnonko tsetse no ho]. Obiarantsie, ɔyɛ nokwar dɛ Amba Essouna yew.

MBASIAMBA

Eeei Amba Essoun! [wotusu]

AKOM

Yɛdzinn! Fankwa ne da a ɔtɔ do akron wɔ afeyi mu no, yɛbɔtoegua do. Dɛmntsi, oduhɔ a, hom mfahye na pobɔ dambɔ korm bra na yen hwe sena nanom be nya ehum bɔbɔr bi na wɔ asandze AmbaEssoun aba a.

ABA YAA

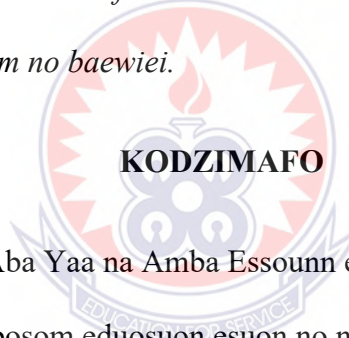
Nyoo Nana, yɛbɛyɛdza aka no. Mowɔhyenapo no bi wɔhɔ; medzebeba.

AKOM

Ho mbotumako.[enwin winsin yimpa baanan no ntamu osiandɛm basiafo beenu no dzehye Aba Yaa na Amba Essoun no kun no den, hɔ nna wɔ ama Amba Essoun ayew.wɔkɔ]. Nnaminyim dei yi be sinaa so yɛ nhwe dza nananom beyɛafa ho.... [ɔkɔ].

SCENE 11

Scene yi tseɛ scene 1 no. Kodzi mafo no tse naasena apatampa asawfo no gyin agyina ne nkyennaɔdze ne kodzisem no baewiei.



Bosoomakron no mu no, Aba Yaa na Amba Essounn ebusuafo no yɛɛdza Akomhyɛ ɛhɔn no. Na Akom nyen'abosom eduosun esun no nyinara kasa ewiei no, wo ennhu AmbaEssoun.

MBOFRA

Ooo Amba Essoun!

KODZIMAFO

Dɛ mbɛm panyinka no, "So anntse, ɔnonye ɔwamn'etikɔpɔw"

MBOFRA

[wɔbɔhɔntsirase] ɔyenokwar

KODZIMAFO

Ama Essoun n'asem yiekyir no, oibara annkɔhaban mu da bɔn bio da. Asomdwe enakor yetse na akurow no mu. Adze kor so a hene wua kɔr dze bɔbɔ adze nye to torobento na metse dɛwɔ robɔ bi. Hɔmm mayɛn so ɛnketsie bi. Hɔnnyi nara so ɛna wɔ nam kwankor do fi prama no do.



The creative team performed the devised plays and gathered feedback from the audience, which helped to refine and enhance the scripts. This engagement fosters an

interchange of ideas and offers an opportunity to connect with diverse perspectives beyond the creative team.

To analyse the viewpoints of the audience on the performance, it can be concluded that for theatre directors looking to explore distinct directorial philosophies in directing in Ghana, it is prudent to adopt the devise approach or, even better, gain a thorough understanding of the training of every talent involved. This is because, in comparison to native performers, conventional performers have different acting and performance philosophies, mostly as a result of disparities in their educational approaches.

Additionally, welcoming the audience's perspectives as a crucial component of the reflecting process emerges as a crucial tool in moulding each performance. The viewpoint of the audience offers insightful criticism and information that can affect the overall artistic vision and increase the impact of the theatrical experience. Directors can successfully close the gap between their artistic vision and the audience's reception by taking the audience's aesthetic preferences, cultural background, and expectations into consideration.

Therefore, adopting the devise approach, which promotes collaboration, creativity, and a grasp of various training approaches, becomes essential for a theatre director working within the Ghanaian setting. This strategy enables the fusion of traditional and local performing methods, creating a rich and complex creative expression. Additionally, by including audience perspectives throughout the creative process, it is ensured that the finished performance will have a profound impact on the viewers for whom it is meant, producing a theatrical experience that is both meaningful and transformative.

