

SCHOOL OF PERFORMING ARTS

THE DEVISING PROCESS: DIRECTING AND COLLABORATION IN

THE TWELFTH HEART

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(10276663)

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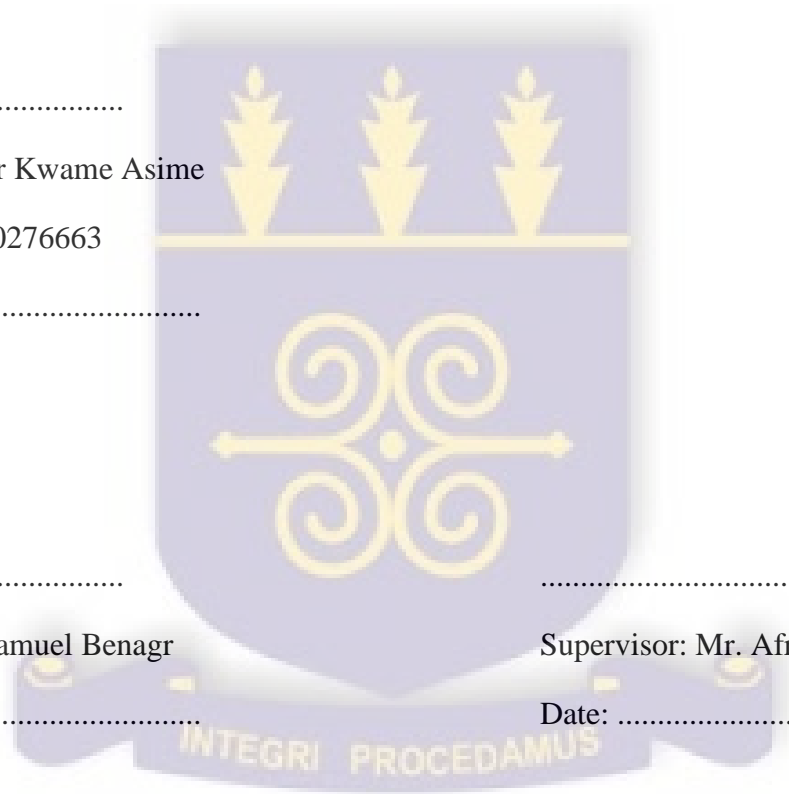
DECLARATION

I hereby declare that this thesis project is the result of my own original research, and that no part of it has been represented elsewhere, with all references appropriately acknowledged.

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DEDICATION

I dedicate this work to God Almighty – my Lord most high, Ms. Theresa Eshun – my mother, and Henry Warlson Annan– a brother.



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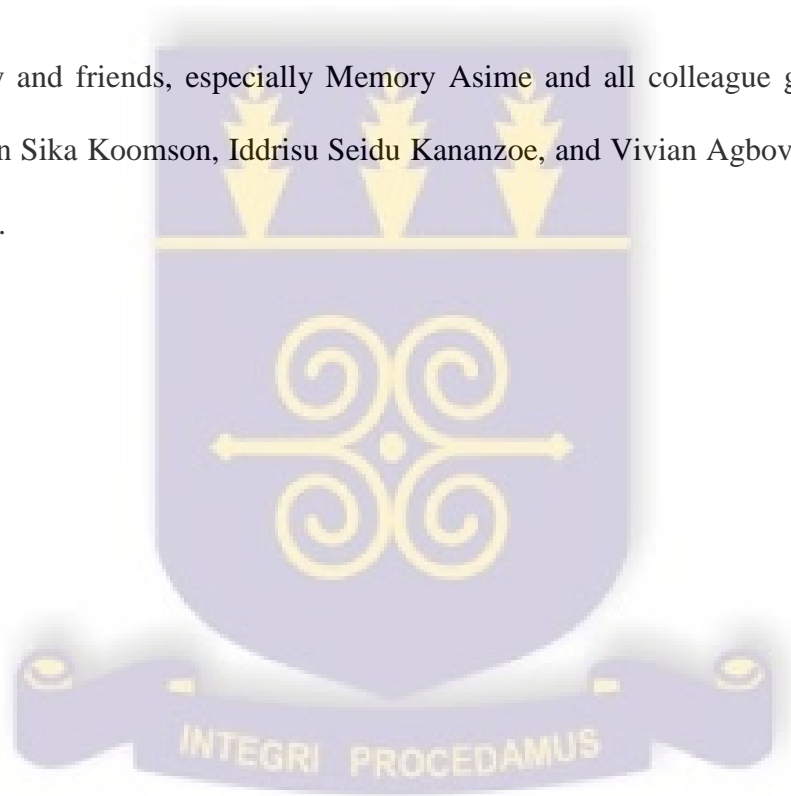
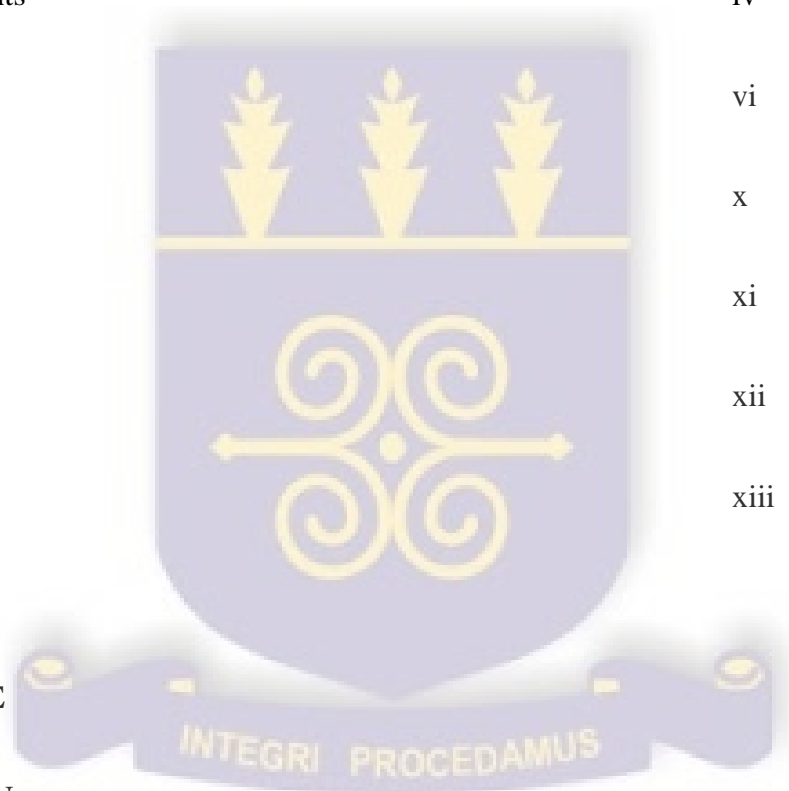


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LIST OF ACCRONYMS

SPA: School of Performing Arts

UG: University of Ghana

UCC: University of Cape Coast, Ghana

UEW: University of Education, Winneba

ABSTRACT

The enthusiasm to expand the frontiers of Theatre Studies and practice in Ghana informed the need to conduct this research. Whereas much has been done with the practice and development of text-based theatre, not much can be said about the development and popularity of devised theatre in Ghana. Theatre productions in Ghana are often text-based and fashioned on the conventional hierarchical structure of a director asserting command over the other players in the theatre. The seeming low popularity of devised theatre in Ghana, especially within the tertiary institutions that teach theatre studies, can be attributed to the seeming complexities of the practice, as well as the absence of an academic research on devised theatre in Ghana. Thus this research set out to examine the role of directing and collaboration in devised theatre, as practised in an academic environment. The aim of the research was to dilate the seeming complexities with the role of the director, as well as explore the nature of collaboration in devised theatre. The research used a practice-led methodology, directing for the stage, as the main research apparatus. In addition, the research was framed in a postmodern style to theatre practice, with key components bordering on auteurism, collaborative theatre and cross-art integration. Bert van Dijk's devising model was applied to devising a performance, using a novel as the source material. Subsequently, the research findings have been analysed, with a recommendation for the praxis of *dirvising* as a new directorial approach in devised theatre, especially for the practice of devised theatre in academic settings. Also, it is recommended for the Department of Theatre Arts, UG, to institute a devised theatre curriculum to expand its scope of theatre studies and practice. Consequently, devised theatre can serve as an alternative approach to text-based theatre practice, thereby expanding the frontiers of theatre studies and practice in Ghana.

CHAPTER ONE

INTRODUCTION

1.1 Background to Study

Theatre studies and practice, until recently, has focused its attention on the dramatic (play) text (Balme, 2008). This is true for theatre performances produced in the Departments of Theatre Arts in the University of Ghana (UG), University of Education, Winneba (UEW) and the Department of Theatre and Film Studies in the University of Cape Coast (UCC). These institutions of higher learning that dominate the study and practice of drama and theatre depend mainly on the play-text or script for theatre productions. The research however is situated within the University of Ghana, which has the first Performing Arts School in Ghana, the School of Performing Arts (SPA). According to Mr. Sandy Arkhurst¹, as part of the reasons for the over-reliance on the play-text for theatre productions in the aforementioned School are familiarity with text-based theatre productions, inadequate financial resources, time constraints, and creative fright among students (personal communication, June 4, 2015).

Apart from Theatre Workshop class projects, Acting classes and other applied theatre programmes (Theatre-for-Development and Drama in Education), which teach aspects of devised theatre in these universities, there are not many examples of devised performances. The concept of devised theatre in many fronts defies elements of text-based theatre; the practice where the performance is centred on a play-text. Student directors, actors, and designers in the departments of Theatre Arts in these universities, are usually text-bound as far as theatre

¹¹ Mr. Sandy Arkhurst is a Senior Lecturer with the Department of Theatre Arts, University of Ghana. His area of specialty is Creative and Applied Theatre.

performances are concerned. As a result, there are but few examples of devised performances in the Department of Theatre Arts, University of Ghana. Hence, the need for an alternative approach to theatre productions, from the conventional text-based approach to devised theatre practice.

However, in recent times, dating from the year 2000², there have been some attempts by the Department of Theatre Arts, University of Ghana, to practise devised theatre. In 2011, Dr. Stephanie Sandberg³ organised a ‘Viewpoint⁴’ workshop, as a visiting scholar of the department. The workshop, attended by directing, acting and some graduate students, introduced participants to devising techniques. Also, the Level 400 Acting classes of the 2011/2012, 2012/2013 and 2013/2014 academic years of the Department of Theatre Arts, SPA, UG created devised performances of *Obstacles*, *Silence* and *Screams & Whispers* respectively. I participated in devising for the first time, as a performer in *Obstacles*. The performances required the students to create stories from their personal experiences. The lecturer, who assumed the role of a facilitator, merged these stories, mostly monologues, into single performances.

Another example of a devised performance in the Department of Theatre Arts, SPA, UG is Mr. Solomon Dartey’s⁵ work with the levels 300 and 400 Theatre Arts students of the Accra City Campus of the university. The class project, titled *Facta Non-Verba Reload* (2013), and produced in the first semester of the 2013/2014 academic year, employed image theatre and shadow theatre to create devised performances. In addition, *Body Words* (2014), a devised

² This year marks the end of the 20th Century, the opening of the 21st century, and fairly situated within the postmodern era.

³ DR. Stephanie Lynn Sandberg is a Professor of Theatre Communication Arts and Sciences with Calvin College, USA.

⁴ Viewpoint is a performance making technique based on movement and gesture. It was originally introduced by the choreographer Mary Overlie and further developed for stage actors by Anne Bogart and Tina Landau.

⁵ Solomon Y. Dartey, a Staff Member of the Department of Theatre Arts, SPA, UG since 2012 to 2014. He has a Master of Fine Arts Degree in Directing.

performance, was presented by level 300 and 400 students. The students, as guided by Mr. Solomon Y. Dartey, used their bodies to create non-verbal scenarios based on a chosen topic. Furthermore, as part of its contribution to the Fair Culture – The World of Tomorrow International Youth Theatre Festival and Symposium⁶, the School of Performing Arts UG engaged five students, myself included, to devise a performance on environmental degradation. The performance, titled *Wise-up* (2013), engaged drama, dance, music and imagery as part of its presentation.

Another devised work in the School of Performing Arts, UG is Lab dc's⁷ production of *Snake and/or Ladders* (2012). The performance was created and presented by selected students from all three departments in the School. Ms. Petra Kron⁸ directed the performance, with assistance from other instructors. In addition, I have also presented a devised performance for my first MFA directing minor project. The thirty-minute performance titled *The Applicant* (2013) was based on Sylvia Plath's poem, *The Applicant*. *Samantasi Village* (2014), a devised performance by Abibigromma, the resident theatre company of the SPA, UG was presented at the Efua Sutherland Drama Studio, as part of activities that marked the 8th International Theatre Association Conference, held in the School of Performing Arts, UG. One common and significant characteristic of all the performances mentioned above is creation without exclusive reliance on an existing text.

Apart from these attempts at teaching and practising devising in these universities, there is hardly an attempt to employ devising for departmental play productions by Directing major

⁶International Youth Theatre Festival and Symposium, 14th to 15th June, 2013 in Hannover, Germany

⁷Lab dc is a non-profit, intercultural and cross-cultural program of the School of Performing arts, UG. It was initiated in 2012 by Petra Kron and developed with artists from Ghana, Nigeria, Burkina Faso, Turkey and Germany. It is made up of students from the departments of Music, Dance Studies and Theatre Arts of the University.

⁸German Artist and cultural anthropologist; she initiated Lab dc in the School of Performing Arts.

students, both at the graduate and undergraduate level. This assertion was corroborated in an interview with some graduates from UCC and UEW. Perhaps, Godwin Kotey's *Etuo Ato Bare* (2000) from the Department of Theatre Art, University of Ghana, was an attempt by a Directing major student, to employ devising for a performance. This near absence of devising in the departments of theatre arts in Ghanaian universities accounts for the paucity of knowledge on the subject. Even with some academic institutions that attempt to teach and practise devised theatre, Schmor (2004: 260) questions the "extent to which a project could be fairly designated as 'devised' by students if there were to be faculty involved in design and directing". By this, Schmor conjectures that, the presence of a faculty member or anyone with an overriding authority directing a devised project, could mar the purity of devised theatre. Consequently, an attempt to find answers to Schmor's concerns and the need to extend the current body of knowledge on theatre practice in Ghana motivated this research.

1.2 Problem Statement

Acquiring the skills and tools needed for devising is a challenge to many students in the Department of Theatre Arts, UG. For example, students, mainly in acting and theatre workshop classes, struggle with creating performances without referring to a written text. This can be attributed to the convention of habitually relying on a play-text for departmental play productions. Hence, this has caused, in part, the absence of devising for departmental play productions by Directing major students both at the graduate and undergraduate levels. In addition, the practice of collaboration among directors, actors and designers in play productions in these departments is questionable. Whereas there is some form of 'co-operation' between directors and designers, actors are most often left out in the collaborative process. In effect, they

become more of recipients than collaborators in the creative process of theatre productions. Consequently, the problem statement for this research is the indispensable yet challenging role of directing in devised performances and the practice of collaboration in (devised) theatre productions. Through my active participation, as a student and then as a national service man in Directing, Acting and Theatre Workshop classes in the Department of Theatre Arts, University of Ghana, the gravity of the problem statement has dawned on me.

1.3 Research Questions

The research attempted finding answers to the following:

1. What is the role of directing in devised theatre?
2. How much collaboration is needed in devised theatre among directors, actors and crew?
3. How relevant will devised theatre serve as an alternative approach to play-text theatre productions.
4. What are the prospects of devised theatre in the Department of Theatre Arts, University of Ghana and other departments of theatre arts in Ghana?

1.4 Research Objectives

The research sought to achieve the following:

1. Appropriate the role of directing in devised theatre.
2. Study the degree of collaboration among the director, actors, and the crew in theatrical productions.
3. Explore the option of employing devised theatre as an alternative approach to play-text theatre productions in the Department of Theatre Arts, University of Ghana.
4. Extend the current body of knowledge on stage directing in Ghana.

1.5 Significance of Study

The concept of devising advances the frontiers of creativity in theatre production. It also advances inquisitiveness as the process delves into the unknown. In addition, devising aids in updating already existing materials (plays), and thus, making them reflect contemporary realities. Finally and importantly, devising helps to curb the challenge with selecting an ideal play for performance; hence, the research findings should enhance theatre (performance) studies in the Department of Theatre Arts, University of Ghana and other departments of theatre arts in Ghana. In addition, it can push the frontiers of creativity among students, and provide an alternative approach to theatre productions in Ghana. Other directing major students, both at the graduate and undergraduate levels, can employ this alternative for their projects.

1.6 Methodology

The research employed practice-led research methodology, which is “concerned with the nature of practice and leads to new knowledge that has operational significance for that practice” (Candy, 2006: 3). Similarly, Carole Gray (1996: 3) defines practice-led research as:

Research, which is initiated in practice, where questions, problems, and challenges are identified and formed by the needs of practice and practitioners; and the research strategy is carried out through practice, using predominantly methodologies and specific methods familiar to the practitioner.

The Arts and Humanities Research Board of the United Kingdom (2003: 10) also defines practice-led research as:

Involving the identification of research questions and problems, but the research methods, contexts, and outputs then involve a significant focus on creative practice... and it results in outputs that may not be text-based, but rather a performance (music, dance, drama), design, film, or exhibition.

By way of practice through directing and in reference to the above definitions, I presented a devised performance based on Elizabeth-Irene Baitie’s *The Twelfth Heart*. Accordingly, the devising process and performance, with emphasis on directing, was documented and reviewed. The documentation took the form of (but not limited to) a journal, using still photography, and audio recording. In addition, and as suggested by Brad Haseman (2006: 8), “artistic audits of earlier and contemporaneous” devised performances were conducted, to inform the general context of the thesis-project. Some of these performances include,

1. *Snake and/or Ladders* (2013), directed by Petra Kron
2. *Wise-up* (2013), directed by Alfred Elikem Kunutsor
3. *Samantasi Village* (2014), directed by Sarah Dorgbadzi and Ekua Ekumah

Furthermore, identified scholarly literature – books, journals, articles – that are relevant to the research were reviewed.

1.6.1 Production Process

The production process was divided into four parts; pre-production, devising process, performance and evaluation. The pre-production stage of the project consisted of securing rights for the novel, organising audition and casting, preparing budget and rehearsal schedule. The devising process was divided into stages, comprising: establishing the bare story from the novel, researching for materials, selecting the most helpful materials, turning selected materials into theatrical possibilities through series of improvisations, creating the performance score, and rehearsing the performance score. Along with this process, the technical requirements needed for the performance were procured. The performance was presented for three days at the Efua Sutherland Drama Studio, University of Ghana, which was followed by an evaluation process. This process consisted of post-performance discussions on the devising process and performance, with emphasis on the directorial approach and collaboration.

1.7 Research Overview

The opening chapter sums-up the details of each chapter and highlights the background to the research as an enthusiasm to advance the frontiers of theatre practice in Ghana. The research problem questions the paradox of the role of directing in devised theatre. In addition, the opening chapter delimits the research within theatre productions by the Department of Theatre Arts, University of Ghana. Finally, the chapter outlines the methodology used for the research; practice-led methodology, which emphasises directing for the stage, as the main medium for the research.

Chapter Two reviews both literature and practices on the concept of devised theatre, and delineates the working definition of devised theatre for this research. The chapter also highlights the difference between devised theatre and conventional theatre, as contextualised for the purposes of this thesis-project. In addition, the chapter looks into the argument against the presence of a functional director in devised and argued in theory and practice that the presence of a director in devised theatre is well placed. The chapter also reviews Bert van Dijk's devising model and proceeded with discussions on the use of a novel for a devising work. The chapter concludes with a review of *The Twelfth Heart*, the source material for this project.

Chapter Three focuses on the working process for the project. The conceptual framework that underpinned the research is outlined in this chapter. In addition, the chapter details the various stages of van Dijk's devising model as employed for this project. The chapter also presented an account on the performance and concluded with report on the post-performance evaluation activities.

Chapter Four follows on with a review of the performance by addressing how the performance approached the core components of its framework. With regard to this project, the role of directing, as well as the practice of collaboration in devised theatre is analysed in chapter four. The analysis highlights the dialectics of directing in devised performances within academic settings and called for the practice of *dirvising* as a new directorial approach in devised theatre.

In the final chapter, the entire research is summarised. The chapter also highlights the findings from chapter four and proceeded with some recommendations. The proposal of *dirvising* as a possible emerging practice in devised theatre is reiterated. In addition, the chapter recommends for the introduction of a devised theatre curriculum in the Department of Theatre Arts, University of Ghana.

CHAPTER TWO

LITERATURE AND PRACTICE REVIEW

In this chapter, relevant literature and creative practices on the definition(s) and concepts of devised theatre are reviewed. The chapter also reviews the devising process with emphasis on directing and collaboration.

2.1 Devised Theatre: Definition(s) and Concepts

“The term devised theatre has proven slippery and hard to define” (Sobeck, 2010: 2). This is not only because devised theatre is experimental by its nature, but also because of the inherent artistic freedom associated with it. The definition of devised theatre is contextual, hence, many devised theatre companies, and practitioners have defined the term based on how they practice it. In view of this plurality, a number of definitions are reviewed, common denominators highlighted and a working definition of devised theatre constructed.

In the lexical context, to devise is to come up with or work out a plan (*Webster’s Universal Dictionary and Thesaurus*, 2007). This definition, however limiting, sets the tone for the theatrical practice of devising. In the theatrical sense, devising is concerned with generating a performance. Deirdre Heddon and Jane Milling (2005) assert that the term devising as practised in the theatre is more concerned with the creation of performances from nothingness. On another level, devising has been associated with the rehearsal process of a play-text (Heddon and Milling, 2005). Thus, the process of memorizing lines and finding different ways of representing characters during rehearsals can equally be termed as devising. This attempt to define devising is

however elusive. In its whole, devising requires that the performers must collectively generate both the content and the form of a performance. Heddon and Milling (2005) justify the binary generative structure (content and form) of devising, where a playwright does not impose his/her ideas on the performers. Devising requires the performers to be equally actively involved in the ‘writing’ of the script. In what might be regarded as an extreme position, Heddon and Milling (2005) are of the view that, the devised performance ought to be created from a void. However, this stance of Heddon and Milling is contestable. The Latin phrase, *nihil fit ex nihilo*⁹ posits the impossibility of creating from a vacuum. Thus Kofi Agyekum (2015) asserts that “no performance is carried out in absolute vacuum, it must be cited within a context” (seminar presentation, June 4, 2015). I will further argue that there is always a need for a starting point for a performance, no matter how intangible or abstract it is, in order to create or bring something into being. Hence, a group of performers cannot possibly create from a void. Even though Wilson H. Robert (2012: 4) agrees with Heddon and Milling on the total absence of a play-text at the start of a devising process, he suggests that there is a need for a “concept or an idea as a starting point”. Wilson’s argument notwithstanding, I support the inclusion of a play-text as a source material for a devised performance, as far as the text does not dictate to the performance. More so, in support of this argument, Mary Zimmerman (2005: 26) defines devised theatre as “a process of generating a performance in which the script does not precede the production, but rather ‘grow up’ simultaneously with it”. Bruce Barton (2005) further supports the inclusion of a text, but as a secondary component to the production. In addition, Bert van Dijk (2012: 9) does not only support the inclusion of a text, but goes on to introduce more jump-off points, which he terms as “point[s] of departure, (POD)”. He argues that:

⁹ Meaning: Nothing comes out of nothing.

In devised theatre, you can choose – and use – any POD you like... It can be a story, a location, an image, a poem, a piece of prose, a theme or issue, a piece of music, an object, a character or collection of characters, a proverb, an oxymoron, a song, a provocation, film or video images, a certain relationship, a play or section of a play (van Dijk, 2012: 13).

Also in support of, and in a way of summing up van Dijk's argument on the possible use of multiple source materials, Mia Perry (2008: 7) defines devised theatre as, "performance created out of the banal and the profound 'stuff' of everyday life as lived by the creators/devisers". Thus, the concept of devising requires the performers to generate a performance from the contents of their surroundings. They are however not tied or limited to any source material, but from the inexhaustible contents of life. The "point[s] of departure" (van Dijk, 2012: 9) thus become a springboard or a reference point that informs the creation process.

Snakes and/or Ladders (2013) and *Wise-up* (2013), produced by Lab dc and the School of Performing Arts, University of Ghana (UG), respectively, used concepts as their POD. *Snakes and/or Ladders* was based on the concept of choice, and *Wise-up* on societal misconduct. Both concepts served as a kernel from which the two performances were generated. Abibigromma, the resident theatre company of the School of Performing Arts, UG also devised a performance, *Samantaase Village* (2014), from a Ghanaian folktale¹⁰. In addition, Fresco Theatre Company devised *The Famished Road*, from a novel written by Ben Okri. Although both performances – *Samantaase Village* and *The Famished Road* – used a literary text as a source material they did not faithfully reproduce them. When a literary text and for that matter any other source material is used for a devised performance, it is manipulated and reworked to suit the demands of the

¹⁰*Samantaase Village*, as documented by Efua T. Sutherland.

performance. Hence, the idea of a staged literature where the literary text, a play-text, is faithfully presented in a performance is in direct opposition to the concept of devising.

Away from the need for a source material in devising is the importance of the processes for generating content. The concept of collaboration is central to any devising process. The term, devised theatre is closely associated with, and sometimes interchanged with the term ‘collaborative creation’ (Heddon & Milling, 2005). Collaboration is intrinsic to devising and partly differentiates devising from adaptation. Devising requires that the altering of the text must start with and involve everybody in the production. This is not always true with adaptation. When adapting, the script is mostly altered by one person – the director and/or the producer – before it is given to the rest of the production team. In contrast, devising requires that the whole production ensemble works together to ‘adapt’ the text.

Another criterion that is useful to differentiate devising from adaptation is the aim of the process. According to van Dijk, many adaptations are based on the director's vision which may divert from the original playwright's vision or intention. However, the actors and designers are still asked to come in on a predetermined vision and serve that vision to the best of their ability using their specific craft (personal communication, June 27, 2014). He argues further that, even though great actors and designers will always want to contribute to the creative process with their own unique and surprising artistry, “it depends on the openness of the director whether they encourage this to occur, or whether they only allow it to a certain degree or whether they resist it strongly” (van Dijk, personal communication, June 27, 2014). Van Dijk opines that, there are many situations where the director could not perceive the value of the creative contributions of their cast, design and technical support team, sometimes to the extent where they tell others exactly what to do and how to do it (personal communication, June 27, 2014). However, if the

purpose of an adaptation is to encourage all participants (actors, crew and even audience) to contribute to this process, it becomes a particular form of devising. In section 2.2.3 on page 34, the relationship between a director and other collaborators in a devising process will be discussed.

Another central concept of devised theatre is research and improvisation. Van Dijk (2012: 21) likens the devising process to the “growth of a plant or tree”. He reckons that in a devising process:

The POD can be likened to the seed that contains all possibilities of the fully – grown plant – either in principle or in a way that is obscure or codified. In this analogy, the stage of research is the root system that spreads out in search of nutrients (inspiration) from the surrounding earth (environment) (van Dijk, 2012: 21).

Research plays an integral role in devised theatre. For example, it enables the performers to reach out beyond them to dig deep for content. Research is also equally important for performers in devised theatre as they most often have little material to start the rehearsal process. The research is never-ending and the performers engage in it (research) with the totality of their being. Van Dijk (2012: 22) asserts that, “the boundless nature of the gathering stage [research] in devised theatre involves mind, body and imagination and provides [the performers] with a complete way of getting to know [the] POD”.

Improvisation is equally a central concept in devising. Quite often, devised theatre is interchanged with improvisational theatre, even though each is different in context. Thus, not all improvisations can be associated with devising. In section 2.2.1, page 22, a comparison between

devising and improvisation is expounded. For the moment, the type of improvisation practised in devised theatre serves as the wheel that propels the generation of content. Thus, content is mostly generated through a series of improvisation exercises. Different devised theatre companies and practitioners have developed improvisational techniques based on their practical theatre ideologies. A couple of these include, Anne Bogart's 'Viewpoint Technique', Moisés Kaufman's 'Moment Work' and Ruth Zaporah's 'Action Theatre' (Morrow, Bauer & Herrington, 2009).

It is important to indicate that improvisation thrives on spontaneity and Nicholas J. Zaunbrecher (2011: 50) notes that "spontaneity is the primary feature of an improvisational act [and/or] that which makes an action improvisational". Spontaneity requires that the improvisers be engaged wholly in the moment of creation. It also requires that they are present and conscious of the 'here and now'. Spontaneity is perhaps the constituent of devising that demands of and makes devised performances "original" (van Dijk, 2012: 9).

Even though devising is common with some indigenous African performance genres, its development can be traced to the political and cultural revolts of the 1950s to the 1970s in the West (Heddon & Milling, 2005; Allain & Harvie, 2006). H. R. Wilson (2012: 14) notes that:

In the British political theatre of the 1960s and 70s, fostering collaborative practices became about ideological as well as aesthetic concerns, developing a theatre practice that was in alignment with current socialist [and feminist] politics.

The above quotation emphasises the centrality of politics as a contributing factor to the development of devised theatre. Thus, theatre, and in the larger context many art forms, were used to revolt against purported ill structured political and socio-economic systems. This was not peculiar to the West, but also very true in apartheid South Africa. Due to the high security risks

that met these revolts, the performers had little time to prepare and present their performances. Thus, many of the performances were devised with readily available materials. The performers had to rely on their immediate environments, the ‘here and now’, to generate performances. Christian Penny affirms the currency of devised performances by defining devised theatre as, “making a work about what matters to you at the time that matters to you” (Penny)¹¹; hence, making devised performances not only original but also current with time. The theatre companies associated with these revolts were structured on a socialist political ideology, which advocated for the equality of all people and the collective ownership of state property. Hence, these companies abolished any form of vertically structured (top-down and/or bottom-up) hierarchy in the theatre. Everyone had an equal stake in the theatre and performances were collectively generated and owned by the ensemble.

On another level, as a result of the protest or revolt that characterized devised performances, they embody elements of performativity (Allain & Harvie, 2006). Barbara Bolt (2009: 10) asserts that the term performativity best describes the ability of a performance to effect change in society, “either in the material, affective or discursive domains”. Those devised performances aimed at making real impacts or change in society. The performative need for devised performances does not take out the requirement of entertainment and spectacle as a theatrical form. Heddon and Milling (2005: 29) describe the concept of Devised Theatre as variously consisting of:

a model of cooperative and non-hierarchical collaboration; an ensemble; a collective; a de-commodification of art; a commitment to total art; the negating of the gap between art and life; the embodiment of the death of the author; a means

¹¹(<http://www.devised-theatre.com/interviews.php>)

to reflect contemporary social reality; an escape from theatrical conventions; a challenge for theatre makers; spontaneous; experimental; non-literary.

Following the discussions above on the definitions and concepts of devised theatre, I will sum up the key concepts as: point of departure, collaboration, improvisation, originality, non-hierarchical, performative and spectacle. For the purposes of this research, devised theatre is defined as, the creation of an original performance through the creative, and collaborative works of an ensemble, with a well-defined source material. On page 19, Figure 1 sums-up the discussions on the definitions and concepts of devised theatre.

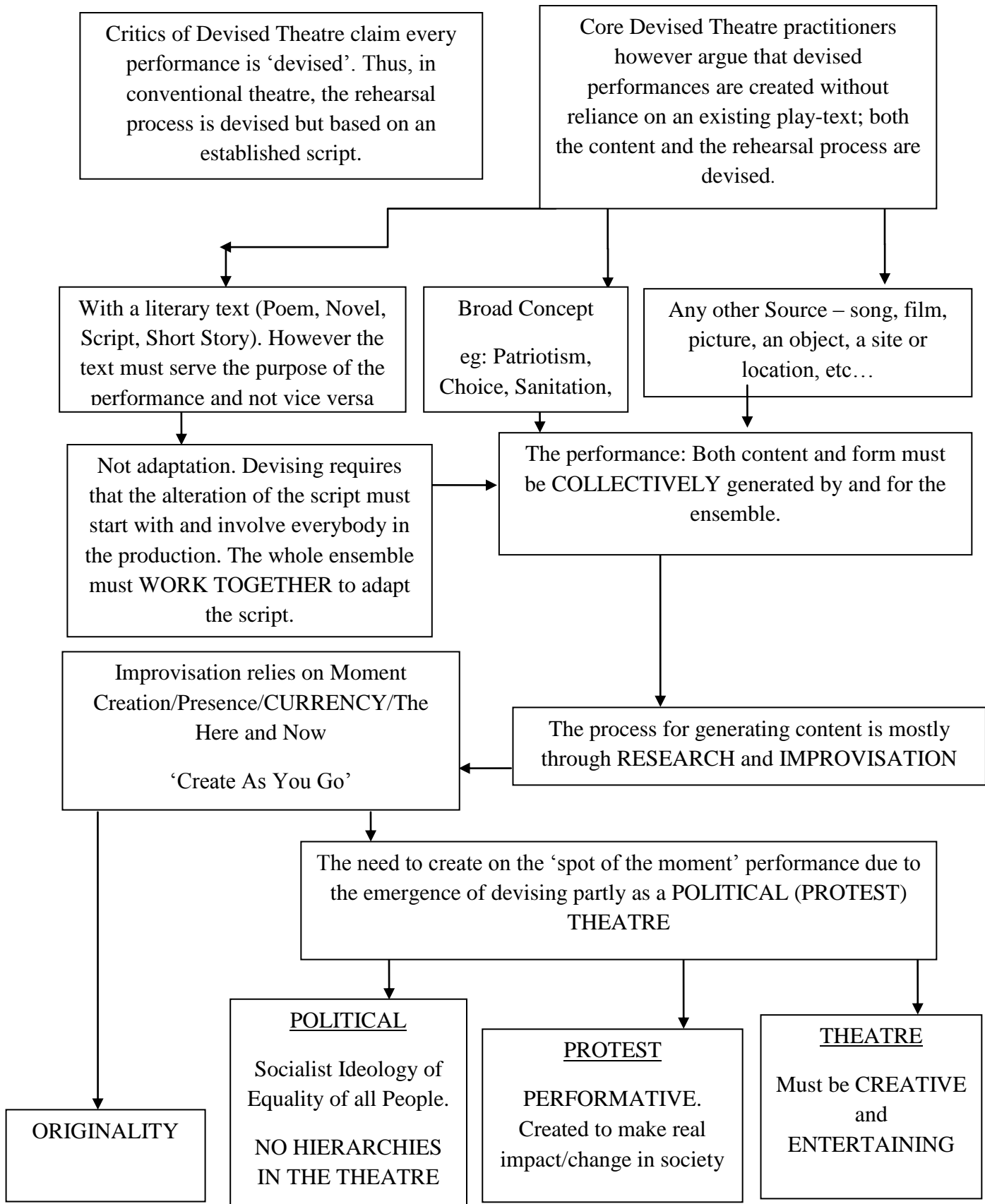


FIGURE 1: Definitions and Concepts of Devised Theatre

In his bid to define devised theatre and conventional theatre, van Dijk (2012: 9) distinguishes between the two by referring to the latter as “other theatre”. By this, he refers “both to the Western practice of text-based theatre and the classical Oriental forms of a strictly codified theatre” (van Dijk, 2012: 9). While I accept van Dijk’s definition of conventional theatre, I will delimit the definition to “text-based theatre practice” (van Dijk, 2012: 9), with emphasis on play-text. This is needed for the purposes of this research. Conventional theatre, therefore, refers to play-text performances where there is heavy reliance on the text and the text dictates to the performance process and product. In the context of this research, play-text theatre will be used interchangeably with conventional theatre.

John B. Schmor’s (2004: 259) definition of devised theatre as “[theatrical] works which are not initially or primarily scripted by a playwright or dominated by a director, works which are instead created primarily by the performers, with designers and directors in intensive collaboration”, embodies two essential characteristics of devised theatre: non-hierarchical and collaborative. Bert van Dijk (2012: 9) also advances the essence of collaboration in devised theatre. In his view, the process of making a devised performance has to be collective: collective by an ensemble with a shared vocabulary. Hence, devised theatre refers to the creation of an original performance through the creative and collaborative works of an ensemble, with a well-defined source material.

Whereas devised theatre is non-hierarchical and not bound to a script, conventional theatre is hierarchically structured with either of these professionals – the producer, the director or the playwright at the apex. Another distinction between devised and conventional theatres is the level at which the ensemble members work together. Van Dijk (2012: 11) highlights that “devised theatre is a process of theatre-making that is by nature collaborative [and] this

collaboration is not just simply a matter of artists working together – a characteristic of [conventional] theatre”. Van Dijk’s assertion suggests that devised theatre practitioners cannot afford but to work together closely, which will be argued later as an intrinsic characteristic of collaboration. With conventional theatre, it is a matter of being together, which falls short of the concept of collaboration.

2.2 Devising Processes

It is unlikely to have one set of process for devised theatre. The way and manner by which devising is approached varies “from continent to continent, as well as from theatre company to theatre company” (Perry, 2008: 3). Thus, an individual or a group of people’s appreciation of the concepts of devised theatre determines their practice of it. Even though this seeming openness of devised theatre might, on the surface appear as a flaw, it is actually this inherent (artistic) freedom of devising, which makes it stand out and draws avant-garde theatre practitioners to it. Hence, Govan, Nicholson and Normington (2007: 7) argue for the plurality of devising as “processes of experimentation and sets of creative strategies – rather than a single methodology”. However, in the midst of the complexities of devising processes, van Dijk (2012: 7) is of the view that, “there are a number of clear defining principles shared by all” varying processes. For example, improvisation is a common practice to all devising processes. This is true to the extent that improvisation has been central with most devised works (Heddon and Milling, 2005). Another practice that is common to any devising process is collaboration.

2.2.1 Devised Theatre and Improvisation

Defined in its simplest form, improvisation is just making do with what is available. However, the usage of the word can be broad; hence, Zaunbrecher (2011: 49) offers to divide it into two contexts: improvisation as a category of actions and improvisation as a method of action. As a category of actions, improvisation involves “inventing within limitations” (Seham, 2001: xx). In this context, improvisation is defined by its practice in “the ever changing circumstances of life” (Zaunbrecher, 2011: 49). This accounts for Frost and Yarrow’s (1990: 15) assertion of the usage of improvisation in this context as “the extension of improvisation principles beyond the theatre itself”. However, in the theatrical context, improvisation is defined as a method of action where “performers purposefully choose not to plan [and/or rehearse] aspects of their performance” (Zaunbrecher, 2011: 49) before presenting it to a live audience. Hence, improvisation as a method of action informs the practice of improvisational theatre, where the performance is presented as at when it is created.

The Italian Commedia dell’arte is a good example of a theatre genre that was fashioned on the principles of improvisational theatre (Allain & Harvie, 2006). Hence the trueness of Natalie C. Schmitt’s (2010: 225) assertion that, “it was principally improvisation that made Commedia dell’arte performances famous”. However, it is important to differentiate improvisational theatre from other forms of improvisation equally practised in the theatre. For example, the use of improvisation to save an ongoing performance is not the same as improvisational theatre. Zaunbrecher (2011: 49) further explains this as, “if actors in a scripted play forget their lines and make up new ones, or decide to ad-lib... this would not be improvisational theatre, though it certainly is theatre that is invented on the spot”. In addition, improvisation, when used as a means of teaching acting and/or training (amateur) actors (Allain

& Harvie, 2006), is different from improvisational theatre. There is yet another usage of improvisation, which differentiates it from improvisational theatre. This is the use of series of improvisational techniques to generate a performance; and this informs the concept of devising (Allain & Harvie, 2006).

In this context, improvisation, as stated in section 2.1, is used as a wheel to generate content for a devised performance. Van Dijk (2012: 23) asserts that, “the [main] function of improvisation during the exploration stage of the devising process is: to probe and realize the point of departure (POD) in time and space”. Thus, once the POD is defined, it goes through a series of improvisational exercises where the ensemble examines the POD by looking at it, smelling it, tasting it, listening to it, sleeping with it, massaging it, dreaming about it, ignoring it, loving and hating it, and doing anything possible with it (van Dijk, 2012: 20). Improvisation as practised in devised theatre works best in an ensemble; a group experience where participants (are guided to) express themselves as they work and play with one another for the purposes of generating a performance. Several devised theatre companies have developed a number of improvisational techniques for their devising models, as mentioned in section 2.1, page 16.

2.2.2 Devised Theatre and Collaboration

In the theatre, working together is fundamental, hence the maxim, theatre is a collaborative art. The theatre is a communal space for diverse talents, skills and professions. No one person in the theatre is independent. In other words, the theatre brings together different professionals – actors, directors, technicians, designers, managers, and administrators – to work together within a common space. Arguably, the art of working together is unique to theatre

practice. Unlike any theatre professional, the painter and some visual art practitioners have some independence with their works. In addition, the art of working together is relatively absent with poets and novelists. It is however not certain if collaboration is maximally optimized in conventional theatre. Arguably, conventional theatre productions practise more of cooperation than collaboration. So, whereas devised theatre productions optimise collaboration, conventional theatre productions, do less of it.

For the purposes of constructing the above proposition – working together in devised theatre is more collaborative than in conventional theatre – the working definition of devised theatre and conventional theatre is reiterated. Devised theatre refers to the creation of an original performance through the creative and collaborative works of an ensemble, with a well defined source material, and conventional theatre refers to text-based performances with a play-text, where there is a heavy reliance on the text, and the text often dictates to the performance.

Robert Cohen (2010: 46) defines collaboration as “the horizontal glue that holds an ensemble together and makes the work collective, mutually supportive, and the composite of many minds, bodies, and imaginations”. Cohen’s definition highlights key terms such as: horizontal, ensemble, mutually supportive and composite. The relevance of these terms will be validated shortly. In the meantime, Rob Roznowski and Kirk Domer’s (2009: 1) definition of collaboration as, “a meshing of ideas” might aptly elucidate Cohen’s (2010: 9), “... composite of many minds, bodies and imaginations”. In Olga Kozar’s search for an effective collaborative learning system, she echoes Joanne M. Melnerney and Timothy S. Robert’s (2004: 205) definition of collaboration as “a method that implies working in a group of two or more to achieve a common goal, while respecting each individual’s contribution to the whole”. This definition advances the concept of collaboration with the addition of two key terms, ‘a common

goal’ and ‘respect for other collaborators’. To have a common goal is to be bound by one objective, aim, intention, plan, purpose, ambition, aspiration, wish or dream. To respect other collaborators is to recognise and appreciate their contribution to the common goal of the work. The diverse human resources needed for theatrical productions, come with divergent views, however, in the spirit of collaboration, it is expected that all views be respected. Hence, in appreciating Mark Granovette’s *Wisdom of the Crowds*, Carlos Dominguez asserts that “the more diverse the group, the better they get to collaborate” (Dominguez, as cited by Mark Granovette).¹² In furtherance to the above definitions and meanings of collaborations, I will attempt to define it as “an unbroken process of assembling diverse human and material resources to work together, and at the same time, in a mutually accommodating environment towards the attainment of a common goal”.

It is easy to argue that collaboration and cooperation are the same. On the surface, yes, but a more practical search into the two words will mean different. Karl A. Smith defines cooperation as, “working together to accomplish shared goals” (Smith).¹³ This definition associates ‘shared’ goals with cooperation. To share is to divide parts of a whole among a group of people. Thus, members of the group do not work on the whole work at the same time, but distribute parts of it among themselves. Rob Roznowski and Kirk Domer (2009: 1) also advance the definition of cooperation as “a handshaking group of individuals promising not to tread on another’s toes”. Thus, in co-operative organisations, work is divided into units and each unit works independently while boundaries are created to enhance the practice of division of labour.

¹²(blogs.cisco.com)

¹³(www.personal.cege.umn.edu).

The above explanations of collaboration and cooperation draw a distinction between the two. Even though both embody the practice of working together, they differ in levels. Collaborative productions are more interested in the process of working together. Cooperative productions on the other hand, are more concerned with the product of the working together. According to Jeremy Roschelle and Stephanie D. Teasley (1995: 70), “each person in a [cooperative work] is responsible for a portion of the problem solving”, while in collaborative works there is “the mutual engagement of participants in a coordinated effort to solve the problem together”. Co-operative organizations use diplomacy to solve problems. By diplomacy, I mean a tactful way of engaging with one another. Randy Nelson is of the view that “cooperation is a protocol that allows you not to get in each other’s way as you work” (Nelson).¹⁴ Collaborative productions, on the other hand, employ [consensual] democratic means to solve problems. To conclude on the differences between collaboration and cooperation, I refer to the metaphor in Olga Kozar’s story.

In a potluck dinner where people cook and bring different dishes to the table, there is more exciting than what each individual would have eaten individually. However, the guests return to their homes being able to cook only the same dish they brought to the potluck. Even though they may have gotten recipes, they still need to learn to make the new dishes themselves. On the other hand, had they cooked together in the first place, they would have observed and learned a lot more from one another. They would have taken away some practical, hands-on skills even if cooking together had meant a messier and a more chaotic process. (McInnerney and Roberts, 2004: 210)

¹⁴(www.edutopia.org).

The above story highlights aptly the difference between cooperation and collaboration. The first instance where the guests individually prepared their food before bringing it together to be eaten is an example of cooperation, whereas the second illustration is of collaboration. Thus, with the second illustration, the guests will have jointly prepared the different dishes and eaten them together. Juxtaposing the definitions of devised theatre and conventional theatre vis-à-vis that of collaboration and cooperation, the argument can be made that, devised theatre practises collaboration whereas conventional theatre practises cooperation. I will illustrate this assertion in a moment with the two productions cited for artistic audits: *Snakes and/or Ladders* and *Grip Am*.

Snakes and/or Ladders is a “multidisciplinary production based on real life situations as to whether people should live their lives by chance or by choice.” (Framework on the Road & Lab dc 2013) Lab dc, headed by Petra Kron, produced *Snakes and/or Ladders*. The performance explored the subject of choice. A young girl, Akweley, is in dilemma whether to listen to her mother and marry a rich man she does not love, or to follow her heart and marry the poor village boy. The performers in an ensemble created the performance. *Snakes and/or Ladders* employed a collaborative intercultural approach by bringing together performers from diverse national cultures – Ghana, Germany, Nigeria, Turkey, and U.S.A. The cross-art performance blended different performance genres – drama, music, dance, sculpture, spoken word and body percussion. According to Elijah Twum, a member of the production, directing *Snakes and/or Ladders* was a shared responsibility among the directors (Petra Kron, Alfred Kunutsor and Mr. Black) on one hand, and between the directors and the performers on another hand (personal communication, April 3, 2014). Even though the performers assert that there was some hierarchy in the production, it did not follow a vertical hierarchical structure. Rather it employed the parallel or horizontal approach. Thus, all members of the production were involved at every

stage of decision-making and execution. This emphasizes Robert Cohen's (2010: 46) definition of collaboration as "the horizontal glue that holds an ensemble together and makes the work collective, mutually supportive, and the composite of many minds, bodies, and imaginations". The horizontal structure used in collaborative devised performance, as with *Snakes and/or Ladders* encourages a flexible communicative space (Goessl, 2010), which in essence enhances creativity.

Collaboration also enhances ownership, which in turn promotes personal and group commitment. Because collaboration "respects and highlights team abilities and contributions"¹⁵, every single member of the team is motivated to play a part in making the performance. Comfort Chana, a performer in *Snakes and/or Ladders*, asserts that because of the strong bond created in the group, they were motivated to put their special abilities together to create something they could call their own; they created, directed, performed and enjoyed *Snakes and/or Ladders* together (personal communication, April 5, 2014). Even though there was the presence of a director or directors, they only supervised and guided the creative process, so the ensemble does not lose the focus of the production. Concerning working together among the performers, Chana has this to say:

We worked together. Apart from the drama where we developed the concept together, we also worked with the music and dance students. We developed the lyrics of the songs, and assessed the dance movements. There was no way *Snakes and/or Ladders* would have been successful without the cast collaborating. It would have ceased to communicate the unified concept. It is because of the

¹⁵(home.capecod.net)

collaboration among us that the music, dance and drama communicated the same concept of choice in different ways (personal communication, April 5, 2014).

The collaborative culture in devised performances is mutually inclusive with all participants having equal stake in the play-making process; no individual or a group of individual's work overly dominates that of others. Even when there is a designated position for a director, s/he's work is to guide the collaborative process. In addition, the director facilitates the creative process by being "responsible for a balance of responsibilities in the company or group" (Schmor, 2004: 3).

Bernice A. Animle¹⁶ directed Ola Rotimi's *Grip Am*. It was staged in the Efua Sutherland Drama studio, from Thursday, 17 April to Saturday, 19 April 2014, at 7:30pm each night. *Grip Am* chronicles the life of a couple, Ise and Aso, who reside in a rural community. The play is set in a decrepit rural homestead. Ise, a poor farmer, would have been happier maintaining a low profile, but for his wife, Aso, who constantly reminds him of his wretchedness. In fact, she nags him, which always results in a fight. Their unending quarrels cause God to grant their ultimate life request. Ise wishes for powers that will enable him to catch anyone who comes to steal from his orange tree. Aso, on the other hand, wishes for the death of Ise. As promised by God, both wishes were granted. However, Ise's wisdom helps him to escape and overpower death.