In conclusion, the research and artistic endeavours undertaken in Gyanyanadze reveal a community with a deep-rooted cultural heritage, a commitment to preserving

indigenous knowledge, and willingness to celebrate and share its rich traditions through theatrical performances. This work not only adds to the cultural discourse surrounding Gyangyanadze but also provides a platform for the community to engage with and showcase its unique identity to a wider audience.

6.4 Recommendations

It is highly recommended to meticulously document and preserve the rich and vibrant cultural practices and traditions of the Gyangyanadze community to ensure their continuity. The preservation process may involve the creation of comprehensive archives, audiovisual recordings, and written accounts that authentically capture the essence of the community's unique heritage.

To further enrich the understanding and representation of Gyangyanadze's culture, it is advised to maintain ongoing engagement with the community. Collaborating with local residents, artists, and cultural experts is vital to ensure accuracy and respect in the preservation and celebration of their cultural practices.

It is important to create and support educational programs that inform and inspire the younger generation about Gyangyanadze's cultural legacy. These programs can include workshops, seminars, and curriculum enhancements within educational institutions. They should focus on the history, traditions, and significance of the community's cultural practices.

To make the community's cultural elements more widely known, it is recommended to encourage and support theatrical productions. These productions should incorporate the community's artistic expressions such as music, storytelling, and indigenous languages.

These performances serve as a means of documentation and also as a vibrant celebration of Gyangyanadze's cultural heritage.

It is crucial to conduct extensive research to fully understand the complexities and subtleties of the cultural practices of the community. This will help in incorporating them into theatrical performances. It is also important to develop academic theses and dissertations to contribute to the academic understanding of Gyangyanadze's culture.

After theatrical performances, it is essential to actively seek feedback from audiences and community members. This input can be used to refine and adapt scripts and performances to better align with the community's values and cultural traditions.

It is important to raise awareness of the cultural heritage of Gyangyanadze by promoting its unique traditions to a wider audience, both within and beyond the community. Public events, exhibitions, and collaborations with cultural institutions are excellent ways to achieve this goal and help people appreciate this extraordinary culture.

It is recommended that securing funding and support from cultural organizations, academic institutions, and government bodies is crucial to sustain efforts that aim to preserve and celebrate the cultural heritage of Gyangyanadze.

It is recommended that exploring opportunities for international cultural exchange programs will allow the Gyangyanadze community to share their cultural practices with a global audience, fostering cross-cultural understanding and appreciation.

It is recommended that a sustainability plan must be developed to preserve Gyangyanadze's cultural heritage for future generations, promoting cultural resilience and continuity.

It is recommended that investigating collaborative and inclusive directing techniques that supports shared decision-making like devise theatre and give native performers more agencies is employed. It offers a platform to investigate methods for incorporating community feedback and indigenous knowledge systems into the theatrical process.

6.5. Contribution of this study in the discipline of theatre directing , community engagement and devise theatre

The study has made significant contributions to the field of theatre directing, especially in the areas of cultural preservation and community engagement. The careful documentation and preservation of Gyangyanadze's rich cultural practices and traditions provide invaluable insights into the essence of this unique culture, serving as a foundation for authentic and culturally respectful theatrical productions. The active engagement with the Gyangyanadze community highlights the importance of collaborating with local residents, artists, and cultural experts. This approach promotes a more inclusive and comprehensive representation of cultural practices, ultimately enhancing the artistic experience within the realm of theatre directing.

The study shows creating and supporting educational programs that educate and inspire younger generations about Gyangyanadze's cultural legacy. These programs could extend beyond academic institutions and include theatre as a means of disseminating knowledge about the community's culture. Additionally, the study highlights the importance of increasing awareness of Gyangyanadze's cultural heritage to a broader audience. Public events, exhibitions, and collaborations with cultural institutions offer opportunities for celebrating and sharing this extraordinary culture. Such initiatives

contribute to the field of theatre directing by emphasizing the role of performances in cultural promotion and education.