No doubt the director, cast and crew of *Grip Am* worked together to produce the performance. However, unlike *Snakes and/or Ladders*, *Grip Am* employed both the top-down and bottom-up hierarchical structures. There was a director at the apex who dictated to the process. That is not to say the director was authoritative; she encouraged suggestions from the

¹⁶ A final year undergraduate Directing student with the Department of Theatre Arts, SPA – UG. 2013/2014 academic year.

cast and crew. This however did not heighten the degree of collaboration in the production. First, the cast and crew played no role in the making of the script for the performance. This is true for most conventional theatre productions. The playwright most often single-handedly produces the script. The closest the director comes to owning the script is through adaptation. However, in the instance where the playwright is alive and available, and/or the copyright of the play is active, not much can be done to tweak either the form or content of the script. The inability of the cast and crew of *Grip Am* to contribute to the making of the script limited their level of engagement with the production.

On another level, the boundaries created among the cast and crew impeded effective collaboration. These two groups of people worked independently at the initial stages of the production – the first two (2) to three (3) weeks of rehearsal. In addition, the cast rarely made inputs into the design and construction of some technical elements of the production. For example, hardly did the cast know about how the light was designed. Also, not all the cast were involved with the designing and construction of the set and properties. That was the responsibility of the set and the property team. Hence, the style of working together employed in *Grip Am*, as with many other conventional theatre performances produced in the School of Performing Arts, UG, is not all inclusive. Each group – cast and crew – almost work independently at the initial stages of the rehearsal before everything is brought together to create the performance. More so, the director is the only entity that unites the different departments from the initial stages of the rehearsal; and this is because s/he is the one who carries the production's vision, and everyone else abides in it.

Whereas this cooperative way of working has its merits, it does not encourage much ownership by the cast and crew, as compared to a collaborative way of working. In essence, the

cast and crew do not get much involved with the production. Often you hear student directors in the Department of Theatre Arts, University of Ghana, uttering statements such as, ‘leave my stage’, ‘give me my script’, and ‘don’t tamper with my script’. Such attempts by some conventional theatre directors to personalize the performance often create some sense of perceptive distance between the production team and the production. However, Robert Mittan’s definition of collaboration as, “a cross-fertilization of ideas, the energizing discussion among people with common interests and goals, [and], the shared sense of accomplishments when goals are reached” (Mittan)¹⁷, elucidates the mental, emotional and physical connection performers of collaboratively devised theatre attach to their performances.

In Jason E. Weber’s (2011: 3) quest to contribute to the academic discourse on the collaborative nature of devised theatre, he constructs three terminologies that define the collaborative processes of “three Massachusetts-based [theatre] companies – The Double Edge Theatre, The Bean Jost Moving Theatre and Forty Magnolias Productions”. Weber (2011) admits that even though devising processes differ from company to company, the categorisation of these three different collaborative approaches encapsulates, largely, the practice of many devising companies and groups. Weber’s work on defining the collaborative approaches in devised theatre helps to frame and appreciate the works of devised theatre companies within “a triangular plane on which the collaborative process of any company can be plotted” (Weber, 2011: 2). By constructing the collaborative approaches into, Collective Collaboration, Specialized Collaboration and Guided Collaboration, Weber (2011) takes into account, the composition of the ensemble, the positioning and perception of leadership in the ensemble, and last yet important, the approach to carrying out roles and responsibilities by the ensemble.

¹⁷(www.coral.wcupa.edu)

The first collaborative approach is collective collaboration, and this, according to Weber (2011), is the purest form of collaboration. With collective collaboration, “all of the members in the ensemble share equal responsibility for the creation of the work and take equal credit for the finished product” (Weber, 2011: 7). Thus, there is no designated role for any individual or group of individuals. All the ensemble members carry out each task in the process at the same time. This approach of collaboration works best in theatre companies with a ‘homogeneous’ ensemble. Thus, the ensemble had stayed together for a long time and had become ‘one’. They know one another’s strength and weaknesses, likes and dislikes, and are able to work at a certain level of accord.

The next collaborative approach, specialised collaboration, works almost like the former, but differs in a way. As with collective collaboration, there is no hierarchy in specialised collaboration; there is no one leader. However, unlike collective collaboration, special roles and responsibilities are assigned to individuals or groups of individuals. Thus, even though the ensemble members have equal stakes in the company or group, each person or group of people has a special duty. Hence, the work of scripting, directing, acting, designing, and management is assigned to specific people. However, Weber (2011: 9) asserts that, “this specialisation does not limit the ability of the ensemble to work together and comment on each other’s work, and no one person has a final say because all participants are equal creators in the work as a whole”. As with collective collaboration, specialised collaboration equally works best in professional theatre companies that have existed and practiced for an appreciable length of time.

The third approach, guided collaboration, was employed in this research. Guided collaboration differs a bit from collective and specialised collaborative approaches. With guided collaboration, there is one person or a group of people who assume the role of a director.

According to Weber (2011: 8), “in Guided Collaboration, all participants are equal, except the director, who remains above the ensemble and guides them to their common goal”. Even though the director rises above the ensemble, s/he does not become a dictator. Thus, Schmor (2004: 3) asserts that the director should “be prepared to submit to group consensus at every step”. As the name suggests, the work of a director employing the Guided Collaboration approach is to guide the ensemble to create a performance of their own. Guided Collaboration is often employed in academic settings and/or in amateur theatre groups, where there is the need for a figure who is more trained to oversee the work of the students and/or the amateur group. Most of the devised performances produced in the School of Performing Arts, UG that I have or will refer to, did employ the Guided Collaborative approach. The role of the director in [a guided collaborative] devised performance will be further expounded in Section 2.2.3, on page 34.

Working together in the theatre is central and its practice must be maximized at all stages of a production. Every player in the theatre must contribute to the needed collaborative environment in the theatre. The director should be able to, “create an open dialogue between collaborators, facilitate a collective discovery led by other members of the group, and, lead a group in a way that facilitates democracy” (H. R. Wilson, 2012: 122). The other collaborators – actors, designers - must be equally willing to respect other people’s contributions. They must open up to divergent views in order to disagree to agree. Any theatre company aiming to maximize collaboration must aim at establishing a shared vocabulary. Simon McBurney (2010: 27) states that, the best way to optimize collaboration is to, “establish an ensemble with a common physical and imaginative language”. By way of developing a common language, the ensemble is able to understand one another and build consensus among them. This requires that the ensemble stays together and practice more times. The ensemble must also do away with any

communication barriers that will hinder an open dialogue among them. Communication barriers can include disparity in production vision, difference in performance exposure among the ensemble, low self-esteem or ego with members in the production, and technology. Collaboration, I agree is expensive, but its expense should not be traded for its merits.

2.2.3 Devised Theatre and Directing

After presenting my minor directing project, *The Applicant* (2013), where I employed devised theatre to present a performance; I was met with dissenting criticisms from some sections in the department. The argument was that, the performance could have been created without the input of a director. In other words, it appeared as though not much was done by directing for *The Applicant*, since the performers created it themselves. In addition, Michigan Tech, an online visual and performing arts web page, affirms that “there are no directors or scriptwriters [in devised theatre]; everything that is created comes from the group” (Michigan Tech).¹⁸ The bottom line of this argument is that there cannot be a functional director in devised theatre. However, given that devised performances are largely created by the performers, this does not in itself rule out the functions of directing. There is more to creating a performance than just creating content. Hence, the need to present a case against the notion of the seeming death of the director in devised theatre. References are made to two devised performance produced in the School of Performing Arts’, *Snakes and/or Ladders* (2013) and *Wise-up* (2013).

The process of directing and/or creating a performance begins with conceptualisation. E. Wilson (1994: 135) asserts that, “once the script – whether well-established or [not] is selected,

¹⁸(<https://wiki.vpa.mtu.edu/wiki/index.php>).

the director must begin to formulate the all-important concept of the production”. Thus, the concept of the performance emanates from the controlling idea, vision, or viewpoint of the director. The director formulates the concept before meeting with the entire ensemble. When formulating a concept, Zimmerman (2005: 25-26) asserts that:

... the primary factor that determines what goes into the final show is undoubtedly the unconscious and conscious impulses of my own personality in dialogue with the original text: how I read its story, how I can best give that story a body, what I am drawn to, what I feel is beautiful, what formal considerations I value, what I am obsessed with. In other words, my own taste.

In *Snakes and/or Ladders*, the director formulated the concept. Twum asserted that, “the director came up with the subject of choice. However, in the democratic culture of devising, the concept does not become a ‘box’ that limits the rehearsal process, but works mainly as a canvas on which the performance is painted. In *Wise-up*, the concept was formulated by the event organisers as, ‘Fair Culture – The World of Tomorrow’. The use of concepts as kernels for both performances corroborates the argument made in Section 2.1.

The next stage after conceptualisation is the creation of content for the performance – composition. Even though it is primarily the work of the performers to create content, it takes a director’s “ability to develop material or set tasks that help the performers to develop [content]” (H. R. Wilson, 2012: 122). Dymphna (2001: 165) asserts that “devising is rooted in the concept of the creative actor developing ideas from tasks; usually the director translates ideas into tasks (which may be games or improvisations)”.

The composition stage consists of three phases: “a pre-production research period, a ‘making’ stage where text is generated and a final phase, of rehearsing that text” (Dymphna, 2001: 135). In *Snakes and/or Ladders* “every meeting was followed with a discussion after which the director gives the performers assignments to go and research on the topic. They are told to write something – poetry, song, monologue...” (Twum, personal communication, April 3, 2014). Thus, the director tasked them to create both individual and group dramatic pieces. Chana noted that the director helped them to establish content for the performance (personal communication, April 5, 2014). In *Wise-up*, the director tasked the performers to create individual pieces after a thorough discussion on the subject.

At the ‘making’ stage of composition, the director brings together the pieces created by the performers. The director then filters the pieces, informed by the central concept for the performance. It is also the function of the director, to facilitate the arrangement of the selected pieces and synchronize them into a narrative. In *Snakes and/or Ladders*, as accounted by Twum, the director chose which part should be included and which part should not (personal communication, April 3, 2014). Chana affirmed that, “what the director did was to fuse them [the selected pieces] together... to make them look like a performance” (personal communication, April 5, 2014). In *Wise-up*, Kankam noted that putting together all the individual pieces together into one harmonious piece needed a director’s hand (personal communication, January 14, 2014). The final stage of composition is rehearsing the performance, which will be termed as ‘picturerisation’.

‘Picturisation’ refers to painting the stage picture. According E. Wilson (1994: 137) “a theatre presentation can be compared to a mosaic consisting of the many bright-coloured pieces of story fitting together to form a complete picture”. It is the responsibility of the director to

create an appealing spectacle on stage. Even though the performers create the content, they are unable to work out a good picture. Hence, the need for an outside eye that is physically distant from the stage, but intuitively connected to the stage as stressed by Anne Bogart (2001). In both performances under audit, the directors regulated the visual aesthetics at the rehearsal stage to produce the most beautiful stage picture. In doing this, they consider the placement and movement of both material and human resources on stage. In this regard, the director functions as an audience (Pinney, 2006, & Bogart, 2001).

The role of the director has evolved with time. From merely managing actors to combining both managerial and artistic functions, the post-modern 'auteur-director' can now manipulate a script to suite the purposes of a performance. In devised theatre, the director is as alive as the performers, where the director arguably, is also a performer. According to van Dijk (2012: 11), "the role of a director in devised theatre is not to come up with artistic solutions for the challenges encountered; instead, the director will enable the collaborating artists to find artistic solutions for themselves". Thus, the role of the director is relevant in devised theatre and even more "demanding, multi-faceted and, above all, one of service" (van Dijk, 2012: 11).

At the core of devised theatre is the quest to create performances with readily available resources. Hence, devised theatre is, essentially, 'create-as-you-go'. The concept of devising also frowns on any vertical hierarchical structure in the theatre. As H.R. Wilson (2012: 1) states, "devised theatre is structured in the mould of a socialist idea of theatre making in which everyone in the theatre has an equal say". The director traditionally has much power over other people involved in putting together a theatrical performance. This potentially makes his role autocratic. Whereas both the conventional theatre director and the devised theatre director, have mutual functions (H.R. Wilson, 2012), the idea of a centralized power differentiates them. Power

in conventional theatre is centralized but diffused in devised theatre. Diversity means losing power; it means those traditionally with centralized power get to lose some of it. The diversified power in devised theatre is indicative of its search for a consensual democratic theatre, which complicates the idea of an autocratic director. Hence, directing in devised theatre is subject to democracy.

The function of a director in devised theatre include, but not limited to formulating a concept for a performance, building an ensemble for the performance, assigning tasks to the performers, individually and/or in groups to create content for the performance, filtering materials created by the performers, and synchronizing them into one narrative. For Katthryn M. Syssoyeva (2008: 187), “directing within a collective is about stimulating, guiding and shaping the proposals of the ensemble toward the creation of theatrical work”. In order to meet these functions, H.R. Wilson (2012: 122) suggests the director of devised theatre should possess such attributes as

ability to nurture a collaborative and creative environment, ability to create an open dialogue between the collaborators, ability to lead a group in a way that facilitates democracy, ability to develop material or set tasks that help the performers to develop materials, possess dramaturgical skills in selecting, arranging, developing and composing material for the performance, and, the ability to empower the performers.

In Twum’s opinion, the director for *Snakes and/or Ladders* had a lot to do, but in comparison with what the performers did, it might seem on the surface as though she did not do

anything (personal communication, April 3, 2014). This paradox, however, cannot be equated to an absence of a director in devised theatre.

2.3 Devising Model

Bert van Dijk (2012) in his book, *Devised Theatre: A Practical Guide to the Devising Process*, provides a model made simple for beginners in devising. His model which I find was most appropriate for my research project starts with the establishment of the point of departure (POD). Thus, even though the end of the creative process is unknown to the ensemble, there is the need for a well-defined starting point. Van Dijk (2012: 13) further advises that the POD “has to be agreed upon by all participating artists”. However, he also advises that not much time should be wasted on arriving at the POD, as it can “prevent the actual devising process from moving forward” (van Dijk, 2012: 13). In instances where a director is responsible for the selection of a POD, the director is expected to explain the rationale for choosing the POD to all participants. Thus, and most importantly, the director must ensure that all participants agree to the choice of the POD. It is worrying to start a devising process with divided interests in the POD among the ensemble.

Next is the exploration stage. This is where the POD is thoroughly examined to be known in its completeness. Van Dijk (2012: 21) asserts that, “the journey of exploration is one of getting to know your POD in all its imaginative, sensual and intellectual fullness”. The exploration stage starts with conducting research on the POD. The ensemble is expected to “gather and collect anything that relates somehow to the POD” (van Dijk, 2012: 21). The research stage is very important to the devising process as the success of it informs the quality of

the final performance. For this reason, it is expected to be treated thoroughly and not limited by any factor; and all participants must embrace and engage it comprehensively. However, van Dijk (2012: 22) cautions that “the process of gathering is fundamentally never-ending; therefore it is vital to set a deadline, so you can move on to the next stage, [which is] to select the most useful and inspirational materials”. The selection stage often proves to be “challenging and demanding” (van Dijk, 2012: 22). At this stage, the ensemble, led by the director, where applicable, sieves the materials gathered from the research to come up with the most suitable ones that best defines the concept of the performance. It is expected of a director at this stage to be diplomatic with guiding the selection of materials “because many people find it hard, even painful, to let go of things that seemed at first so useful or interesting” (van Dijk, 2012: 22).

The next stage after the selection of materials is to turn them “into theatrical possibilities” (van Dijk, 2012: 23) through a series of improvisations. The aim at this stage is to find several theatrical means of representing the POD. So, a director, where applicable, is expected to guide the ensemble through a series of improvisational exercises to convert the short-listed research materials into stimulating and inspiring theatrical possibilities (van Dijk, 2012: 24). Van Dijk (2012: 24) further asserts that “this is a highly sophisticated and artistic task, predominantly the domain of the director”. Hence, the director has to be tactful and creative with the tasks s/he employs, to get “the actor jumping up [and] eager to play” (van Dijk, 2012: 24). Moving from improvisation is the creation of the performance score, where improvised materials are connected into a narrative. When doing this, it is important to define the dramatic structure, by outlining the development of the main conflict in the performance. The final stage of the devising process is rehearsing the performance score “so that both the form and content of the

performance can be repeated on command and thus shared with an audience” (van Dijk, 2012: 32).

Even though the process has been chronologically arranged, it does not always follow in that sequence; it is likely for some stages to overlap with one another or happen simultaneously. For example, research and selection of materials can happen concurrently, as well as improvisation and creating the performance score. In the same way, the creation of the performance score can overlap with the rehearsal stage. However, it is most important to know and appreciate the different stages in the devising process and attempt to practise it accordingly. As such, this devising model was used for this research project because of its relative simplicity. On page 42, Figure 2 illustrates van Dijk’s devising model.

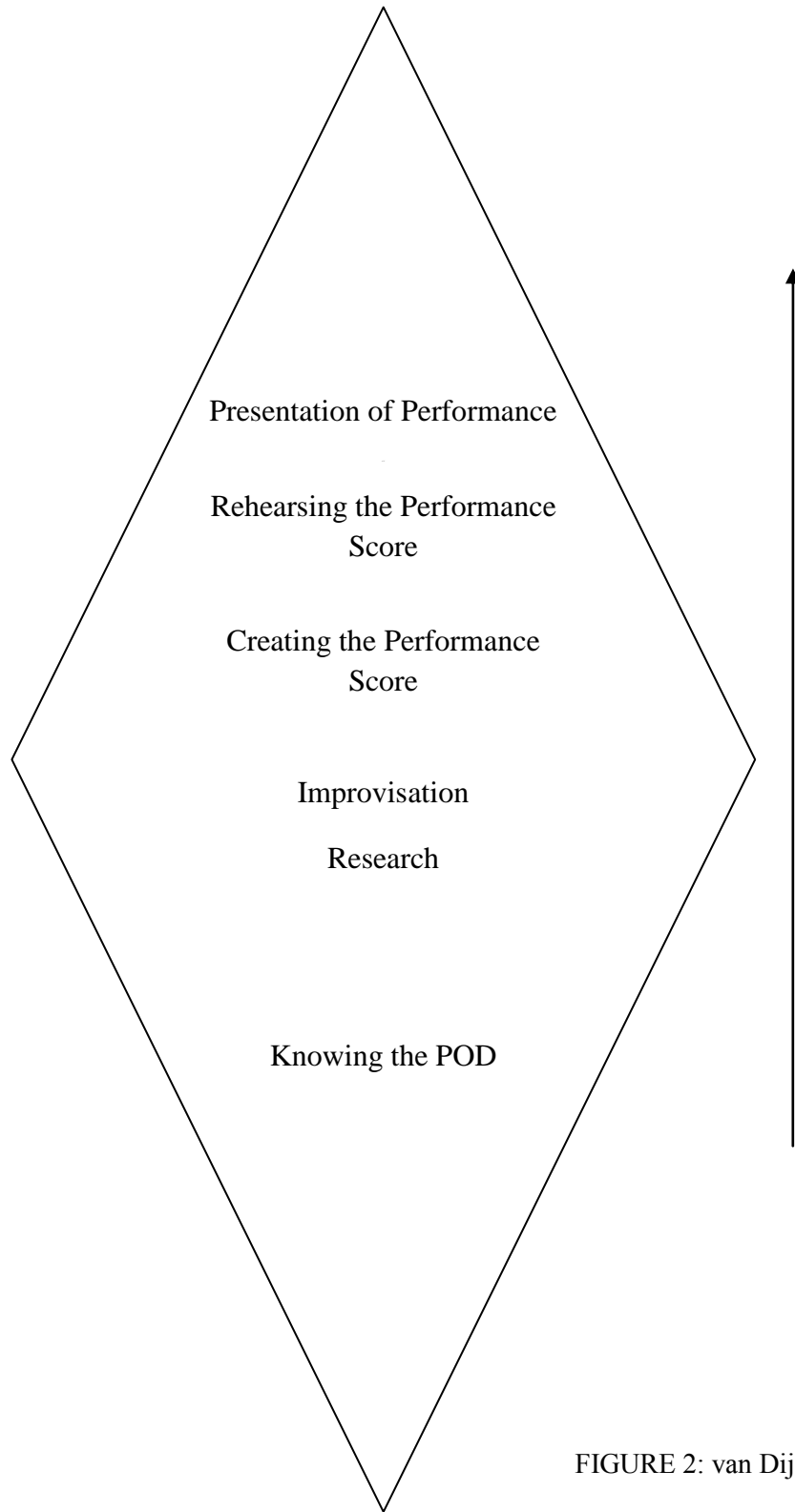


FIGURE 2: van Dijk's Devising Model

2.4 Devising with a Novel

The Twelfth Heart is a novel written by Elizabeth-Irene Baitie. This novel has heightened morals and emotions and fuses narration with rich dialogue and lends itself for creative deconstruction. Per van Dijk's devising model (See Figure 2 on page 42), this novel comes in handy and suitable to be used as the point of departure for this project. In section 2.5, the novel, *The Twelfth Heart*, is reviewed as part of the literature for this research project. Novels have often been used as stimuli for devised performances. For example, the resident theatre company of the School of Performing Arts, University of Ghana, devised a performance with a short story written by Efua Sutherland. The short story, *Samantaase Village*, is Efua Sutherland's version of a Ghanaian folktale, which narrates the story of an outcast who suffers societal marginalisation only to gain a heroic fame in the society.

When using novel for a devised performance, Zimmerman (2005) suggests that, the director with the entire production team must be enthusiastic about the story; the story or something about the story must stir up conflicts in the director. There has to be something about the story that captures the mind, body and soul of the director, as well as the entire production team. Lindsay Price (2010) emphasises Zimmerman's view by suggesting that the first question to be asked when using a prose for a [devised] performance is: "what do you [the director as well as the entire production team] want to explore with the original work, or what's the most important part of the story that makes it exciting?"¹⁹ Sarah Dorgbadzi, a co-director of *Samantaase Village*, asserted that, she and her co-director were much concerned with exploring a character in the story. The character in question, Affum, is marginalised and ridiculed as a fool by his parents and the entire community, because they do not understand his ways (personal

¹⁹(www.theatrefolk.com).

communication, September 29, 2014). So, the directors, as well as the entire production team sought to highlight this negative of societies that marginalise those who they consider as deformed. As with *Samantaase Village*, Catherine, a character in *The Twelfth Heart*, the novel used for this project stirred up my interest.

The concept of devised theatre requires that the text is used for the purposes of the performances and not the other way round. Thus, the story can be subjected to rigorous manipulations to suit the purposes of the performance. Nevertheless, it is imperative that when using a novel for a devised performance, the production team knows “the original work inside and out” (Price, 2010). Price (2010) further suggests that the original work must be thoroughly explored by “reading it a great deal and highlight anything in the work that leaps out as a theatrical image”. The production team should be able “to talk about the characters and the story at the drop of a hat” (Price, 2010). Zimmerman (2005: 25) also is of the view that the “primary factor that determines what goes into the final show is undoubtedly the unconscious and conscious [instinctive motive] drawn from the story”. Consequently, this instinctive motive drawn from the story informs how the story is read, and most importantly, how the basic narrative of the novel is hewn out of the lot.

Many novels are descriptive, hence the need for narrations. Narration is used to establish the setting and character and to advance the plot of the story. As a result, it is likely to introduce a narrator when employing a novel for a devised performance. This, however, has been argued as not being best practice. Therefore, Price (2010) suggests that “the urge to throw in a narrator to fill in plot points and descriptions”, must be ignored. She argues that narrators are often, “one-dimensional, talking heads, and not fleshed-out characters” (Price, 2010). However, in the unavoidable instance where a narrator is employed, Price (2010) suggests that the narrator be

made “three-dimensional: with a name, a purpose in the play beyond sharing information, a want, an obsession, and a flaw”²⁰. The production of *Samantaase Village* exemplified the rotundity of the narrator by sharing the role to almost all the performers, as more than one person narrated the story, hence creating a seeming roundness for the narrator.

2.5 Review of *The Twelfth Heart*

To the extent that the novel was used as the source material for this thesis-project, it equally served as literature, which is reviewed. The review focuses on the plot, character analysis, and the subject matter. These selected dramatic elements are most essential for the purposes of this thesis-project.