The study clearly suggests that exploring collaborative and inclusive directing techniques, similar to those used in devise theatre, could be beneficial. This approach involves shared decision-making, integrating feedback from the community, and incorporating indigenous knowledge systems into the theatrical process. These techniques promote a more respectful and inclusive approach to directing that aligns with the community's values and cultural traditions. Additionally, the study highlights the importance of a sustainability plan to preserve Gyangyanadze's cultural heritage for future generations. This plan recognizes the significance of long-term commitment for cultural continuity and resilience, ensuring that the community's rich traditions endure and thrive through theatre.

6.6 Suggestions for future research

Based on the findings of the study, the following research subjects are recommended for the future. Firstly, a comparative investigation of indigenous theatre practices should be conducted to identify parallels and differences between the theatre practices of various indigenous cultures. This analysis will examine the ways in which distinct cultural contexts, historical periods, and artistic resources influence the performances and aid in the maintenance of cultural identities.

Secondly, further research should be carried out on the effects of devise theatre approaches on indigenous artists and communities. The study will explore how this collaborative and adaptable method empowers actors, promotes cultural ownership, and improves the theatrical experience. It will also analyze the success of devise theatre in capturing and establishing connections with diverse audiences in various cultural contexts.

Finally, the study suggests researching the aesthetic preferences and cultural expectations of indigenous theatre audiences. This research will observe how audience responses vary based on cultural backgrounds, traditions, and individual experiences.



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APPENDIX ONE

GodfredAsareYeboah
P.o. box 25
University of Education, Winneba
Winneba – Central Region

16th January 2023

Dr.Faustina Brew
Department of Theatre Arts
University of Education, Winneba
Winneba
Central Region- Ghana

Dear Madam,

**INVITATION TO WITNESS A PLAY PRODUCTION TITLED THE
GYANGYANADZE EXPERIENCE**

I am writing to humbly invite you to see the play ‘Gyangyanadze Experience’, an experimental theatre which will be performed in Gyangyanadze, a community in Effutu Municipality in the Central Region of Ghana.

As a PhD candidate of Arts and Culture at the University of Education, Winneba, I am using this production to conceptualize how indigenous knowledge can be communicated through indigenous theatre performers. Hence, the play is part of the data for my PhD Thesis. My Research project is titled *Gyangyanadze Experience: A Dramatic Piece Of The Indigenous Performance Practices Of Gyangyanadze People Of Ghana*.

Your input and suggestions will be very much needed after the performance and I will be grateful if you honour this invitation.

The play will be staged at the *Gyangyanadze* community centre at **4pm on Wednesday, January 25, 2023**.

Counting on your kind consideration.

Thank you.

Yours faithfully,

GodfredAsareYeboah

0245955708/gayeboah@uew.edu.gh

APPENDIX TWO

Godfred Asare Yeboah
P.O. box 25
University of Education, Winneba
Winneba – Central Region

17th January 2023

The Ag. Head,
Department of Theatre Arts
University of Education, Winneba
Winneba
Central Region- Ghana

Dear Madam,

REQUEST FOR COSTUMES FOR A PLAY PRODUCTION

I'm writing to humbly request for costumes for a production titled '*Gyangyanadze Experience*', an experimental theatre which will be performed in *Gyangyanadze*, a community in Effutu Municipality in the Central Region of Ghana.

As a PhD candidate of Arts and Culture at the University of Education, Winneba, I am using this production to conceptualize how indigenous knowledge can be communicated through indigenous theatre performers. Hence, the play is part of the data for my PhD Thesis. My Research project is titled *Gyangyanadze Experience: A Dramatic Piece Of The Indigenous Performance Practices Of Gyangyanadze People Of Ghana*. The play will be staged at the *Gyangyanadze* community centre at 4pm on **Wednesday, January 25, 2023** thus I shall return the costumes in good shape on **27th January 2023**.