Plot Summary

The plot unfolds a story revolving around the high school life of a group of girls. Though these girls bond, they are all different in ways that threaten the very foundation of their friendship. Mercy meets a group of other first years in Morton House upon her arrival in St. Felice. Eleven out of the twelve first years report in time to familiarise with one another. When Catherine reports later, the other girls make it their duty to antagonise her due to her physical appearance. Meanwhile, Juliet introduces Lex to Mercy and she (Mercy) convinces herself that he is her type of ‘guy’. Juliet then suggests to her friends to steal and hide Lucy’s money as punishment for misguiding her into failing her Maths test. Despite all efforts by Mercy and the other girls to shun Catherine, she persistently shows them her good heart and never complains. Catherine constantly ignores her weak and fragile state to help the girls with their problems,

²⁰(www.theatrefolk.com)

earning her Mercy's admiration. Along the line, Mercy discovers an intimate relationship between Ms. Quaigrine (Ms. Q), their housemistress and the man everyone knew to be Akosua's father, and tries to protect her friend from being hurt. When the senior house-mistress threatens to find the underlying cause of the issue concerning students breaking bounds, Mercy gets scared that she will be discovered. However, she is shocked to find out her shoe (the evidence) was gone without knowing who hid it or why. Catherine eventually convinces Mercy to give Lucy a chance, as she was a nicer person than she let others believe. Mercy starts feeling guilty about stealing Lucy's money and urges the other girls to give the money back. Tension and suspicion builds among the girls when they realise the money is gone with no one to take responsibility. When Mercy finds out that Michaela is responsible for the missing money, she is forced into silence bound by a secret they share. Meanwhile, Catherine who had been in the hospital for some time, due to her condition, was later pronounced dead which devastated all the girls, at the same time leaving them with love and a hymn that will stay in their hearts for a long time.

Character Review

Catherine: She is a very kind and gentle girl, to the extent that, sometimes, her generosity seems unreal to others. Despite her very fragile health, she never hesitates to help the other girls with their troubles. She is a person who helps from her heart without expecting anything in return. The theme of love is generally developed through her actions and inactions in the story. Her role is significant because, though she seems to be the very least in the group, she singlehandedly brought all the girls together in a way that was very unlikely from the beginning.

Mercy: A girl who thought she had it all figured out from the very beginning of the story, but soon finds out all is not as it seems. She proudly leaves Aboagyekrom with the primary aim of escaping the boring lifestyle of the people who live there, including her parents. She is

obviously not pleased with her identity, and makes up many lies in order to feel accepted in her new society. She also helps the other girls antagonise Catherine and Lucy from the beginning but rectifies her mistakes later. She easily learns from her mistakes and tries to make amends.

Juliet: Juliet is described as a young girl who does what she pleases. She even comes up with the idea of punishing Lucy for her own failures. She is flirty and has a bad influence on the other girls, especially Mercy. Her toughness, however, is questionable after she rats on Mercy to the school authorities. It is especially interesting how she strategically deceives her own mother into believing she is a saint.

Michaela: She seems normal and without much drama until she is revealed as a thief. It is interesting how she energetically accuses everyone but herself when the hidden money is reported as stolen. Another side of her is also shown when she blackmails Mercy and helps her skip punishment for breaking bounds. She is carefree and pretentious. Even after Mercy discovers what she has done; she still acts as though everything is fine.

Akosua: She is angry with her mother because she (her mother) married a man too old to be a real father to her. She is angry about the effects of their union on her young age, and uses that as an excuse for her actions. She is immature and childishly plays along with the confusion of her handsome brother being her father, probably to gain her more attention and popularity.

Elinam: She is obviously a spoilt girl, one who thinks she deserves the very best of treatment from the other girls. She even expresses her dissatisfaction at Lucy for not contributing to her birthday party like everyone else. She behaves with hostility towards Lucy even without finding out what her reasons are for her action.

Lucy: She is resourceful and a bookworm obviously with already laid out plans for her high school education. She believes making friends is a waste of her time probably because they might sway her from her goals. She is very careful with money, and would not spend on

anything that is not of a pressing need. A generous side of her is seen when she, without as much as a grudge forgives all the girls for stealing her money.

Ms. Quaigrine (Ms. Q): Ms. Q is a young beautiful house-mistress who grabs her opportunity at love even when the man in question could bring her trouble from her students. She is unusually very nice and considerate as a house-mistress who tries to help Catherine fit into her new environment when she arrives. She plays a minor role in the story but her input is not one to be overlooked.

Subject Matter

Subject of Identity: The subject of identity is discussed extensively in the novel especially about Mercy. She is a girl who refuses to accept who she is because she believes that she could do better than the people back in her village. She is embarrassed by the way of life she is accustomed to, therefore, makes up stories in order to fit into her new social circle. She despises her town, her identity and associates it with boredom and dullness. She is willing to elude 'her prison' at all costs to experience a 'better life' which turns out to be very disappointing for her in the end. The writer is able to relay the message of identity crisis through Mercy to her audience.

Subject of Love: The story portrays an endearing love through the character Catherine. She is selfless, humble, caring, patient and understanding: a true epitome of love. Catherine does not just portray love; she is love herself. She knew she was sick from the very beginning and understood that she gained nothing being anything other than love. Catherine is one who shows love even to those who show her none, and never complains. The writer probably kept the words of Catherine's favourite hymn in suspense until the end to give the reader a summary of the kind

of life she chose and its meaning to her. She demonstrated that no matter the conditions of love, one must never give up and the results will imprint deeply in the hearts of many, even the unexpected ones.

Subject of Deception: Juliet is deceptive in a very clever way, probably too much so for her age. She is portrayed as a very tough student, one who will do anything to get what she wants, including deceiving her own mother. She succeeds greatly in deceiving her mother into believing that she is the opposite of who she really is, such that her mother just couldn't accept that her daughter could mastermind such a thing as "bound breaking". This character explores the length some young teenagers will go to have their way while deceptively keeping their parent in the dark.

Akosua also highlights deception in a different way. When her friends hastily conclude that her brother is her father, she decides to leave the situation as it is. Even though it was not her intention to deceive her friends in the beginning, she later plays along because it makes her seem popular and important.

Michaela deceives all her friends when she steals Lucy's hidden money and denies touching it. Even after she is caught by Mercy, she vehemently denies taking the money and makes up excuses. To further cover up her lies, she blackmails Mercy to keep her secret. The writer uses her to explore a dangerous kind of deception, one that is almost invisible yet very poisonous.

Lucy's version of deception is not exactly clear-cut as it can only be determined based on the perception of the audience. She knows Juliet is cheating on her, and quietly mislead her. It is, however, arguable if her actions can still be classified as two-timing and deceptive, even though the other characters think so.

CHAPTER THREE

WORKING PROCESS

“The purpose of [devising] is to weave and shape a [performance] with words, with gestures and off-the-cuff situations” (Fo, 1987, as cited in Callery, 2001: 229).

Chapter Two examined how some concepts and practices – collaboration, improvisation, and directing – inform devising. This chapter outlines the working process of this thesis-project. The chapter also highlights the devising process through which the performance was created.

3.1 Conceptual Framework: Postmodern Theatre Practice

The key concepts of the framework are: auteurism, cross-art integration and collaborative theatre. (See Figure 3, page 55). These concepts are framed within a postmodern style of theatre practice. Philip Auslander (2004: 98) categorises postmodernism into three: “a period, a stylistic descriptor and a way of describing the contemporary culture in which performances occur”. For the purposes of this project the understanding of postmodernism is limited to the stylistic descriptors. Whereas the periodic framing of postmodernism situates it “within a particular historical period, usually thought to have begun after World War II (Auslander, 2004: 98), the third category, a way of describing the contemporary culture in which performances occur, poses contradictions to the periodic framing. Thus, the use of the word, “contemporary” could mean anytime in the present, where the present is anytime between the past and the future.

Consequently, these contradictions account for the exclusion of the other two categorisations of postmodernism by Philip Auslander.

As a style, postmodern theatre is one of many things, some of which include experimental theatre, avant-garde theatre and even contemporary theatre. Postmodern theatre revolts against some stringent structures that characterised realistic theatre. It promotes the practice of a more flexible and subjective theatre, opposes the unitary perception of truth in the theatre, and advocates for a multiplicity of truth (Allain & Harvie, 2006). In addition, postmodern theatre challenges the relation of theatre with life, as not just a reflection of life, but also a reflection on life. Bertolt Brecht, a postmodern dramatist, is quoted as saying, “art is not a mirror to reflect reality, but a hammer with which to shape it” (Greinke, 2007: 18). Similarly, Stacy Klein (2005: 70) believes that theatre must serve as “a mirror which challenges rather than reflects what is already seen”. Prominent among theatre genres that emerged from postmodernism are The Living Theatre in the 1960s; The Poor Theatre of the late 1950s and championed by Jerzy Grotowski; and last yet equally important, and of more contemporary times, Devised Theatre. Underlying the practice of devised theatre as a genre informed by postmodernism is the quest to do away with the over-reliance on the play-text for performances. Some important questions posed by devised theatre practitioners include:

can playwrights protect their work from distortions, are directors justified in reshaping a script to suit their own vision, even if it distorts the playwrights’ intentions, and, should playwrights’ preferences be honoured even after audience tastes and staging conventions have changed?²¹

²¹(<http://hs.nctu.edu.tw>).

Mia Perry (2008: 3) defines devised theatre as, “the creation of original work or the reimagining of traditional texts by one or more theatre artists, often in collaboration with visual art, creative technologies and other forms of performance, such as music and dance”. This definition highlights the centrality of terms such as intertextuality, multimedia and cross art performance in devised theatre. Similarly, Joan Schirle (2005: 95), remarks that a devised performance often encourages the fusion of “movement, text, music, and possibly masks, dance, and multimedia”. This is exemplified in most of the devised performances that have been referenced in this research.

Hence, the idea of cross art integration, defined by Dymphna Callery (2001: 6) as “cross-fertilisation between theatre and other art forms”, informed the basis for this research. There was a blend of drama, movement, dance, music, poetry and digital media presentations. Finally, the project gave credence to the manipulation of a play-text, re-interpretation of character roles, to suit the purposes of a performance. Thus, even though a novel inspired the performance, it was subject to some level of distortions and reshaping to suit the purposes of the performance. Furthermore, the guided collaborative approach that was engaged in the process enhanced the multiplicity of voices in the performances.

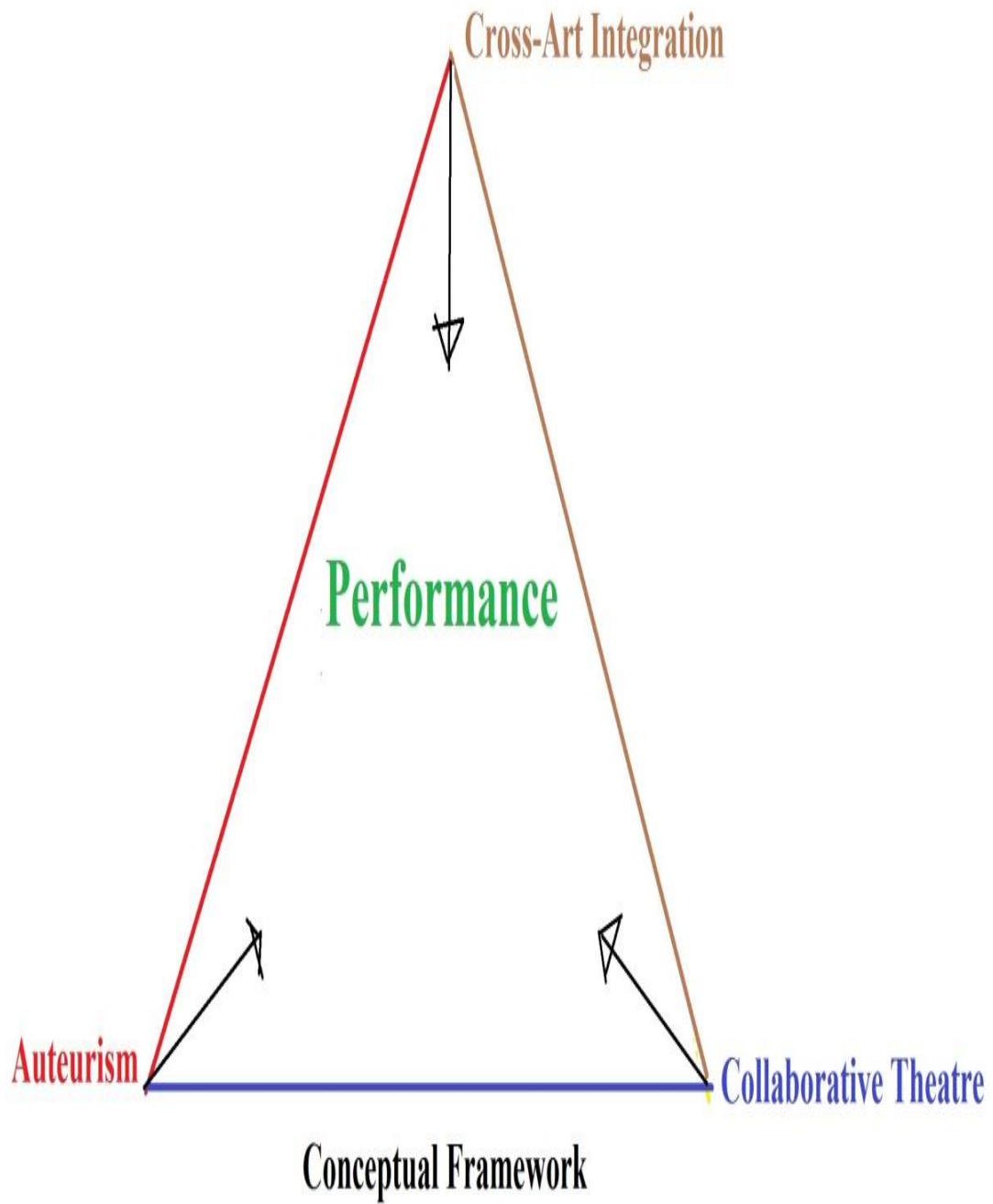


Figure 3: Conceptual Framework for the Project

3.2 Thesis-Project Approach

The research adopted a practice-led methodology. In his article, *A Manifesto for Performative Research* (2006), Brad Haseman opines that, “practice-led research has emerged as a potent strategy for those researchers who wish to initiate and then pursue their research through practice” (1). Thus this research project employs stage directing to investigate the indispensable yet challenging role of directing in devised performances and the practice of collaboration in theatre productions, with the aim of extending the current body of knowledge on devised theatre in Ghana. Practice-led research breaks away from the orthodox qualitative and quantitative research methodologies which often hinder research conducted by creative artists. Practice-led research situates (creative) practice not only as an object to be researched, but essentially, as a method of conducting research (Haseman 2006, van Dijk 2011).

Practice-led research also advances a shift from qualitative and quantitative research methodologies with its approach to commencing research and presenting research output. Unlike the orthodox research methodologies, practice-led research does not necessarily start with asking questions. Rather, practice-led researchers are often moved by research interests. Also, practice-led research does not limit its research output to numbers, as with quantitative research or words, as with qualitative research (Haseman 2006, van Dijk 2011). Practice-led research opens up research output to include dance, drama, music, video, graphic arts, and any other means deemed most appropriate (Haseman 2006). As with this research project, research output is presented in words, pictures and video. The production process was divided into four sections: pre-production, devising process, project presentation and project evaluation. Equally, the research was documented through journal keeping and photo documentation.

3.2.1 Pre - Production

The pre – production stage consisted of many activities, such as obtaining permit for the *The Twelfth Heart*, audition, and casting. The pre-production stage for this project began about a year before rehearsals started. Following from the above statement, it can be stated that there is no specified time for the pre – production stage; it can take days, months or even years before the actual rehearsal starts. The central function of the pre-production stage is to plan for the entire production, even though planning for a production does not end there. While planning for the production of *The Twelfth Heart*, resources needed were taken into account. This included the venue for rehearsals and performance, human and material resources, as well as financial resources.

3.2.1.1 Permission for the Novel

My first encounter with the novel was in 2012, a year before I went to graduate school. I was a national service man with the Department of Theatre Arts, University of Ghana. My first impression after reading the novel was to adapt it for film. However, a year later, while in graduate school, I realised that directing the novel for the stage was more suitable. Thus, with my proposed practice-led research on devised theatre through directing, the ‘engagingly stimulating’ novel, *The Twelfth Heart*, came in handy.

I needed permission to use the novel for my thesis project. As part of the process, I had series of meetings with the publishers – Kwadwoan Publishing Ltd. A tentative verbal permission was granted by the publishers, pending the approval of the novelist. With a hint from my Head of Department (2013/2014 academic year), I got to know about a book reading at the

Goethe Institute, Ghana, to be attended by the novelist on Wednesday, May 28, 2014, between the hours of 8 P.M and 10 P.M. Therefore, at the said book reading, I interacted with the novelist and got her permission to use the novel. She was excited to know about my proposal, and remarked looking forward to seeing it (E.I. Baitie, personal communication, May 28, 2014).

3.2.1.2 Audition

Auditions were held on Thursday, 11th September 2014 and Friday, 12th September 2014, between the hours 4 pm and 6 pm each day. Seventy students turned up for the two-day auditions. An improvisation, group based, open audition approach was used. This approach is more suitable for the ensemble or group creation project (Price, 2006). The audition aimed at exploring group work among the participants, as well as individual creativity. Additionally, the audition aimed at finding out the participants' abilities to improvise in order to generate exciting and surprising performance materials, ability to transform their states of beings into different qualities and characters, and their abilities to trust themselves, both as individuals, and as a group. The audition was organised in groups; each group consisting of seven participants. A group went through a series of four activities for passion, smartness, team spirit, and a sense of humour. The first activity, termed 'Hello Neighbour' (Price, 2006) was aimed at creating a friendly environment for the participants. The participants imagined themselves in a cocktail party and as they moved randomly about, they say hello and introduce themselves to one another (Price, 2006). The rationale for this activity is to create a friendly environment, where the participants get to know one another. If group familiarity was that essential to ensemble creation, it needed to start in the audition room.

The next activity after ‘Hello Neighbour’ was ‘Shake Character’ (Price, 2006). This activity is aimed at loosening the nerves of the participants and preparing them, both physically and mentally, for the next two activities. The participants moved randomly about the space and shook all parts of their bodies (Price, 2006). The next activity is termed ‘Environment Walk’. In this activity, the participants imagined themselves in different environments. As each environment is called out, participants transformed their states appropriately. Some of the environments called out included, a hot desert, a rain forest, a busy market, and a living room. Additionally, music was played out and the participants were expected to dance or move with it. The aim of this activity is to test the creative abilities of the participants to adjust to different environments and circumstances. The odd nature of a devising process requires that the performers are friendly with change.

The final activity required the participants to present individual pieces of performances. A one-page excerpt from the novel was given to each participant as stimuli to create short performances. However, the participants were not restricted to any particular mode of presentation. They could present it through mime, music, acting, poetry, or dance. The aim is to test the participants’ abilities to understand the written piece and how best they can creatively transform that understanding into performance material. Consequently, the improvisation approach to the auditions engendered several portraits of performances, as shown in Image 1 (page 58). A number of the participants, both as individuals and in groups, turned the moment into a performance rather than just an audition.



Pic A: A Section of students going through 'Hello Neighbour'



Pic B: A solo performance at the audition



Pic C: A section of the students going through 'Environment Walk'

Individual and Group Improvised Presentations at the Auditions



Pic D: A solo performance at the audition



Pic E: A solo performance at the audition



Pic A: A Section of students going through 'Hello Neighbour'

Image 1: Audition Pictures. Photos by Bernice A. Animle

Thirty-two out of the seventy students who turned up for the auditions were selected. However, the selected students were not told of their specific duties, either as cast or crew. Instead, they were made aware of the collaboration that the process would employ. Figure 4 on page 59 is a sample of an audition sheet used for the casting process.

GROUPS (DAY 1)

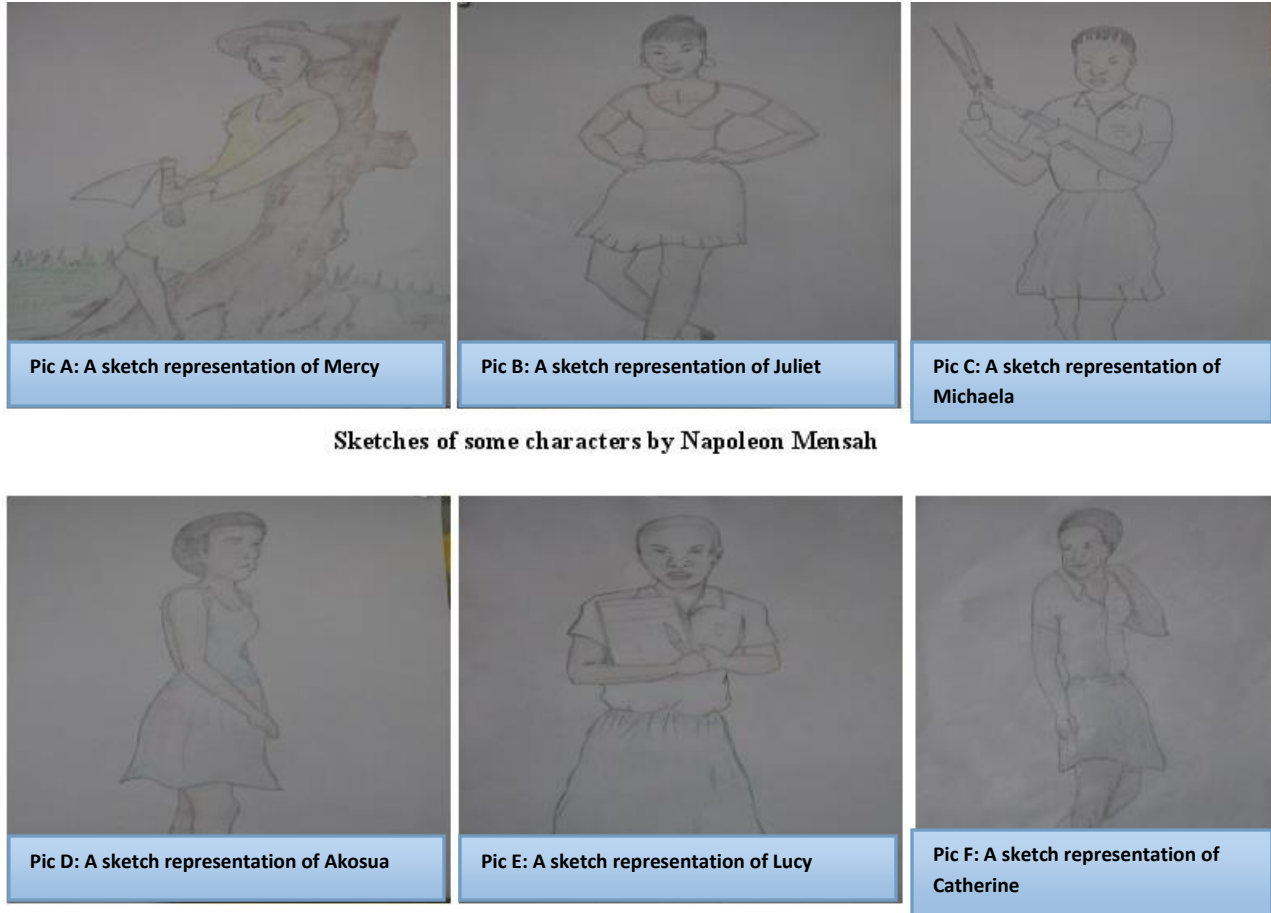
1.	Joyceline	A. Frimpong	300
2.	Patricia	Otoo	400
3.	Rejoice	Ntumi	400
4.	^{CASI} Darky	Makafui S.	300
5.	Bismark	Ferkgh	400
6.	Augustina	Datse	400
7.	Amoako	Priscilla Ousu	300

Figure 4: A Sample Audition Sheet for Casting

3.2.1.3 Casting

The casting process was made up of four levels for a period of five rehearsal days. At the first level, each cast selected two characters in the novel that they wanted to play. At the second level, the cast selected for one another, two character roles they wanted the other cast members to act. Similarly, each crew was tasked to choose which character roles they wanted for each cast. At the third level, each cast was made to think in abstract terms; abstract paintings of the characters in the novel but without their specific character identifications to match with their preferred characters. Image 2 on page 61 presents abstract sketches of the characters.

The final level of the casting process was the merger of assessment of all three levels. Thus, results from the three levels were collated and with the help of the two stage managers the final casting was made. A week after the auditions, the cast then knew of the specific character roles they will be [re]presenting. At the end of the casting process, double-castings with double roles were assigned to the cast. The reason for double-casting was to create a sense of competition among the cast, as healthy competition bring out perfection. In addition, assigning two character roles to a cast member was to reduce the tendency of stillness of character development. As a cast member was required to play two character roles at different times, he/she was challenged to find diverse ways of (re)presenting them.



Sketches of some characters by Napoleon Mensah

Image 2: Character Sketches by Napoleon Mensah

Even though character roles were assigned after the casting process, casting did not end with it. We trusted the devising process would present itself with the right casting. As was the case, some character roles were swapped in the course of the process.

3.2.2 Devising Process

The devising process followed the pre-production stage and consisted of an interwoven set of activities. Activities undertaken included research, workshops, mapping out the bare story, creating scenes, learning and/or rehearsing music and dance, blocking, character development, digital media interactivity, and technical enhancement. This stage had time limitations as we

could only use five weeks to explore in a collaborative manner different possibilities to create content and form for the performance. The entire devising process was transient with “the purpose of weaving and shaping the performance with words, with gestures and off-the-cuff situations” (Fo, 1987, as cited in Callery, 2001: 229).

3.2.2.1 Devising the (Bare) Storyline

The devising process began with a reading of the novel by the production team. The entire ensemble read the novel in three rehearsal days. The readings were followed by a mapping out the bare story. A draft performance script²² of the novel was given to all production members, which was followed by discussions on it. Ideally, the ensemble is expected to establish the performance script. However, with the time constraints, I created a draft performance script for the production. The introduction of a draft performance script at the beginning of a devising process is justified by Frantic Assembly’s approach to devising (Graham and Hogget, 2010: 5). The ensemble collectively discussed the draft performance script, as shown in Image 4, and made necessary changes. The diversity of ideas (that emerged) created some conflicts but working as a team, consensus was reached at each point. The best ideas were retained and the process continued. I guided the discussions by outlining the central message for the performance: the death of Catherine before she could be celebrated. The discussions were followed by a series of workshops and research activities, which aimed at bonding the ensemble, as well as harnessing the concept of devising.

²² Performance Script: A scene-by-scene summary of the novel outlining the essential parts of the novel to be presented for performance. See APPENDIX 5.

3.2.2.2 Devising Research and Workshops

An improvisation workshop was organised for the cast. Two faculty members from the Department of Theatre Arts, SPA, UG, Ms. Ekua Ekumah and Ms. Roberta Gardiner, facilitated the workshop. The facilitators took the cast through a series of voice exercises, and ensemble playing, as shown in Image 3 on page 64. Consequently, the workshop helped the cast to appreciate the essence of working together as an ensemble. At the initial stages of the workshop, they struggled to create on impulse. In addition, the cast had difficulties with bonding as an ensemble; their individual differences created both physical and psychological blocks among them. They could hardly appreciate the essence of devising as best achieved by blending as a group, thinking as a group, communicating as a group, and protecting each other as a group. With all these challenges, the cast after the workshop agreed that there was more to do towards attaining a cohesive ensemble. A dance workshop, instructed by Mr. Kofi Antonio²³, was also held for the cast.

²³Faculty member with the Department of Dance Studies, School of Performing Arts, University of Ghana, Legon

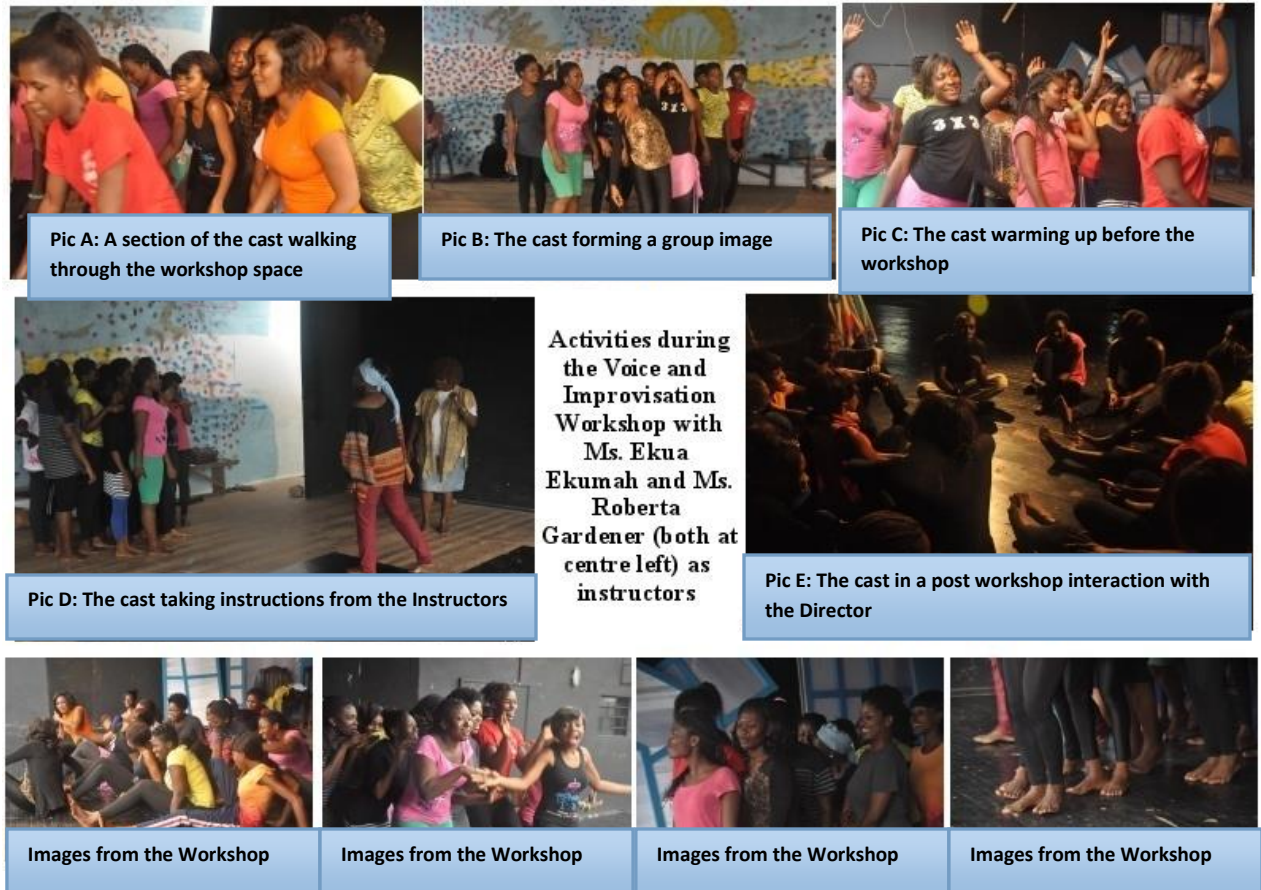


Image 3: Activities during the voice and improvisation workshop; Photos by Bernice A. Animle

The workshops were followed by a field day research at Aburi Girls Senior High School²⁴. The purpose was for the cast to acquaint themselves with current high school activities. Image 4, on page 65, shows the cast at the premises of Aburi Girls Senior High School. While in the school, the cast were expected to connect with the setting of the novel, a boarding house of a senior high school, and find out for themselves, how the system there works. They gathered enough information to help with the devising process. They attended classes, took meals at the dining hall and visited the dormitories. They also had interactions with a house mistress and an assistant headmistress, who enjoined them to make the best of the day's exercises. The cast at the

²⁴Aburi Girls Senior High School is an all-female boarding school located South of Aburi in the Eastern Region of Ghana.

end of the field day appreciated how different the system worked in the high school as most of them complained of not being able to keep up with the fast pace of activities.



PIC A: The cast taking breakfast at Aburi Girls S.H.S

The cast on a field day research at Aburi Girls Senior High School



PIC B: The cast taking breakfast at Aburi Girls S.H.S



The cast at Aburi Girls campus



PIC C: The cast at Aburi Girls S.H.S waiting for the Headmistress



Image 4: The cast on a field day at Aburi Girls Senior High School; Photos by Barbara Gyasi (Stage Manager)

Many of the activities listed above, the audition, process casting, workshops and the field day to Aburi Girls were aimed at empowering the cast to enrich the devising process.

3.2.2.3 Devising Scenes

The creation of scenes was characterised by improvisational exercises and games, learning of music and dances, and interacting with digital media – video and graphic projections, audio technology. In addition, the creation of scenes was collectively done with both the cast and crew. Whereas the cast were hands-on with creating activities for each scene, the crew served as the primary audience and also actively supported the process with technical work. I was equally involved in the creation of scenes; as a facilitator, making sure the production team, both cast and crew, were on the right track, using the best of their creative, imaginative and technical ideas. The scenes created were not fixed; the cast were admonished to play bearing in mind the ephemeral nature of each rehearsal moment. Thus, they were discouraged from attempting at scripting dialogue.

Character development was also central while creating scenes. As each scene was created, characters were being (re)created. Consequently, the cast were tasked to take cognizance of the formation and demands of each character. They were tasked to investigate the background of their respective characters. This was to enable them explore the totality of the characters. Hence, the cast developed a biographic character chart, as shown in Figure 5, on page 67, outlining detail demands of their respective characters.

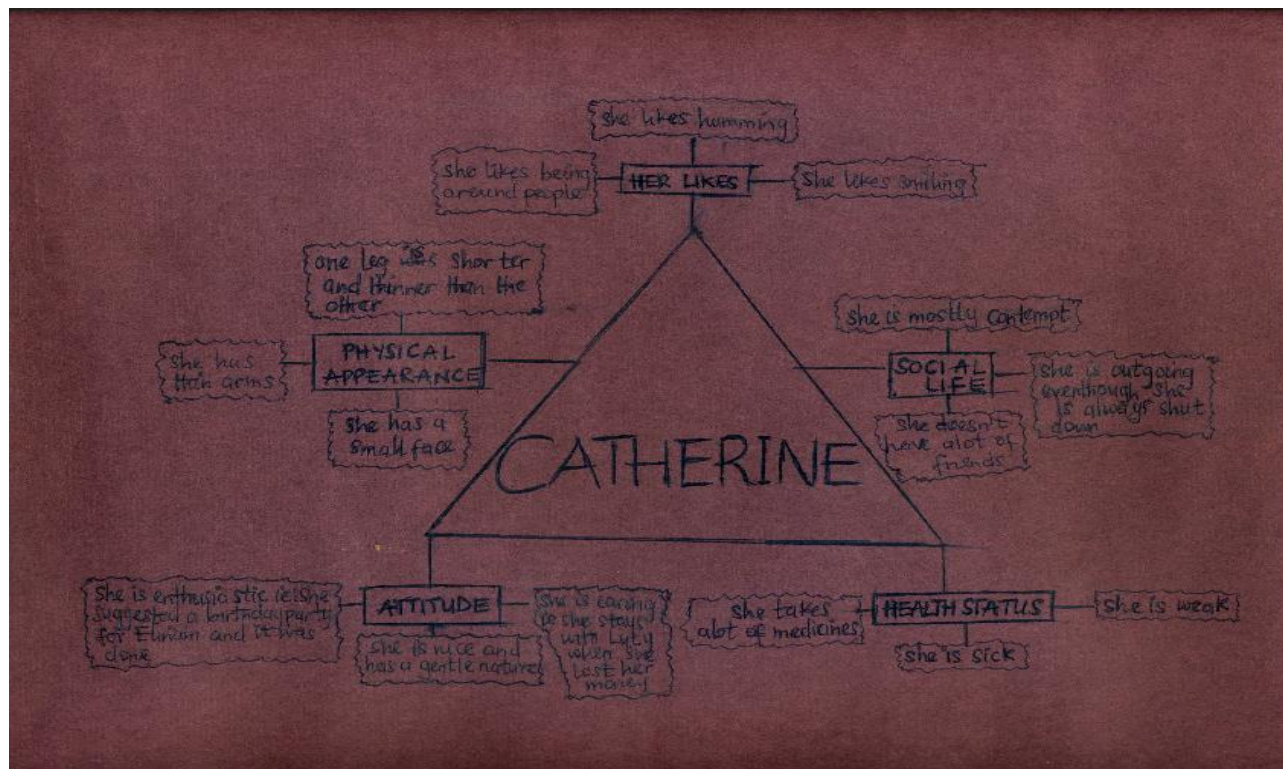


Figure 5: A character chart for Catherine developed by a cast.

To allow for an uninterrupted process for the creation of content, little attention was paid to the form of the scenes. Moreover, the creation of content for the scenes did not end abruptly, it continued even with the establishing the performance score. After which, attention was given to the form of the performance; the physical aesthetics of the stage picture.

3.2.2.4 Devising the Performance Score

To establish the performance score was to bring together all scenes created, with a clear definition of the dramatic structure. In addition, the central conflict, Catherine's failing health and her hope to impact positively on her roommates, was well placed and its development well projected. Once the performance score was established, it was rehearsed and refined until the

performance date was due. A great deal of attention was given to the form of each scene. This included, blocking, character development, and use of set and properties.

The presence of the designers – scenic, light, sound, costume and make-up – came to the fore. Even though the designers were involved from the onset of the process, they were more involved with establishing the performance score. Once again, my work was to facilitate discussions among the designers and the entire production team. The flexible and transient nature of the devising process allowed for content to be tweaked, even after it has been created. Thus, the number of scenes as created reduced from sixteen to twelve. Also, the transient nature of the devising process did not allow me to pre-empt stage movements for the cast. Rather, the cast were challenged to find the best possible means to move about on the stage with their actions, which in turn created the floor plan for the acting area, as shown in Figure 6, on page 69. I could only [re]shape their movements as and when necessary. For this reason, – the transient nature of the process – any attempt to capture and make permanent the stage movements would have gone against the essence of the devising process.²⁵

²⁵However for the purposes of examination, a synoptic Post-Performance Script, a Photo-Narrative, and an Abridged Stage Blocking have been attached. See APPENDICES 6 and 7 respectively.

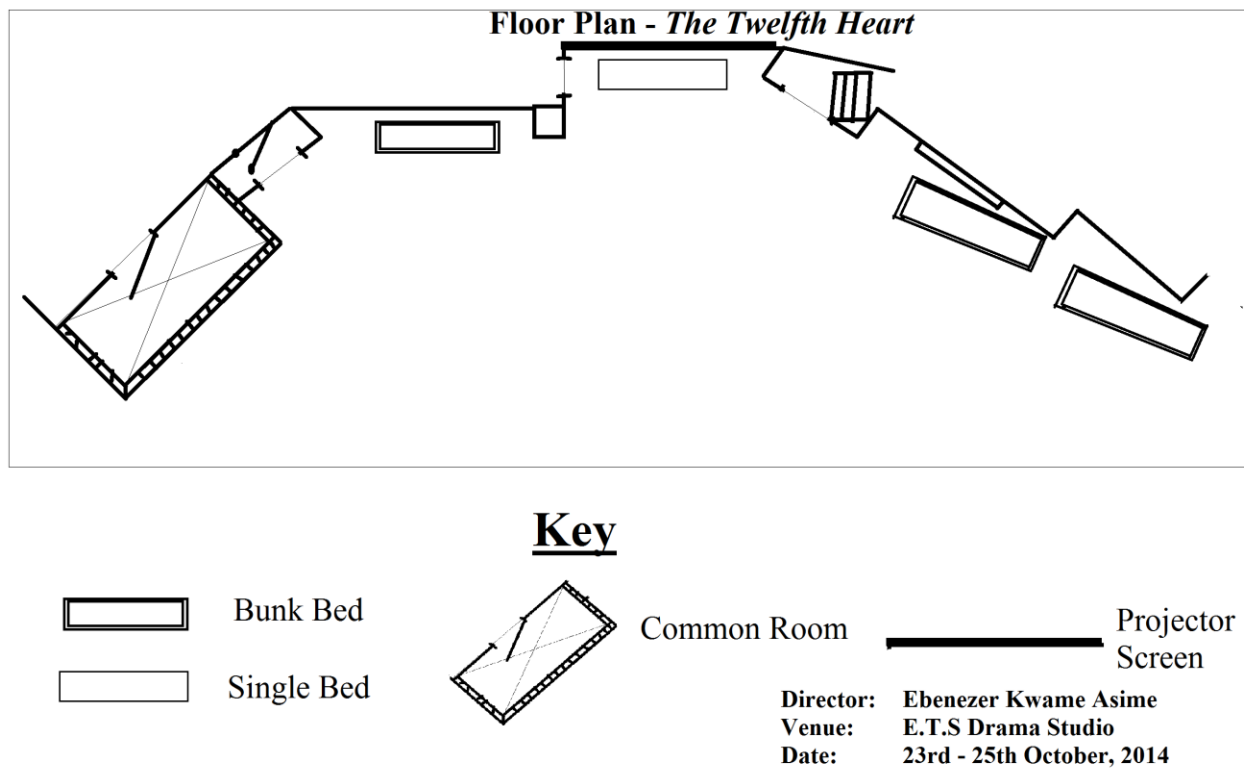


Figure 6: Floor Plan - *The Twelfth Heart*

3.2.2.5 Technical Dress Rehearsals

Once the performance score was established, there was the need to bring together all the technical and design elements. We needed to create a unity of scenic picture, by blending the set, light, sound, properties, visual projections, and costumes with the actors' performance. Consequently, a period of three successive days was used for the technical dress rehearsals. The first day was dedicated to exploring the effectiveness of the set, properties and sound, both recorded and live; even though the cast had rehearsed with these elements, they had been engaged at separate times. On the second day and third day, light, costume and visual projections were added.

3.3 Devised Project Presentation – Performance

The performance ran for three nights: Thursday, 23rd October, to Saturday, 25th October, 2014. For each night, the performance started at 19:30 (GMT) and lasted for eighty minutes. All the performances took place at the Efua Sutherland Drama Studio of the School of Performing Arts, University of Ghana. As with the saying, no two performances are the same, and even more so for devised theatre, not all three performances were the same. Several factors, such as the transient nature of the devising process, performers' attitudes, double-casting, a rainfall on the last night, accounted for the variations in all three performances. Whereas the first night saw a spirited performance that kept the reflective audience glued to their seats, the second performance night was lacklustre and laughable. The performers after a good premier were caught up complacency, and consequently presented a spiritless performance on the second night. With lessons learnt from the second night and the desire to save the best for the last day, the performers braced themselves for a glorious performance on the third (last) night. But for a heavy rainfall that flooded the open-air Efua Sutherland Drama Studio, forcing the opening time to be postponed for an hour, which affected the morale of the performers, the last night of the performance, could have been better than the previous days. Some performance moments have been captured in Image 5 on page 71.

Even with all the variations, the core of the performance as rehearsed was intact on all three nights. All the collaborators collectively carried the message to the audience. Thus, as the actors carried the message through dialogue, music, dance, movement, the costume and make-up crew did not relent in enhancing the performance by swift costume changes, scene after scene. In addition, the set and properties team were active on all three performance nights, and ensured that the performance was well equipped with the requisite set and properties. Furthermore, the

audio-visual department which comprised the light, sound and media arts crew, resourcefully aided with creating the best scenic views for the audience.



PIC A: Scene from the prologue



PIC B: The girls are back from gardening



PIC C: Ms. Q welcomes the girls to school

Portraits of Performance Day One
Thursday, 23rd October, 2014



PIC D: Ms. Q in a conversation with Mercy and Catherine



PIC D: Catherine sitting through the night.



PIC E: The girls celebrating Elinam's birthday.



PIC F: The girls having a fun time in the dormitory.



PIC B: The girls at Catherine's funeral.



PIC B: The girls getting to know themselves.

Image 5: Portraits of Performance Day One; Photos by Bernice A. Akweley

In the spirit of cross-art integration, the performance was interspersed with music, both live and recorded, choreographed dance, visual projections, still and motion images, poetry, movements, and dialogue. Songs such as Sam Cooke's *Change is Gonna Come*, Asa's *360°*, Elton John's *Candle in the Wind*, were sung live with keyboard, guitar and xylophone accompaniments. In addition, Yemi Alade's *Jonny* and *Rafiki's Chant* from the *The Lion King* were played as pre-recorded music. Other sound effects and voice-overs were used to enhance

the performance. Moreover, recorded sounds and live xylophone tunes were used during blackouts and scene changes. Three dances were choreographed for the performance. These include an entertainingly jubilant dance in Scene One as the first year students celebrated their first day in school; a metaphoric abstract dance to signify Catherine's retrospection and aspirations, and a dance of death to mourn the demise of Catherine. With *Rafiki's Chant*, the performers used both still and motion images to mourn the death of Catherine, whom they had only known of as a wind. Furthermore, Catherine's life and personality was symbolised by a flaming candle, which was projected on a screen at up stage centre, each time focus was directed onto her. The attempt at using some digital media practices, as mentioned above, was however not fully materialised as a result of technical challenges posed by the Drama studio. The Efua Sutherland Drama studio, at the time of mounting this project, did not have enough and advanced technical theatre equipments to support the demands of the production. Nonetheless, the production team did their best to make do with what was available.

3.4 Post Devise Evaluation

There was a general post-performance review by both the cast and crew. The team was divided into groups of five and tasked to discuss the following questions:

1. What is your understanding of Devised Theatre and/or a Devising Process?
2. What was your role / function in the process?
3. What was the director's role / place / function in the process?
4. What was working together (collaboration) among the director, cast, and crew in the process?
5. How did the process transform / influence / affect you (socially, physically, emotionally, creatively, mentally, psychologically, spiritually, etc...)?

6. What were the prospects / challenges / failures of the process?
7. What recommendations will you make that could better the process?

The group discussions occurred concurrently and lasted for an average of twenty-five minutes. A member of each group was tasked to record in writing, the proceedings of the discussions. After the parallel discussions, the groups were merged into one and the entire production team discussed the same questions. This was an attempt at echoing what was discussed at the parallel sessions. Additionally, each member in the production was tasked to independently answer the same set of questions stated above. Similarly, personal interviews were conducted with some selected members in the production.

The Department of Theatre Arts, University of Ghana, also organised a post-performance discussion, which was open to all students and faculty members. At this forum, I presented a process account to the attendees, who afterwards engaged me with some questions and answers. The discussion lasted for an hour and half. All these attempts at reviewing the process and the performance were to consolidate the findings and to reinforce the answers provided at the different review sessions. Consequently, findings of the process and that of the reviews have been analysed in the next chapter.

CHAPTER FOUR

THESIS-PROJECT ANALYSIS AND INTERPRETATION

“Devising theatre is a unique opportunity for students to collaboratively create original material that culminates in a performance” (Wampler, 2011: 17).

This chapter focuses on the analysis of the working process from the previous chapter. The analysis looks at the role of directing and collaboration in devised theatre with regard to this thesis-project. Also, the concept of cross-art integration as applied in this thesis-project, as well as the transformative power of the working process is be analysed.

4.1 Performance Review

Non-earthly beings costumed in long white tunics walk across the stage from different directions, stopping and posing with different eerie gestures. Catherine, in a similar costume, sits at up stage centre, a spot that will mark her eventual death. This provides a surrealistic opening to the performance. Following the exit of the eerie beings comes the entrance of some playful characters who have fun with a game of chase with cloths tied around their waists below, and the other top end held with their hands. Catherine joins in the chase and exits the stage with the playful characters. A ghostly sound effect accompanies the scene with the eerie beings, and a seashore sound effect accompanies the game of chase.

The actual performance begins with the first day at school for eleven form one girls of St. Felice Mixed Senior High School in the dormitory of Morton House. Each one of them has different opinions and expectations of being in the boarding house. Elinam, the pampered brat, cries as a result of homesickness, Michaela is happy to be in school, Mercy, on the other hand is not just happy, but determined to conceal her poor background and associate with the rich folks. Juliet assumes the role of a queen bee at the top of the food chain in the dormitory, and Lucy poses as the nerdy academic worm. Catherine is yet to report, but her absence is not noticed as the girls start to party immediately after Ms. Quagraine, the house mistress, gives them a welcome address.

Mercy and Juliet quickly bond and discuss their individual escapades. Juliet tells how she has managed to keep her mother in the dark over her amorous relationships with her male friends. Mercy, however, attempts to keep Juliet in the dark about the dullness of teenage life in Aboagyekrom. Mercy hopes her life will flourish through her association with Juliet's wild and affluent life. Mercy's hopes are however thwarted with the coming of Catherine, as Ms. Quagraine gives her the task of seeing to Catherine's well-being. While Elinam will not stop nagging and complaining over dormitory chores, Catherine clings to Mercy and will not let go even in the face of repeated, open rejection from Mercy and the other girls in the dormitory.