An inventory of the costumes pulled will be made available for stock taking.

Counting on your support.

Thank you.

Yours faithfully,

Godfred Asare Yeboah

0245955708/gayeboah@uew.edu.gh

APPENDIX THREE

Godfred Asare Yeboah
P.O. box 25
University of Education, Winneba
Winneba – Central Region

17th January 2023

The C.E.O
Exceed Investment Limited
Winneba

Dear Sir

REQUEST FOR SUPPORT FOR A PLAY PRODUCTION TITLED
GYANGYANADZE EXPERIENCE AT GYANGYANADZE

I'm writing to humbly seek your support for the staging of the play *Gyangyanadze Experience*, an experimental theatre which will be performed in *Gyangyanadze*, a community in the Effutu Municipality of Central Region of Ghana.

As a PHD candidate of Arts and Culture at the University of Education, Winneba, I am using this production to conceptualize how indigenous knowledge can be communicated through theatre performance. Hence, the play is part of the data for my PhD Thesis. My Research project is titled *Gyangyanadze Experience: A Dramatic Piece Of The Indigenous Performance Practices Of Gyangyanadze People Of Ghana*. The play will be staged at the *Gyangyanadze* community centre at **4pm on Wednesday, January 25, 2023**.

I will be extremely grateful if you support this production. Attached is a budget for the production.

Counting on your support.

Thank you.

Yours faithfully,

Godfred Asare Yeboah
0245955708/gayeboah@uew.edu.gh

APPENDIX FOUR**PROPOSED BUDGET FOR THE PROJECT**

ITEMS	QUANTITY	AMOUNT GHS
Logistics	-	1000cedis
LIGHT		1500cedis
LED	5	
moving heads	5	
SOUND (Dj, speakers, microphones)	Full setup	2000cedis
Props		1200cedis
Costumes		
REFRESHMENT		
*Water		
*Drinks	13 packs –	5000cedis
*Lunch packs	208cedis	
*Post-production discussions	150pieces – 528cedis 100pieces- 1000cedis 3272cedis	
Videography		3000Cedis
Media		1000 cedis
MISCELLANEOUS		2055 cedis
GRAND TOTAL		15, 755 cedis

APPENDIX FIVE

Godfred Asare Yeboah
P.O. box 25
University of Education, Winneba
Winneba – Central Region

26th January 2023

The Ag. Head,
Department of Theatre Arts
University of Education, Winneba
Winneba
Central Region- Ghana

Dear Madam,

LETTER OF APPRECIATION

I would like to express my profound gratitude for honouring my invitation to witness the *Gyangyanadze Experience*. I am grateful for the ideas and inputs given from the beginning and your presence at the final showing. Your support throughout was outstanding and cannot go unnoticed. It is due to your unmatched contributions that my project turned out great.

I am grateful for your assistance.

Thank you.

Yours faithfully,

GodfredAsareYeboah

0245955708/gayeboah@uew.edu.gh

APPENDIX SIX

Godfred Asare Yeboah
P.O. box 25
University of Education, Winneba
Winneba – Central Region

26th January 2023

The Omanhene
Gyangyanadze Traditional Council
Central Region- Ghana

Dear Madam,

LETTER OF APPRECIATION

I would like to express my profound gratitude for honouring my invitation to witness the *Gyangyanadze Experience*. I am grateful for the ideas and inputs given from the beginning and your presence at the final showing. Your support throughout was outstanding and cannot go unnoticed. It is due to your unmatched contributions that my project turned out great.

I am grateful for your assistance.

Thank you.

Yours faithfully,

GodfredAsareYeboah
0245955708/gayeboah@uew.edu.gh

APPENDIX SEVEN



APPENDIX EIGHT

Gyangyanadze Experience

Cast List

1. George Smith Arthur-----acolyte/apatampa dancer
2. Celestina Sackey-----apatampa dancer
3. Diana Larbi-----apatampa dancer
4. Frank Abekah-----warrior
5. Linda Sackey-----Esi/goddess
6. Augustine Usman-----drummer
7. Kwesi Ackom-----nana Abban
8. Selina Adowa Baawa Otabil-----aunty Esi/crowd
9. Fredrick Amoquandoh-----Asantehene
10. Kendra Adepa Bortse----- Apatampa dancer
11. Selina Obeng-----friend of asantehema
12. Gifty Otabil-----saakowah's maid
13. Prince Gyanin-----drummer
14. Ophelia Afful-----apatampa dancer
15. Winifred Yaa Agbozo-----saakowah
16. Kwesi Sackey-----horn player
17. Francisca Tandoh-----apatampa dancer
18. Dorothy Adu-----apatampa dancer
19. Solomon Humphery Nyarko-----simpa kyeame
20. Rebecca Abena Sanny Otoo-----apatampa dancer
21. Francis Acquah-----drummer
22. Edina Asare-----apatampa dancer
23. Lordina Ackom-----maiden
24. Agnes Ayitey-----abrewatia
25. Suzana Ackom-----maiden
26. Theresah Amisah-----abrefi
27. Godfred Tandoh-----guard
28. Chris Ackom-----drummer
29. Winnifred Asare Essel-----apatampa dancer
30. Portia Acquah-----maiden(carrier)
31. Vida Otabil-----Aba yaa
32. Winnifred Asare-----maiden
33. Priscilla Faryah-----storyteller
34. Prince Sackey-----Ackom senior
35. Felix Annobeng-----horn player
36. Frank Aidoo-----horn player
37. Clifford Sackey-----horn player
38. Prince Henry Egyir Donkoh-----horn player
39. Joshua Dankwah-----drummer
40. Barnabas Tandoh-----guard
41. Doris Adu-----apatampa dancer
42. Angelina Mensah-----simpahema
43. Felicity Sackey-----apatampa dancer

44. Christabel Sackey-----apatampa dancer
45. Lovina Arthur-----apatampa dancer
46. Vida Essandoh-----maiden
47. Mary Saakwah-----sister of ama essoun
48. Rebecca Abena Otoo-----apatampa
49. Emmanuel Sackey-----okomfo anokye
50. Albert Otabil-----drummer
51. Tryphena Mensah_ apatampa dancer
52. Dennis Nana Acquah-----ackom junior
53. Jessica Sackey-----apatampa dancer
54. Emmanuel Amfou-----horn player
55. Gideon Essandoh-----soul
56. Andrews Donkoh-----guard
57. Emmanuella Tandoh-----b3y33den
58. Charlotte Essandoh-----Ama Essoun
59. Juanita Nana Ekua Barnes-----apatampa dancer
60. Jeremiah Donkoh-----horn player
61. Dorcas Arthur-----goddess
62. Mavis Sackey-----sister of ama essoun/maiden
63. Millicent Nyame-----Esi kwansimah
64. Christian Asiedu-----horn player
65. Suzana Arthur-----apatampa dancer
66. Monalisa Appiah-----maiden
67. Juliet Abekah-----Asantehema
68. Adelaide Ama Quansah_ kakra
69. Jennifer Larweh_ goddess
70. Desmond Asare_ horn player
71. Emmanuel Sackey_ kow sackey
72. Clinton Owusu -----Team from UEW
73. Abigail Nyamekye Clement -----Team from UEW
74. Gideon Sackey -----Team from UEW
75. Judith Amankwa Grant -----Team from UEW
76. Felicity Agnes Krampah -----Team from UEW
77. Emmanuel Ohene Darko-----Team from UEW
78. Mallam Sanusi-----Team from UEW
79. Amir Gbankulso-----Team from UEW
80. Esther Tuakwah Mensah-----Team from UEW