Catherine is hopeful and optimistic of some hospitality from her dormitory mates. As a result she continuously shows them kindness. A case in point is when Catherine gives a good account of Mercy to Ms. Quagraine. Also, Elinam complains that her parents are unable to visit her on her birthday so Catherine manages to persuade the other girls to organise a surprise birthday party to cheer Elinam up. Again, Catherine sympathises with Lucy when the latter's money is stolen by the other girls, as punishment for misleading Juliet into copying wrong answers during a Maths test.

Following this, Lucy and Catherine become close friends, as both were ignored by the other girls. Catherine shares the darkest moments in her life with Lucy, who empathises, and, with time, the other girls begin to appreciate the essence of Catherine. However, before this could come to full fruition, fate brings Catherine's life and miseries to an abrupt end. Her death kept her colleagues in a remorseful and nostalgic mood. The performance ends with a befitting memorial service in honour of Catherine. Her colleagues use the occasion to eulogise and immortalise her persona.

The performance, for the most part, takes place in a dormitory with a few scenes in an adjoining common room. As shown in Image 6 below, the dormitory has three entrances; one at up stage left leading to the bathrooms, one at up stage centre leading to another dormitory, to create the illusion of more beds as the acting space could not contain all six bunk beds needed for the performance. The third entrance is situated at up stage right and leads to the classrooms. Located up stage centre is a projector screen to aid the projections of videos and images. The common room is stage right, and attached to the dormitory. It serves as a front room to the dormitory and the house mistress, Ms. Quagraine, often meets the girls individually or in smaller groups there. With the objective of creating a gentle mood for the performance, ivory and golden-brown paint were used in constructing the set.



Image 6: The Set; as designed (left) and as constructed (right)

As shown in Image 7 below, most of the costumes stood out from the set in their different tones of blue. About three different senior high school costumes are used for the performance. A blue check dress as house dress is used for most of the performance, and a plain blue round-necked shirt with a black short is worn for clean-up exercises. In the final scene, at the memorial service, the students are dressed in sea-blue shirts and blue-black A-line skirts. For the night scenes, the students wear their individual night-gowns, each with a specific colour to match one's character. For instance, Elinam wears a pink night-gown to show how childishly she behaves, while Catherine wears a brown night-gown to highlight her frailty, and Juliet wears a red night gown to portray her wild persona.



Image 7: Costumes used for the performance; Photos by Bernice A. Akweley

Unlike many other devised performances, this in its presentation was more realistic than surreal. Often, devised performances defy the conventional canons of the realistic theatre due to the odd and experimental principles that underpin the devising process. Whereas this performance has some elements of surrealism, especially with the use of imagery, most of it,

both in content and form, lean more to realism. The eventual choice of set, costumes, properties and dialogue gave a realistic pictorial representation of the performance.

4.2 The Role of Directing

Two concepts informed the directing of the project; auteurism and performer empowerment. Auteurism²⁶ allowed for the manipulation of the text to suit the purposes of the performance. As posited by E. Wilson (1994), auteurism as applied in theatre studies, has been used to describe a certain experimental approach to theatre-making. He further explains that this approach is not just about the altering of time and place of a play-text, but the total transformation of the original script – the playwright’s words, meaning, the sequence of scenes – to suit the purposes of the created performance. The concept of auteurism as used in the context of this thesis-project, allowed for the alteration of a novel-text, by the entire ensemble. Whereas the author of the novel originally makes Mercy the main character, Catherine was made the central character, for the purposes of the performance. Similarly, within the concept of auteurism, the devising process allowed for the tweaking of the plot and character identities from the novel.

The concept of auteurism informed the production team to create a performance that they could own, reminding them that the novel was only a stimulus, which ought not to be mirrored for the performance. Each member in the production was tasked to bring diverse experiences to reflect on the process. This allowed for a multiplicity of voices, and consequently advanced the auteurist idea of using a novel-text to suit the purposes of a performance and not vice versa. The author of the novel, who watched the performance for two nights, attested to the first

²⁶ The use of auteurism in this thesis-project differs in part from the cinematic application of auteur theory, which emphasises the domineering role of the director with regard to creative control s/he has over a film/performance.

performance night of how different the overall performance was from the novel. She appreciated the changes and thought they challenged her to see her work through a different lens (Baitie, personal communication, 23rd October, 2014).

Directing the project was also characterised by the need to empower the collaborators involved; to guide, enable and equip them through the process to be able to create a performance they could call their own. A facilitator is expected to function more as an intermediary who listens to all the collaborators and guides their discussions toward the creation of a performance. This function of a facilitator was however challenging for three main reasons: time constraints, weak creative abilities, and inadequate practical knowledge of devised theatre among the production team.

The biggest challenge in any devising process is the time factor; for every one minute of performance at least 10 hours of devising work is needed; and this is a conservative estimate (van Dijk, personal communication, 10th September 2014). With only seven weeks, and an average of five working hours a day to mount the production, the ‘time challenge’ was overwhelming with this project. By van Dijk’s assertion, we could produce a maximum of thirty minutes performance. However, given the tacit convention of theatre performances for a paid audience produced by the Department of Theatre Arts, University of Ghana, having to run for an average of ninety minutes, the process faced the challenge of time inadequacy. Similarly, the members in the production suffered various levels of creative fright. This challenge was anticipated, as many of the students had not been exposed to a devising culture, which challenges artists to be at their most creative abilities. Hence, the techniques used in this project were new to the students. After what seemed like a stagnant period for the first three weeks of the devising process, some effort was made to direct the process, instead of merely facilitating it. Katie

Wampler (2011) in her attempt to design a teaching method for devised theatre, shares in the unavoidability of this challenge.

My goal was to prepare the students through the lessons and exercises as well as provide guidance in rehearsal, but the students were to direct each other. The students would best be able to fulfill the multiple roles of director, actor, etc. if I acted as the guide instead of the director. Although this was my intention from the beginning, I did find myself needing to guide the students throughout the process because of their lack of training and experience. For three students, I did take a more active approach... (22).

My attempt at taking a more active role to partly direct the process due to the stated reasons led to a fusion of directing as practised in conventional theatre, and facilitation as practised in devised theatre. Thus, aside from guiding the collaborators to create the performance, on some occasions I had to take a more active role to augment the process.

As a result of the synthesis between traditional directing and facilitation in devising, which was almost inevitable, I propose a new term, *dirvising* to redefine the construct underpinning the thesis. This new term is a merger of the two words, directing and devising. Even though it was born out of a mishap, it opens up a new avenue in theatre studies and practice. The idea of *dirvising*, which can be defined as a fusion of guidance and intervention by a director, when working with less skilled performers in devised theatre, can come in handy for [student] directors who want to approach a devised theatre practice. Thus, with *dirvising*, a director can “take a more active role” (Wampler, 2011: 22) in a devising process. This could be an answer to Schmor’s (2004) concern for the appropriateness of the presence of a director in a devised theatre practice. The idea of *dirvising* also gains relevance from Jason E. Weber’s (2011) account on the guided collaboration category in devised theatre. In his article, Creating

Together: Defining Approaches to Collaboratively-Generated Devised Theatre, Weber (2011) advances the notion that a person or a group of people working with guided collaboration can assume the role of a director and be placed above the ensemble. He states that, “in Guided Collaboration, all participants are equal, except the director, who remains above the ensemble” (Weber, 2011: 8). This places the director in a position which makes it possible to facilitate, as well as take a more active role in the process. This research thus adds on to the role of directing in devised theatre as not only limited to guidance, but also in a given context, the director can actively get involved so as to augment the devising process. A given context includes, working with less skilled or immature performers within a short time schedule.

Nonetheless, I will not hesitate to acknowledge the centrality of time to devised theatre. Time is decisive when devising; the outcome of a devised performance partly depends on the time allotted for the process. Thus its (time) limitation or mismanagement could hinder any devising process. To this end, academic institutions that intend to pursue devised theatre must be prepared to allot enough time for its (devised theatre) practice. With the outcome of this research, I can assert that when devised works are given due time, the performance could be of such high quality, as well as be a good avenue for teaching creativity.

The above discussions notwithstanding, the ideals of devised theatre encourage a director to stimulate the other collaborators to delve into the unknown and create performances by themselves. The role of a director is “demanding, multi-faceted and, above all, one of service” (van Dijk, 2012: 11); it requires that the director be selfless, motivating, resourceful and hospitable. To agree with van Dijk, I assert that a director in devised theatre should be ready to welcome open criticisms to him or herself and among the ensemble. Last, yet important, the facilitator/director should be fair, firm, and friendly to everyone in the ensemble.

4.3 Working Together

The ensemble stayed, worked together and was involved at every stage of the process. The participants were conscious of the need to collaborate and treat one another as “equal partners in the development of the artistic vision” (van Dijk, 2012: 10). The cast appreciated the need to involve the crew while creating content and developing their respective characters, and the designers equally engaged both cast and crew in the designing and construction of technical elements for the production. The process used a guided collaboration, which established a level platform for all the participants. Thus, there was no hierarchy among the participants; everyone was treated as an equal partner in the creative process.

Working together came with some difficulties; it was characterised by both anticipated and surprising challenges. Whereas the cast struggled to bond with one another, the crew did not see the need to be present throughout the rehearsals. In the early stages of the process, while discussing the performance script and at the same time creating content, the whole production team was actively involved in every activity. However, this could not be sustained as the process advanced and content creation became intense; more attention was given to the cast as to the crew, where the latter became detached at rehearsals.

However, collaboration among the different crew departments was great. There was a conscious attempt to involve everyone with the designing and construction of technical elements. Eventually, each crew department gave a presentation on their work, which was scrutinised by the entire production team. This involvement of the crew members in the process was more rewarding during rehearsals and even most beneficial for the performance. Even with the delays in acquiring props and costumes, mostly due to financial constraints, the crew efficiently improvised during rehearsals, by engaging the services of whoever was at hand.

Collaboration among the cast however saw a steady progress; although it was not forthcoming at the early stages, gradually they were able to establish an ensemble, in the latter part of the process. A number of factors accounted for the difficulty of the cast working together, including; uneven levels of exposure to devising, infighting over desired roles, differences of opinion, [deliberate] attempts to hold back by some cast members, divisions along academic year levels, cliques among the cast, power commandeering by few cast members, lack of confidence by some cast members, and growing negative attitudes towards the production by some other cast members. Some of these factors – uneven exposure to devising among the cast, difference in individual attitudes, clash of desired roles, and divisions along academic year levels – were expected, and attempts were made to prevent or reduce their occurrence. Some of these attempts included the casting process, which reduced cast members clashing over desired roles. In addition, the workshops and the field day research helped, by introducing the cast to some devising techniques. Nonetheless, some of the factors that accounted for the difficulty with cast bonding were surprising. It was least expected that the cast would engage in petty squabbles, power struggle and [deliberately] holding back. These factors called for immediate measures to curb them. As a result, a number of sit down talks were held, sometimes with the cast alone, and sometimes both cast and crew to discuss any differences among the production members. During such discussions, I ensured that everyone was free to express their concerns. In addition to the sit down talks, a number of games aimed at bridging gaps of differences among the cast were played. Gradually with time, these interventions helped, and the cast appreciated the need to be united.

4.4 Character Representation

Since the cast had to create the essence of their respective characters, these characters appeared more as an extension of the cast rather than an appendage. This often is not the case with play-text theatre performances. With the latter, the cast engage their characters after the characters have been created by the author. Consequently, all the actor has to do is develop the character and give life to it. However, with devised performances, and in the case of this project, the cast worked with a novel with already created characters, and were tasked to recreate their respective characters based on their individual experiential and metaphysical knowledge of the characters. The actors were not limited to what was given by the novelist; indeed, in many instances, the novelist's portrayal of a character was totally ignored.

The ingenuity put into characterisation was most evident with the manner in which a character acted by two different people was portrayed. For example, whereas ACTOR A in the role of Michaela was afraid of being on a top bed because of the possibility of falling down, ACTOR B in the same role was happy to be on the top bed because from there she gets to see what everyone in the dormitory does. Similarly, ACTOR A for the role of Elinam was jovially annoying, while ACTOR B in the same role was clamorously annoying. The doubles for the role of Catherine gave the rest of the cast a run for their creative abilities. Their individual uniqueness to presenting the character challenged the other cast to find different ways of adapting to them. In a post-performance interview with some audience members, they extolled the cast for the ingenuity by which they [re]presented the characters. According to a number of the audience, the characters came alive and were believable.

4.5 Cross-Art Integration

A cardinal benchmark of postmodern theatre is the interplay of multiple art forms. This has gained much prominence and assumed different nomenclatures. Thus, the use of terms such as multimedia theatre, total-theatre, hybrid theatre, and cross-art performance, could just be referring to the fusion of different arts forms – text, graphics, and electronics – in a single performance. Hence to situate this project within a postmodern framework, the performance engaged with multiple art forms, fusing drama, dance, music, imagery, and media arts. Whereas drama was the main medium for the performance, it was interspersed with other art forms. Dance movements to both live and recorded music were interwoven into the performance. Projected videos and the use of pre-recorded voice-overs in the performance formed the basis for media arts. In addition, both still and motion images were created. These images, mostly surrealistic, were created using the performers' bodies.

The fusion of the different art forms provided an open box for the creation of the performance, as well as enhancing its aesthetics. Through singing, the performers, especially Catherine, are able to express inner emotions that would have been difficult to convey with just dialogue. Catherine expressed most of her emotions through songs. *Abide with Me*²⁷, her favourite hymn, that she constantly hummed, Catherine could express both sadness and hope. Similarly, Elton John's *Candle in the Wind*, was used as Catherine's eulogy. The words in the song being a true reflection of Catherine's life; "her candle [life] burnt out long before her legend [fame] ever did" (Elton and Taupin, 1973). As said by Bernie Taupin, a co-writer of the song, "[the concept of a short yet eventful life] is fascinating, and it is really about how fame affects

²⁷Methodist Hymn Book #784, Authored by Henry F. Lyte.

the man or woman in the street, that whole adulation thing and the fanaticism of fandom” (Song Facts).

The use of imagery also expanded the purview of the audience to see and appreciate it beyond their experiential knowledge. The images in the prologue established a dreamlike world, creating a surreal outlook for the performance. This was well achieved with the projected images, unworldly sounds and motion images created with the bodies of the performers, who were dressed in white gowns.

CHAPTER FIVE

CONCLUSION AND RECOMMENDATIONS

“Devising theatre as a course is founded on challenging the hegemony of traditional theatrical styles, aesthetically, philosophically and physically” (Jackson, 2006: 73).

The final chapter provides a summary of the thesis-project, outlines the findings and provides recommendations.

5.1 Summary

This research sets out to explore the art of directing and collaboration in devised theatre as a way of expanding the frontiers of theatre studies and practice in the Department of Theatre Arts, SPA. To achieve this, a novel was chosen as source material to which van Dijk’s devising model was applied as the devising process. The practice-led process, with emphasis on directing and collaboration, was documented, both in writing and pictures. Consequently, the process was analysed for possible findings and recommendations.

5.2 Conclusion

Call it the ‘alternative theatre’ or ‘third theatre’ (Jackson, 2006), the ideals of devised theatre embrace the need for theatre practitioners to bring to life the true essence of that creative discipline; theatre practice. Theatre is expected to reflect life and on life, and life is ephemeral.

There is the need for theatre to respond to the ever changing state of life, and not be made static. Any attempt to keep theatre in a box will be an affront on the discipline. Like most creative disciplines, devised theatre cannot assume any absolute validity. It has its flaws, however liberating it may seem. Nevertheless, the liberal posture of devised theatre encourages all and sundry to actively get involved with theatre practice. The practice of devised theatre encourages the embodiment of knowledge, as practitioners can best engage in it with the totality of their being.

Through this thesis-research, I have come to appreciate how devised theatre can be used not only for aesthetic advancement in the theatre, but also for personal and community empowerment for those practising it. Many of the research participants, students, who took part in the project, appreciated the invitation to be active contributors to the project, and not just respondents, as they might have been with text-based theatre. Similarly, they came to appreciate the challenge of creating theatrical performance out of a non-traditional source. Whereas at the beginning of the project many of them were doubtful of the possibility of devising a performance from a novel, the process challenged them to see the need to create an inspiring performance. The entire ensemble created content on the moment, which challenged the students to broaden their scope of thinking and doing. Following on from this thesis-project and moving towards a devised theatre practice in Ghana, it will be worthwhile to replicate the findings in other Theatre Arts institutions in the country. The proposal of *dirvising* can be tested for possible suitability.

5.3 Recommendations

One of the questions this research sought to address was the role of directing in devised theatre. The collaborative nature of devised theatre often creates a challenge with the presence of a director. However, practice and research has proven that the absence of an outside-eye, a director, in a theatrical performance often makes it less coherent (Wilson H. R., 2012). This is true for many theatre productions, and even more so with amateur theatre groups or [devised] theatre practice with students who need to be guided to create the performance. There is the need to reconcile the absence of a director in devised theatre with the need to guide and sometimes take an active role when working with students to create devised performances. Thus, this thesis-project recommends a new terminology, *dirvising*, which is a merger of some techniques in devised theatre and play-text theatre. With *dirvising*, a director working with students or amateur actors can safely encourage them to create performances all by themselves, and at the same time take a more active role to intervene in the process, as and when necessary. *Dirvising* should then be seen as a directorial approach in devised theatre, and not a breakaway from the latter. Consequently, devised theatre can be promoted within academic settings without much inhibition.

The other question this thesis-project sought to address was the culture of working together in devised theatre in comparison with working together in play-text theatre. Collaboration in devised theatre is more demanding and ought to be practised with caution, especially among amateur performers.. Collaboration as practised in devised theatre is thoroughgoing, and requires deep tolerance among practitioners. However, students and/or amateur theatre practitioners are often not as [creatively] mature as is the case with professional theatre practitioners, and are therefore unable to fully appreciate the need to work within a consensual democratic environment. This challenge is more worrying in cultures where the

practice of allowing children to freely express themselves is absent, as it is with many Ghanaian cultures. Consequently, the children are often waiting to be given orders and are expected to do exactly what is required of them. However, collaboration when properly practised is a good approach to building confidence, tolerance and respect among people who have difficulties with group interactions.

As with this thesis-project, it was evident that some students were not ready to open up and engage with others, while others were overly expressive. The need to create a structure that will encourage all participants to engage with the process became necessary. However, no one structure can work for all situations, as every ensemble will come with unique demands. In short, it is imperative on directors to be creative enough to fashion out solutions that will best fit the demands of their respective ensembles. Directors must make an effort to study the performers, in order to know their similarities and differences.

A final recommendation for the Department of Theatre Arts, University of Ghana, would be to institute a devised theatre curriculum. This curriculum can be made independent or fused with existing performance courses. The curriculum can be introduced to all Theatre Arts students, and most importantly, Directing, Acting, Playwriting, and Design students. This I believe will extend the current body of knowledge in the Department. A joint Devised Theatre course for the above mentioned courses will come in handy to bridge any gap among the respective sections. Currently, a number of faculty members in the Department bemoan the idea that, Directing students are unable to employ works by their playwriting counterparts. This challenge, I believe can best be solved by instituting a joint [devised theatre] course for Directing, Playwriting, Acting and Design students. In view of this, students will be encouraged to collectively create performances by themselves. The idea of implementing a devised theatre

programme can also be instituted among all three departments – Theatre, Dance Studies and Music – in the School of Performing Arts, UG.

The idea of a devised theatre curriculum is not new, as it is taught in other Theatre departments²⁸. Similarly, the idea of teaching devised theatre in academe is somewhat an emerging trend, yet to be popularised. The institution of a devised theatre curriculum will also help to curb some challenges posed by text-based theatre productions. For instance, student directors will not struggle much when selecting a play-text, as they will be able to use any other suitable source material. Even when a play-text is used, student directors can apply a devising process to it. With this, the play-text will be updated to reflect contemporary realities. The devised performances can be transcribed and published as a new play.

This however, opens up a concern which can be considered for further research: who owns copyright of a new text developed out of an old one through a devising process; is it the author of the old text, the director of the devised performance, the actors who mainly (re)created content for the new script, or the entire ensemble. With the emergence of devised theatre; concerns have been raised with regard to ensemble ownership of creative works²⁹. How do copyrights protect works created by an ensemble that is not registered as a company? Is Performers' Right a good substitute for ensemble ownership? How well can a performer's contribution for a devised performance be measured? It is my hope that both the Theatre academia and industry will advance discussions on these emerging issues.

²⁸University of Glasgow; THEATRE 5029 – Contemporary Devising Practices, Hong Kong University of Science and Technology (HKUST); HART 1028 – Devised Theatre: Contemporary Creative Process for Performance

²⁹Chan, W. (2004). The Writer is King: Copyright in Devised Theatre; <http://www.artslaw.com.au/>, Rimmer, M. (2002). Heretic: Copyright and Dramatic Works; <file:///C:/Users/use/Downloads/95-180-1-SM.pdf>, <http://www.theatreview.org.nz/forum/topic.php?id=51>

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APPENDIX 1: Meeting with the Novelist.

Axigen WebMail - Print Emails http://webmail.ug.edu.gh/ajax/print.hsp?_hr=90a718cc8340b699019d...

[Martin Egblewogbe <nanayaw@ug.edu.gh>]
Fri, 05/23/2014 08:08 AM

From: [Martin Egblewogbe <nanayaw@ug.edu.gh>]
To: [ugstaff@ugists.ug.edu.gh]
Subject: Writer for May: Elizabeth-Irene Baitie

Dear friends,

this month's reading at the Goethe Institute features writer and clinical biochemist **Elizabeth-Irene Baitie**, on **Wed. 28 May, 2014** at the **Goethe Institute from 7 - 8 PM**. (More info below).

Please join us for a great evening of readings with our writer for the month!

Martin

Follow Writers Project on twitter for updates: @writerspg

+++++

You are cordially invited to a public reading with

Elizabeth-Irene Baitie
award-winning author of the books
A Saint in Brown Sandals and *The Dorm Challenge*.

Date: Wednesday, 28th May, 2014
Time: 7:00 pm – 8:00 pm
Venue: Goethe Institute, 30 Kakramadu Close (Next to NAFTI), East Cantonments, Accra

Admission is free. Autographed copies of books will be on sale.

+++++

The Writers Project of Ghana and the Goethe Institute proudly present as guest writer for April, multiple award-winning author, Elizabeth-Irene Baitie.

Elizabeth-Irene Baitie is a Clinical Biochemist and runs a medical laboratory practice in Adabraka, Accra. A past student of Achimota School, Elizabeth-Irene also studied Biochemistry with Chemistry at the University of Ghana, Legon, and has a postgraduate degree in Clinical Biochemistry from the University of Surrey.

In 2002, her novel, "Lea's Christmas", was short-listed for the Macmillan Writers Prize for Africa (Senior readers). Four years later, her story, "A Saint in Brown Sandals", won the Macmillan Prize for Africa (Junior readers). Her novel, "The Twelfth Heart" won the Burt Award for African literature (2009) followed by "The Dorm Challenge" which also won the Burt Award for African literature in 2012. She is currently working on two writing projects: a fantasy novel for middle-readers (8 – 12 years) and also a sequel to "A Saint in Brown Sandals".

This event offers the opportunity to interact with Elizabeth Irene-Baitie. There will be a short

I of 2 23/05/2014 13:17

APPENDIX 2: Audition Notice

AUDITION

AUDITION FOR A ROLE (CAST OR CREW) IN
AN UP COMING DEVSIED PERFORMANCE
OF ELIZABETH-IRENE BAITIE'S
THE TWELFTH HEART.

DATE: THURSDAY, 11 SEPT '14 & FRIDAY, 12
SEPT '14

TIME: 4 PM EACH NIGHT

VENUE: SEMINAR ROOM 3 (OLD SEM. RM 2)

PRODUCTION PARTICIPATION
IS ASSURED

APPENDIX 3: Sample of Audition Attendance / Assessment Sheet

Sample of Audition Attendance / Assessment Sheet

The Twelfth Heart

GROUPS (DATE)

1.	Joyceline	A. Frimpong	300
2.	Patricia	Otoo	400
3.	Rejoice	Ntumi	400
4.	CASS Darkey	Makafui S	300
5.	Bismark	Ferkgh	400
6.	Augustina	Datse	400
7.	Amoako	Priscilla Ousu	300

APPENDIX 4: Production Timetable / Schedule

Week One

Activity

- | | |
|-------------------------------|-------------------------|
| 1. Thursday, 11 September '14 | Audition 1 |
| 2. Friday, 12 September '14 | Audition 2 |
| 3. Monday, 15 September '14 | Production conference 1 |

Reading

Process casting 1

- | | |
|------------------------------|---------|
| 4. Tuesday, 16 September '14 | Reading |
|------------------------------|---------|

Process casting 2

Mapping out the bare story 1

- | | |
|--------------------------------|---------------------------|
| 5. Wednesday, 17 September '14 | Meeting with the novelist |
|--------------------------------|---------------------------|

Process casting 3

Mapping out the bare story 2

Week Two

Activity

- | | |
|-------------------------------|--------------------------------|
| 6. Thursday, 18 September '14 | Voice & Improvisation Workshop |
|-------------------------------|--------------------------------|

Technical meeting 1

- | | |
|-----------------------------|--|
| 7. Friday, 19 September '14 | Trip to Aburi Girls or Dance & Movement Workshop or Continuation of Improvisation Workshop |
|-----------------------------|--|

Technical meeting 2

- | | |
|-------------------------------|--|
| 8. Saturday, 20 September '14 | Dance and Movement Workshop (if it does not come off on Friday). |
|-------------------------------|--|

9. Monday, 22 September '14	Production Conference 2	
	Scene by scene breakdown 1	
10. Tuesday, 23 September '14	Scene by scene breakdown 2	
11. Wednesday, 24 September '14	Rehearsing scenes 1	
Week Three	Activity	Time
Venue		
12. Thursday, 25 September '14	Rehearsing scenes 2	6pm
BHoDF		
13. Friday, 26 September '14	Rehearsing scenes 3	6pm
BHoDF		
14. Monday, 29 September '14	Discussing technical elements	6pm
BHoDF		
	Rehearsing scenes 4	6pm
	BHoDF	
15. Tuesday, 30 September '14	Rehearsing scenes 5	6pm
BHoDF		
16. Wednesday, 1 October '14	Rehearsing scenes 6	6pm
BHoDF		
Week Four	Activity	
17. Thursday, 2 October '14	Rehearsing scenes 7	6pm
BHoDF		

18. Friday, 3 October '14	Rehearsing scenes 8	6pm
BHoDF		
19. *Saturday, 4 October '14	1 st Run Through	***
D.S		
20. Monday, 6 October '14	Rehearsing scenes 9	6pm
D.S		
21. Tuesday, 7 October '14	Rehearsing scenes 10	6pm
BHoDF		
22. Wednesday, 8 October '14	Rehearsing scenes 11	6pm
BHoDF		
Week Five	Activity	
23. Thursday, 9 October '14	Rehearsing scenes 12	6pm
D.S		
24. Friday, 10 October '14	Rehearsing scenes 13	6pm
OASQ		
25. Saturday, 11 October '14	2 nd Run through	***
D.S /		
OASQ		
26. Monday, 13 October '14	Production conference 3	5pm
BHoDf		

	Establishing the performance score 1	5pm
	BHoDf	
27. Tuesday, 14 October '14	Establishing the performance score 2	5pm
D.S		
28. Wednesday, 15 October '14	Rehearsing the performance score 1	5pm

Week Six	Activity	
29. Thursday, 16 October '14	Rehearsing the performance score 2	5pm

30. Friday, 17 October '14	Rehearsing the performance score 3	5pm
D.S		
31. Saturday, 18 October '14	3 rd Run through	***
D.S		
32. *Sunday, 19 October '14	Trip to Achimota S.H.S (tentative)	***
	And Technical Rehearsals	All day
	D.S	
33. Monday, 20 October '14	Technical - Dress Rehearsal 1	4pm
D.S		
34. Tuesday, 21 October '14	Technical - Dress Rehearsal 2	4pm
D.S		

35. Wednesday, 22 October '14	Technical - Dress Rehearsal 3	4pm
D.S		
Week Seven	Activity	
36. Thursday, 23 October '14	Performance Night 1	4pm
D.S		
37. Friday, 24 October '14	Performance Night 2	4pm
D.S		
38. Saturday, 25 October '14	Performance Night 3	4pm
D.S		
39. Monday, 27 October '14	Post production review	6pm
Sem Rm 3		

NB

***** To be announced with time**

D.S – Drama Studio

BHoDF – Behind HOD's office

OASQ – Old African Studies Quadrangle

1. Each day's rehearsal will last for three (3) hours.
2. Notwithstanding No. 1, rehearsal hours will increase in the last weeks of the production schedule.

3. Rehearsal Venues will be at the structure behind HOD's office and the drama studio. However, some unconventional spaces – Botanical Gardens, New Stadium, Old African Studies Quadrangle, Backset Ball Court, Athletic Oval, etc... might be equally used.
4. Both cast and crew will be present at all rehearsals.
5. Notwithstanding No. 4, exemptions can be made if necessary.
6. Rehearsal venue(s) and times will be discussed at first production conference.
7. A cast or crew can be assigned duties outside of rehearsal times.
8. Both cast and crew when coming for rehearsals must be in the most appropriate clothing. The appropriateness of the rehearsal clothing will be discussed at the first production conference.
9. All cast, as well as each crew department are expected to keep a process journal. This will be further discussed at the first production conference.
10. Rehearsing scenes include:
 - i. Creating dialogue
 - ii. Learning and/or practising music
 - iii. Learning and/or practising choreography
 - iv. Blocking
 - v. Character Development
 - vi. Digital Media Interactivity
 - vii. Technical Enhancement

APPENDIX 5: Draft Performance Script.

(Page numbers in the original novel are indicated for the respective scenes).

SCENE 1 (PP.1-5)

Girls' first day in the dormitory, they go about their independent activities. They are waiting for the housemistress. There are intermittent monologues to expose some key characters. Ms. Quagraine (Ms. Q) walks in. She makes a roll call; Catherine is absent.

SCENE 2 (PP.6-9)

Girly chat between Juliet and Mercy; Juliet talks about her escapades with Lex and Kobby; Mercy talks about her wished for Aboagyekrom; Scene ends with the two girls anxious to meet Lex and Kobby

SCENE 3 (PP.10-16)

The ladies are preparing for the inter-schools' football match. All the ladies, except Lucy, are busy preparing for the occasion. Ms. Q walks in with Catherine. Mercy is asked to help Catherine settle.

SCENE 4 (PP.24-26)

The ladies discuss Catherine's nuisance in her presence. They leave her afterwards. The scene ends with Catherine alone in self-introspection. She dramatizes the moment with a dance.

SCENE 5 (PP.32-34)

Conversation between Ms.Q, Mercy and Catherine; Ms. Q exits shortly afterwards and the other ladies walk in to see Mercy and Catherine in a friendly chart. The ladies ridicule the moment with songs to Mercy's displeasure.

SCENE 6 (PP.34-38)

It's time for visiting. The ladies chat over which of their parents or guidance are coming to visit. Lucy walks out with a bunch of books. Ms. Q and Lucy becomes a topic for gossip. Catherine isn't around. One after the other the ladies walk out as their respective visitors come. Mercy is not expecting any visitor. She is left alone and thinks aloud life in Aboagyekrom. Catherine walks in to call her that her (Catherine) parents are in. Mercy exists with Catherine.

SCENE 7 (PP.42-47)

The ladies are discussing aftermaths of the visiting. Lucy is busy with her books. Catherine is around but at a distance from the conversation. The look of Akosua's brother is being discussed. They also plan a birthday party for Elinam.

SCENE 8 (PP.47-49)

Elinam's surprise birthday party; Everyone is in the dormitory. Lucy is distant from the rest. Catherine attempts to involve Lucy but was met with a protest from Juliet.

SCENE 9 (PP.51-56)

Juliet and Mercy discuss the maths test. Catherine joins but was quickly sent away. The two ladies continue to discuss Juliet's escapades with extra teachers. Mercy attempts to match up with Juliet's escapades.

SCENE 10 (PP.68-73)

The ladies discuss their maths test results. Mixed feelings; Juliet gets upset and attacks Lucy for tricking her. Lucy storms out of the dormitory. Catherine goes after her. In their absence, Juliet masterminds an attempt to revenge Lucy.

SCENE 11 (PP.74-78)

Lucy's agony; she is alone in the dorm. She finds out her money has been stolen. She brings out almost all her belongings in search of her money. The other ladies walk in. Mixed feelings among the ladies as they walk in; Catherine is the last to walk in. Lucy walks out to report to Ms. Q and returns with her to conduct an inspection. The scene ends with Lucy singing her sad heart out.

SCENE 12 (PP.91-92)

A confrontation between Catherine and Mercy; Mercy shouts at Catherine when the latter attempted to soothe Mercy's fears; Catherine is left in alone in a moment of self-introspection.

SCENE 13 (PP.96-101)

Lucy and Catherine are having a hearty chat. Mercy joins in. Catherine happily embraces her.

SCENE 14 (PP.103-110)

Mercy approaches the other ladies to return Lucy's money. Juliet does not agree and leaves the dorm. The others agree in Juliet's absence only to find out the money isn't there upon search. They agree to ask Juliet but she denies. Awed by the accusation, she goes back to the dormitory to find out for herself. The other ladies follow her. With a series of monologues in aside, the ladies suspect one another for the missing money.

SCENE 15 (P.139)

Catherine's last day with the ladies. She is seriously ill. She engages Lucy, Akosua, and Mercy, in moments of heightened of joy and sadness. Catherine collapses. Scene ends the three ladies rushing Catherine out.

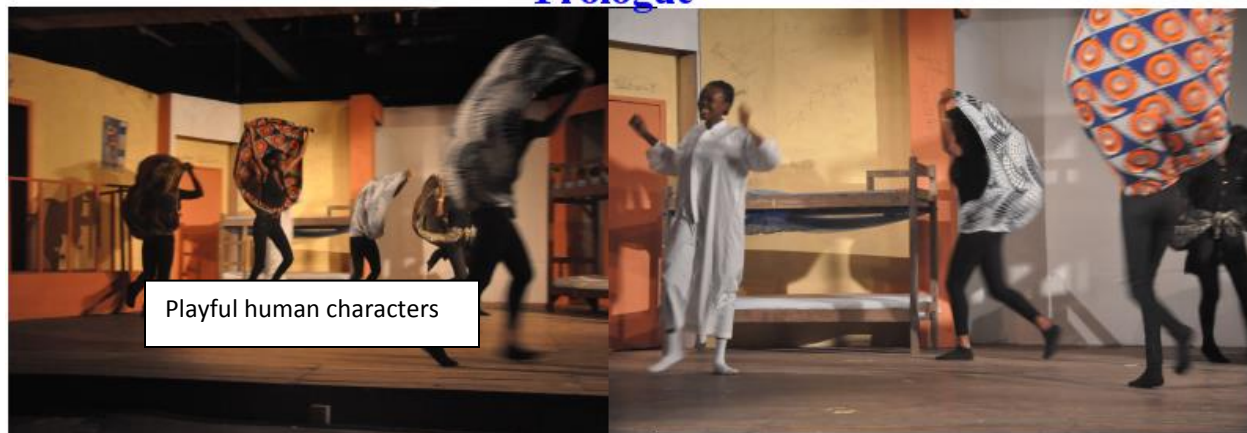
SCENE 16 (PP.170-172)

Catherine's funeral; Catherine's corps is laid in state. All the Ladies are present. Ms. Q makes a roll call. The ladies respond present. Catherine responds present out... She engages in a monologue and then responds absent. The ladies sing her favourite hymn.

APPENDIX 6: Post performance Script: Photo Narrative and Scene Synopsis; this constructs the narrative of the performance using pictures. Pictures must be read from top-left to down-right. Each scene is also summarised to compliment the pictures.

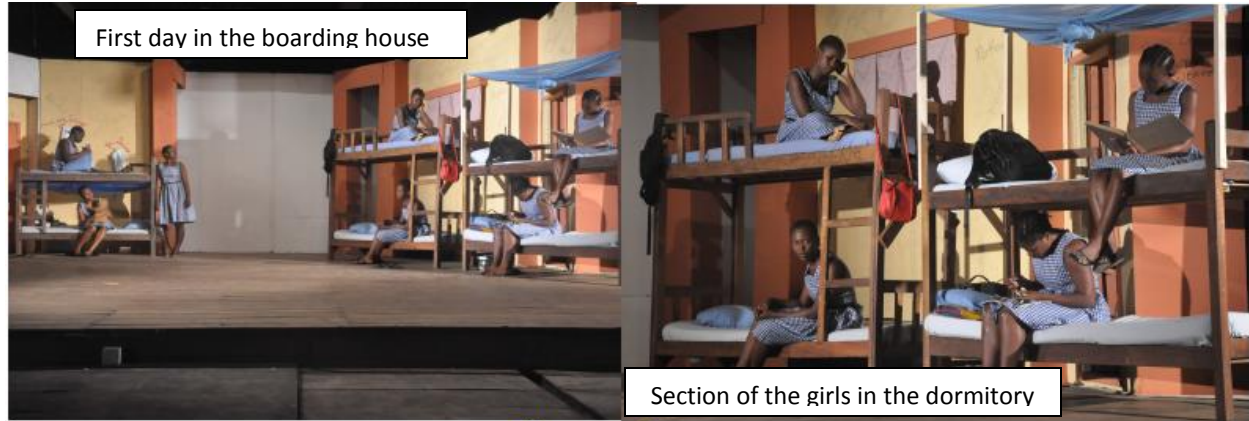


Prologue



Synopsis

The performance begins with a foreboding scene. Ghost like characters walk across the stage, while Catherine sits at up stage centre. With the exit of the ghost like characters, some playful human characters join Catherine on stage and engage her with a chase game.



Scene One



Synopsis

Nine first year students of St. Felice Senior High School share their different thoughts about their first day in school. Ms. Quagraine later gives them a welcome address in the dormitory. With the exception of Lucy, the other girls socialise with their first dormitory party.

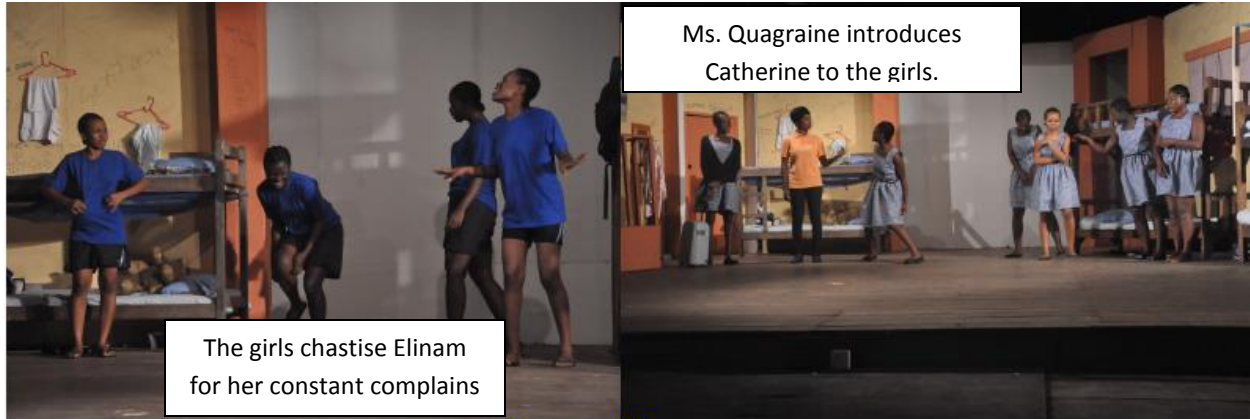


Scene Two



Synopsis

Juliet and Mercy opens up their previous escapes to each other. Juliet tells Mercy of her (Juliet) attempts at keeping her mum in the dark over her outings with her male friends. In her bid to match up with Juliet, Mercy lies to Juliet about how exciting her home town is. The two friends make a match and are ready to sip the sweetness out of their stay in the boarding house.



Scene Three

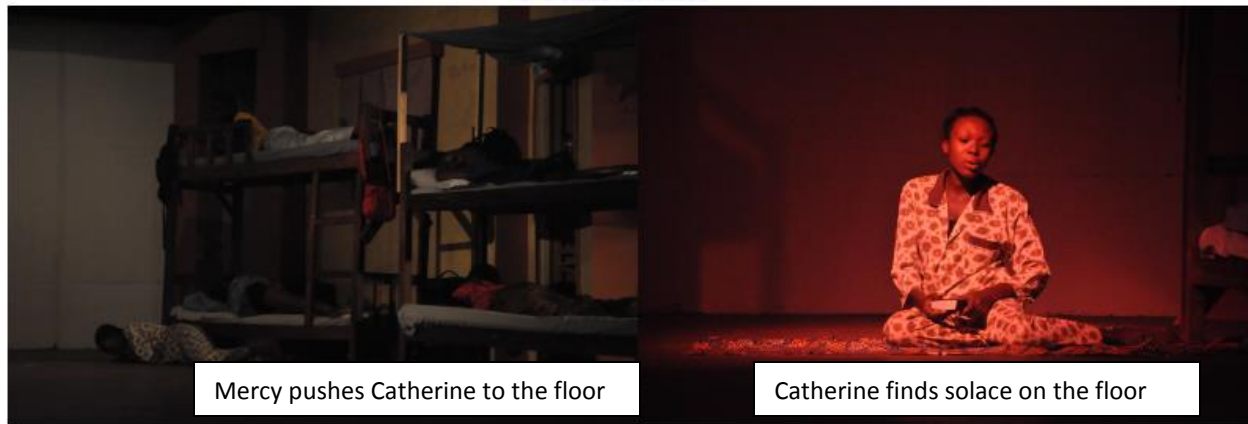


Synopsis

The girls are back from gardening. Lucy is quick to go back to the classroom to study. The other girls are least concerned. Rather, they castigate Elinam for constantly complaining over gardening work. Later, Juliet incites the other girls to hurry for the football match to be played between their school and a sister school. As much as Mercy is eager to meet her yet to know her yet to be boyfriend, Ms. Quagraine would rather ask her to take care of Catherine, the new girl.



Scene Four



Synopsis

Back from the games, the girls discuss the thrilling experience they had. Catherine makes attempts at befriending them, but to her disappointment. She suffers rejection from the girls, even Mercy, who have been tasked to share her bed with Catherine. Catherine later resorts to the floor to sleep as her own bed is yet to come.



Scene Five



Synopsis

It is early morning, Ms. Quagraine calls for Mercy. Catherine had lied to Ms. Quagraine about how Mercy treats her. Mercy is surprised when Ms. Quagraine lauds her for being hospitable with Catherine. Mercy attempts to apologise to Catherine, but the latter will let it pass. In what will appear as a situational irony, the other girls ridicule Mercy and Catherine's new found friendship. The siren announces visiting time and the girls' expectations vary. Elinam is not expecting any visitor even though the next is her birthday. She cries over it to the annoyance of the other girls. Catherine however manages to convince the other girls to organise a birthday party to cheer up Elinam.

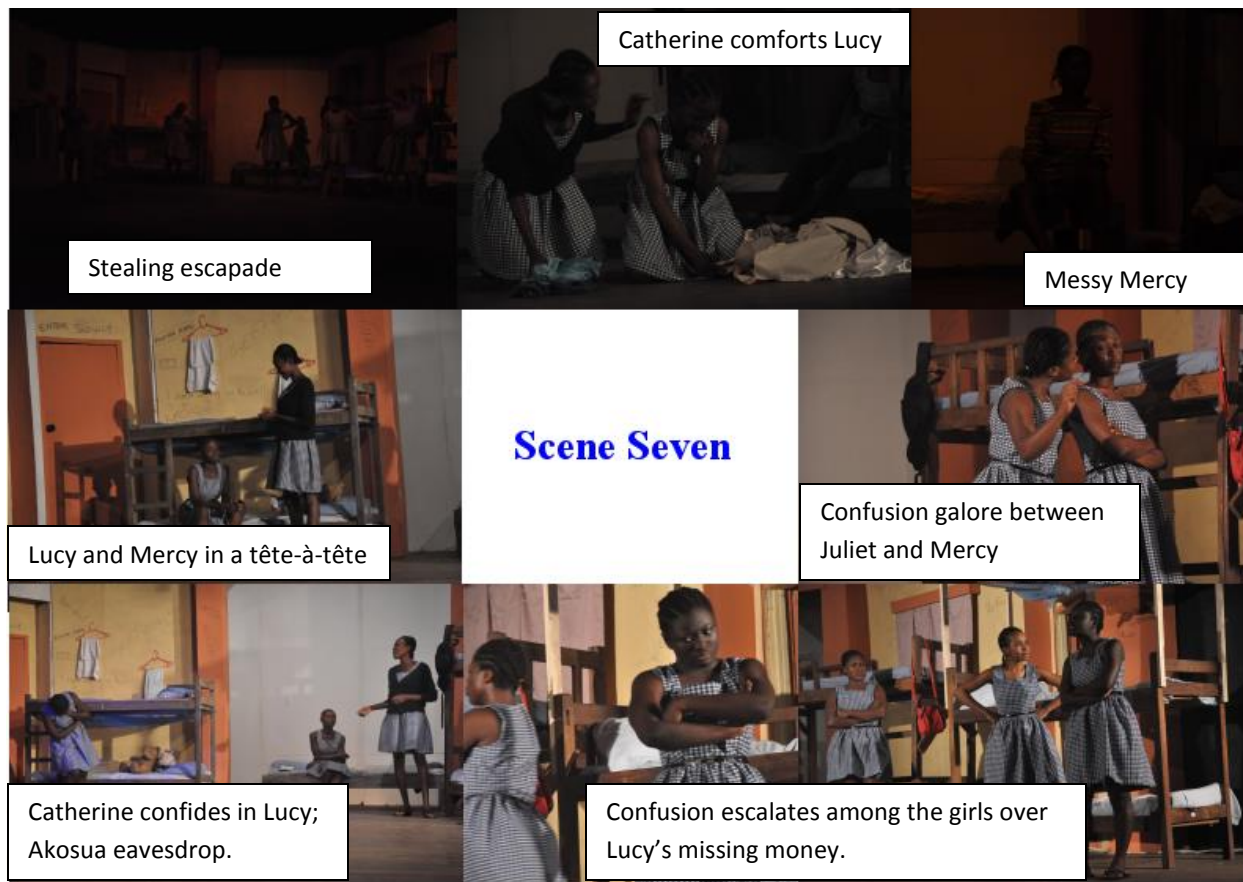


Scene Six



Synopsis

It is Elinam's birthday. All the girls, but Lucy contributed to organise a surprise birthday party for Elinam. Shortly afterwards, Lucy returns to the dormitory with a maths test results. The girls are not happy with their marks, but a disappointed Juliet goes to fight Lucy for misleading her into copying wrong answers. Juliet vows to avenge Lucy's mischief.

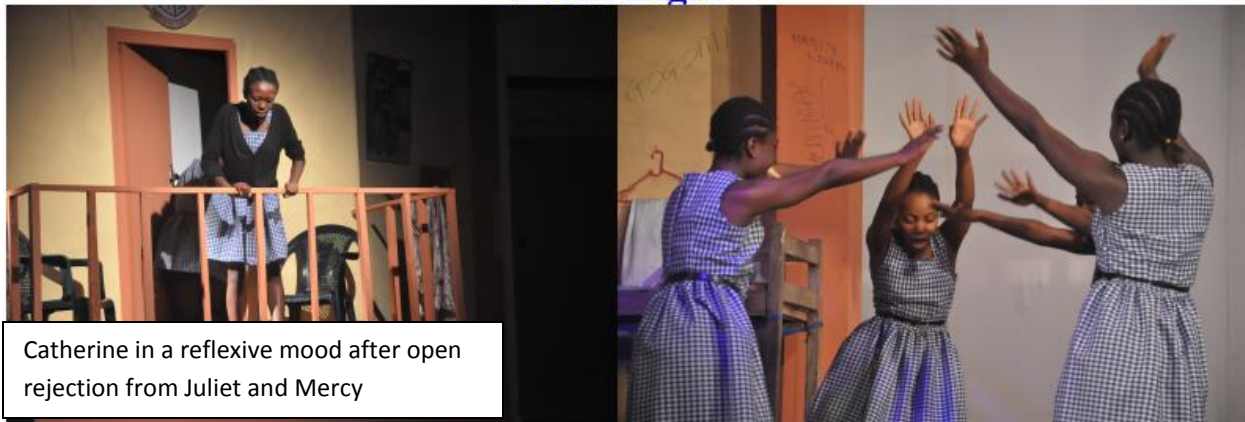


Synopsis

Juliet masterminds the stealing of Lucy's money. The latter upon knowing is thrown into anguish. Catherine tries to console Lucy. Later on the same day, Mercy picks up a quarrel with Juliet after the duo's almost fatal escape. While Catherine presses-on to console Lucy, Juliet is surprised with Mercy for ignoring her. Akosua later on chances on Catherine and Lucy, as the duo talk about their worries. Akosua is softened by the site and decides to convince the other girls to return Lucy's money. Her attempt falls on death ears. The other girls reject the idea and later finds out the money is missing. After a heated-up exchange of counter accusations as to who might have taken the money, Elinam, Akosua, Juliet, and Michaela turn to accuse Mercy for the missing money. Even in Mercy's absence.



Scene Eight

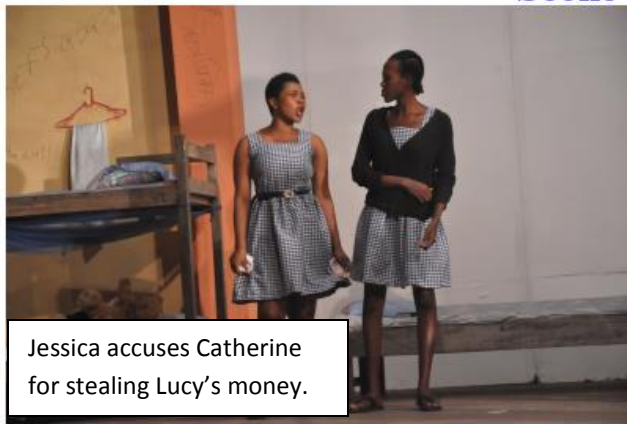


Synopsis

Following on from their current enmity, Juliet is quick to confront Mercy to own up for the missing money. This infuriates Mercy to fight back. In her attempt to stop the two friends from fighting, Catherine suffers another rejection, as Mercy and Juliet shouts at her for interfering in their affairs.



Scene Nine



Synopsis

Catherine finds Lucy's money with Michaela. But the latter denies stealing it. Michaela will also not allow Catherine to tell Lucy about the found money. With a surprising outburst, Catherine takes the money away from Michaela with the aim of giving it to Lucy. However, Jessica chances on Catherine holding the money and mistakes Catherine for stealing it.

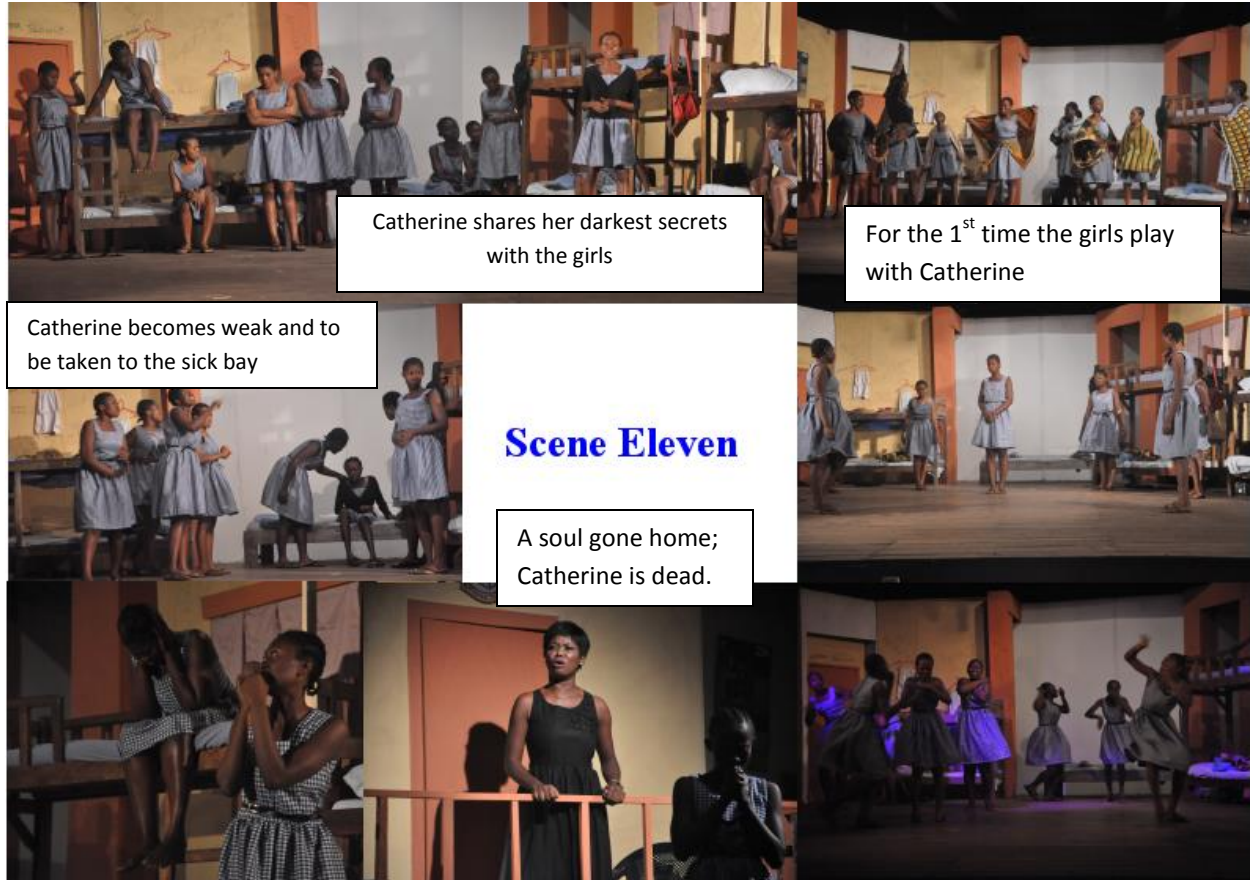


Scene Ten



Synopsis

Elinam requests of Catherine to copy class notes for her (Elinam). While doing this, Elinam seizes the moment to know more about Catherine; why Catherine is always kind to everyone, even in the face of open rejection. Catherine tells Elinam, her (Catherine) kind posture is meant to earn her immortality even after her death. In Elinam's attempt to understand Catherine, she ends up liking her.



Synopsis

By this time Catherine had had the chance to change the perception of some of the girls towards her. In a final bid to do same to all the other girls, Catherine's emotionally heightened speech catches the attention of the girls. The girls cannot help to see Catherine shed tears, so they get together to play games. Catherine gets weak while happily playing with the girls and is taken to the sick bay. She dies in no time and the girls are unable to forgive themselves.



Scene Twelve

Catherine's friends celebrate her with a vigil night

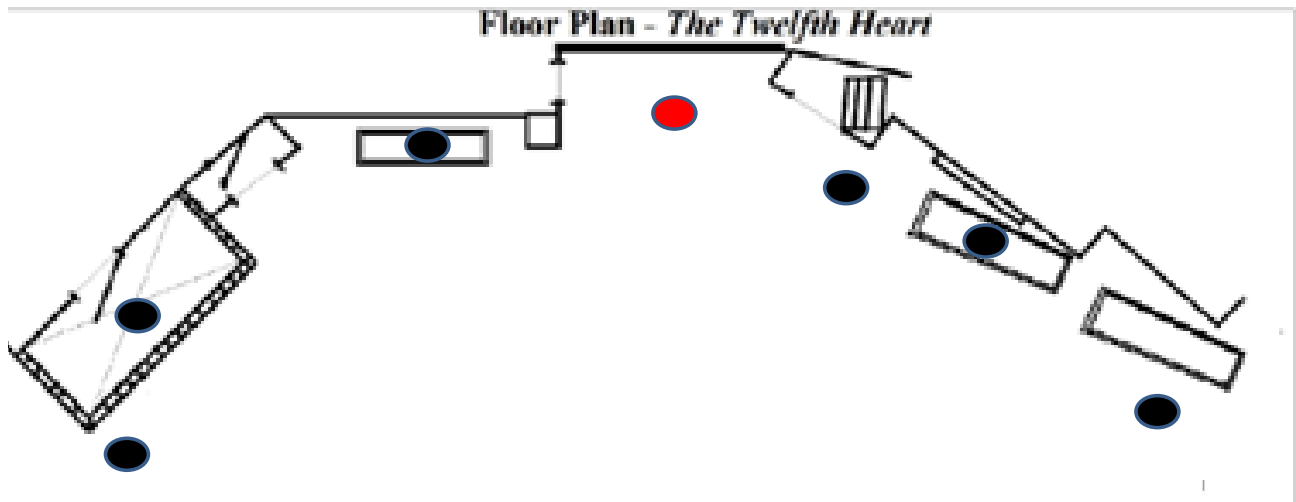


Synopsis

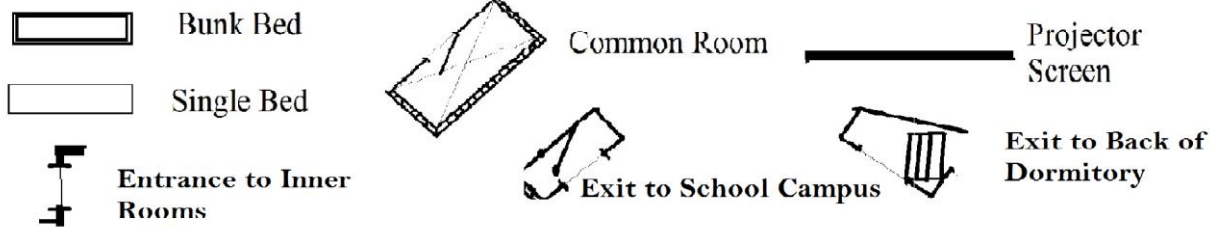
In the final scene, the school organises a vigil night to eulogise the memory of Catherine. With candles, songs, pieces of tributes, the eleven girls fill the atmosphere with sorrow for their departed Twelfth Heart.

APPENDIX 7: Abridged Blocking; this blocking highlights the main acting areas for each scene, as well as indicates characters in each scene. This blocking does indicate the movements of the actors. Actors were allowed to move on their volition and intuition.

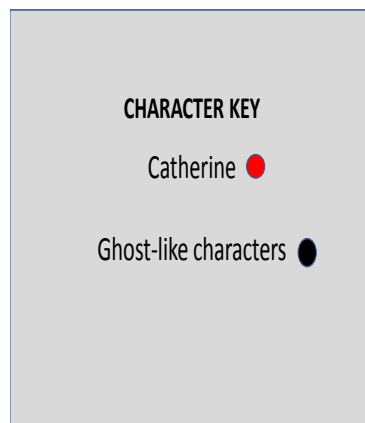
Prologue



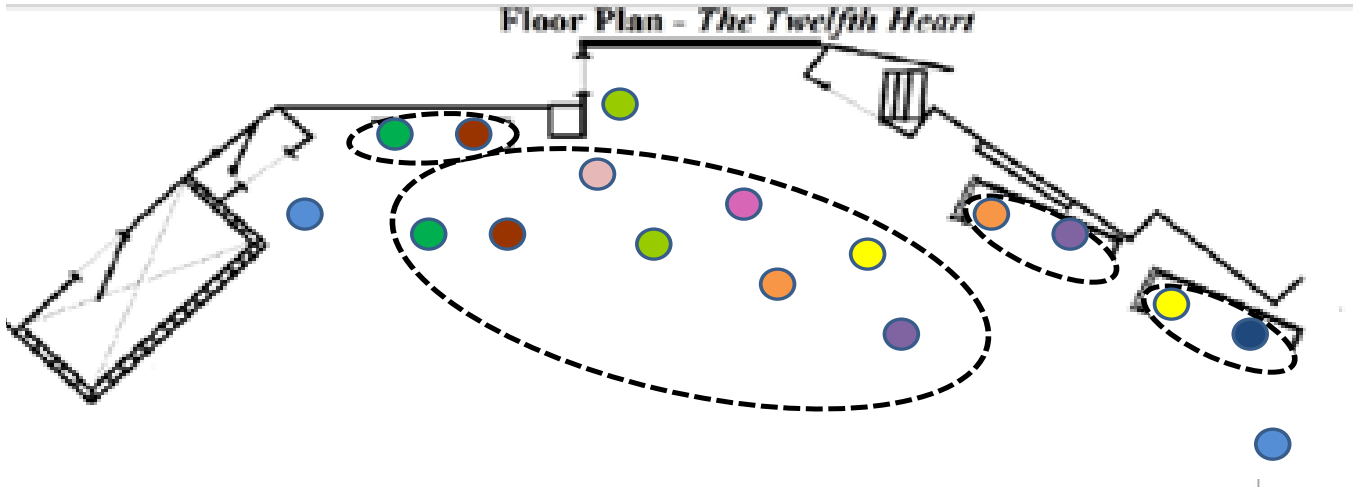
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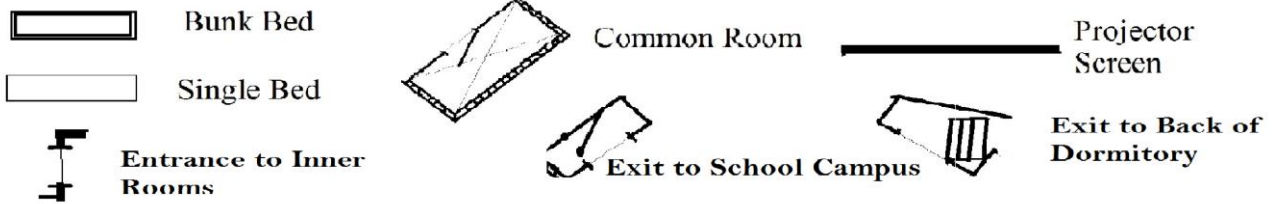
Prologue



Scene One



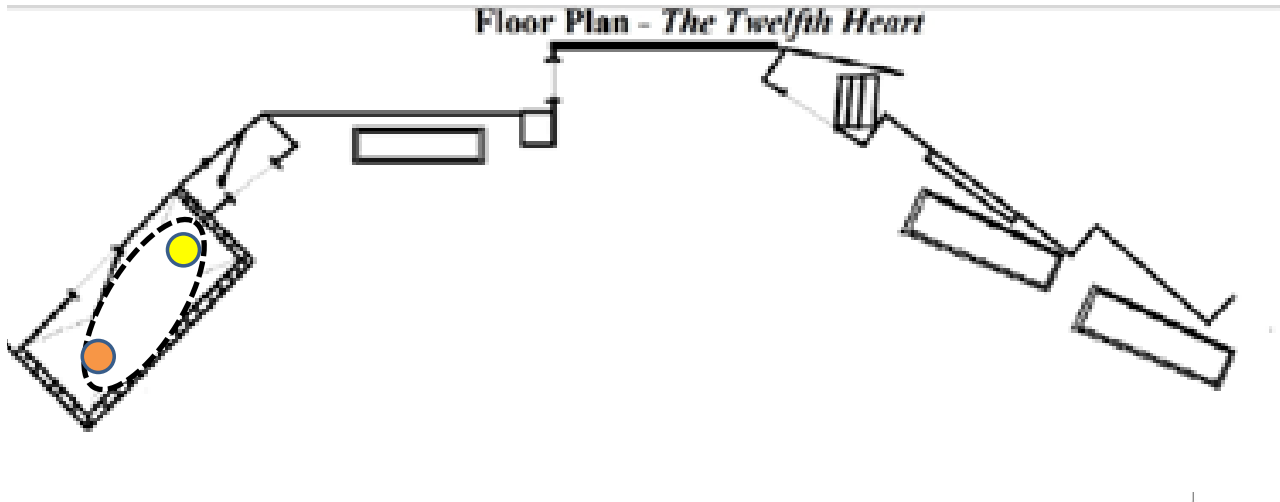
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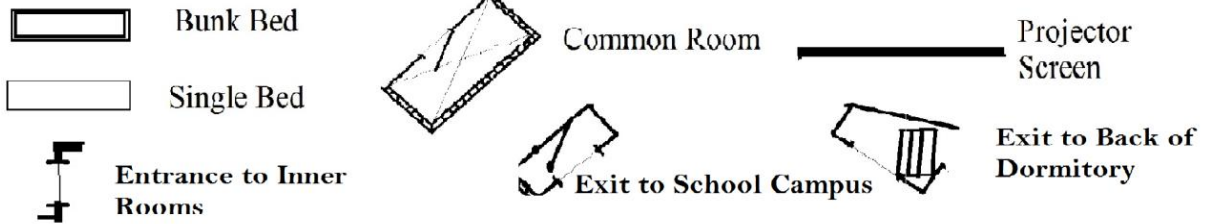
Scene One

CHARACTER KEY	
Ms. Quagraine	●
Mercy	●
Juliet	●
Elinam	●
Michaela	●
Alicia	●
Akosua	●
Lucy	●

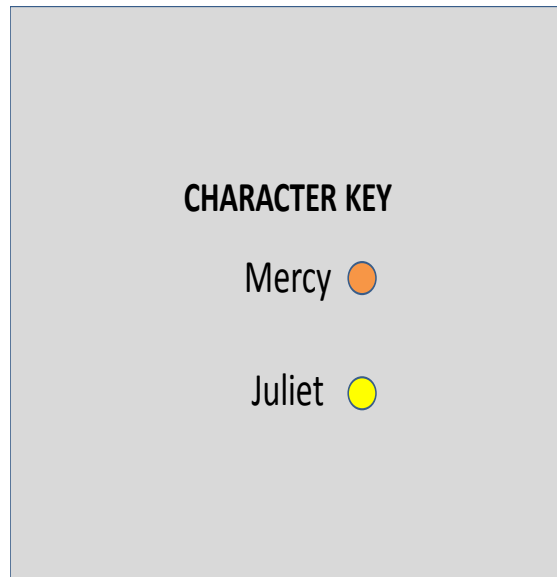
Scene Two



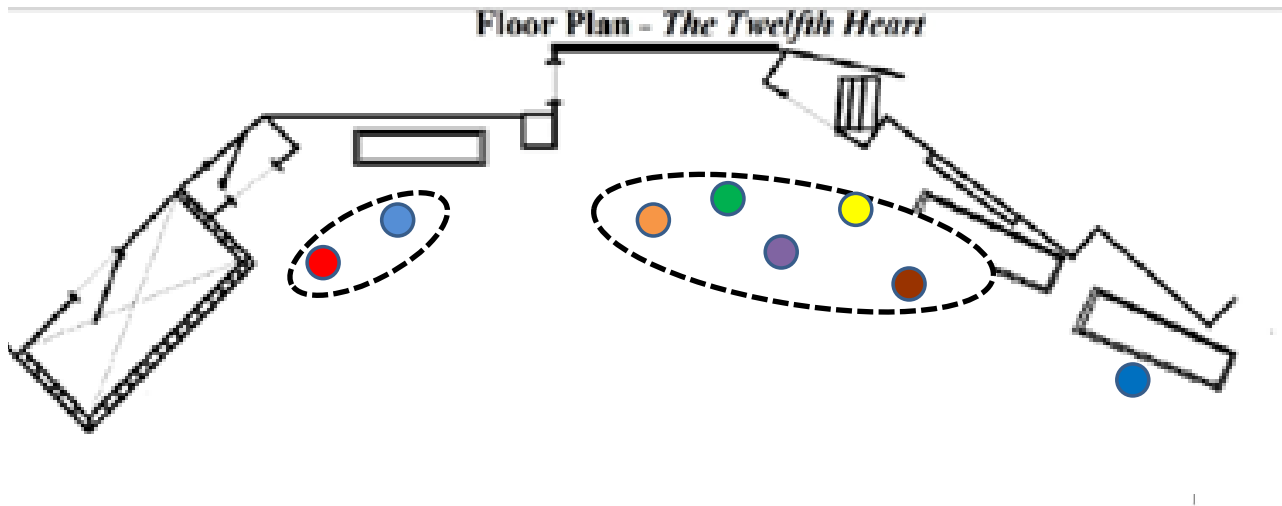
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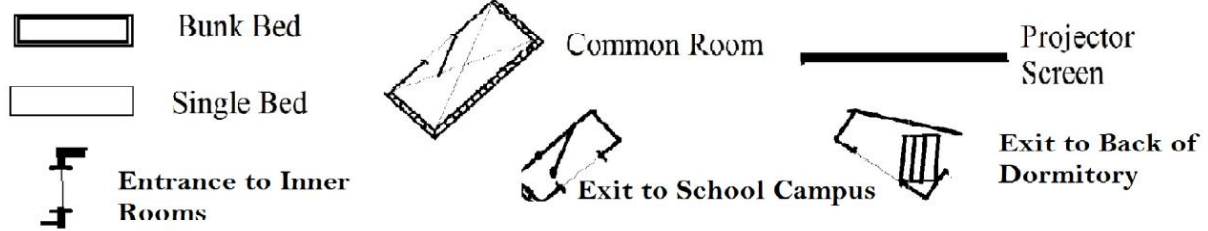
Scene Two



Scene Three



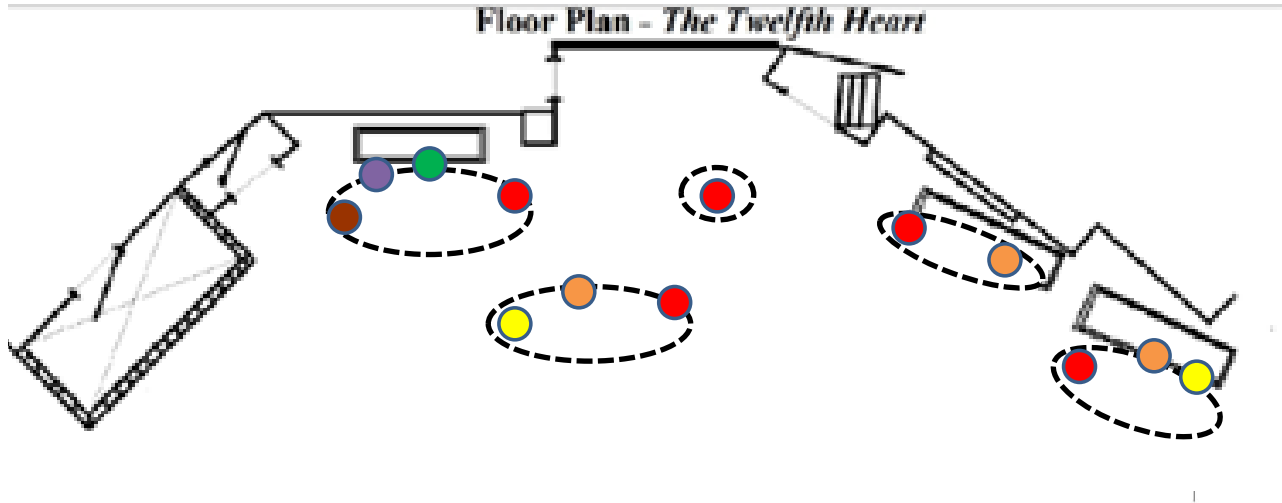
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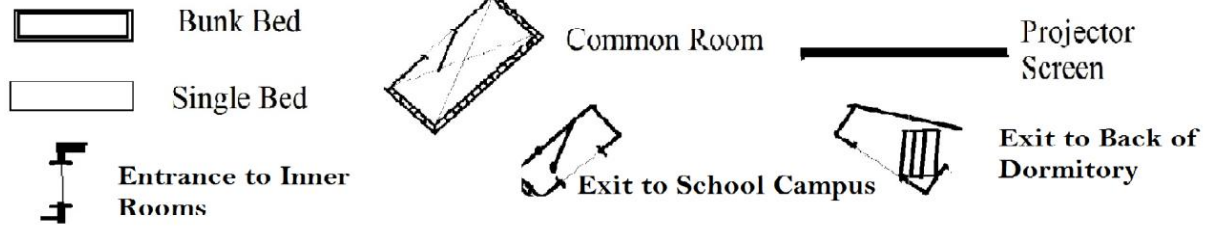
Scene Three

CHARACTER KEY	
Ms. Quagraine	
Mercy	
Juliet	
Elinam	
Michaela	
Catherine	
Akosua	
Lucy	

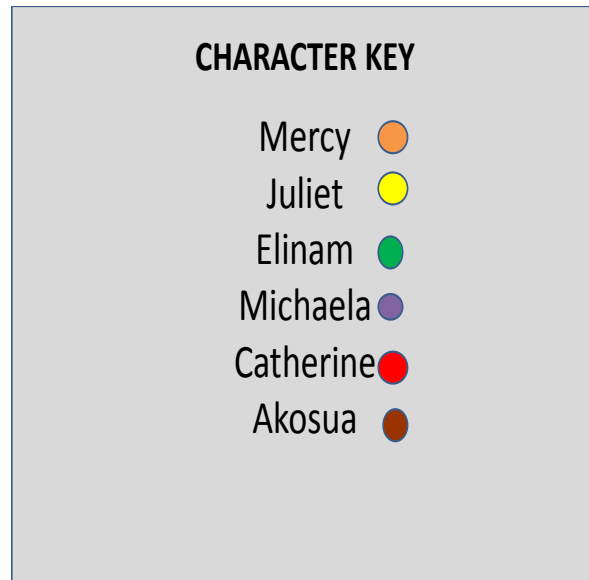
Scene Four



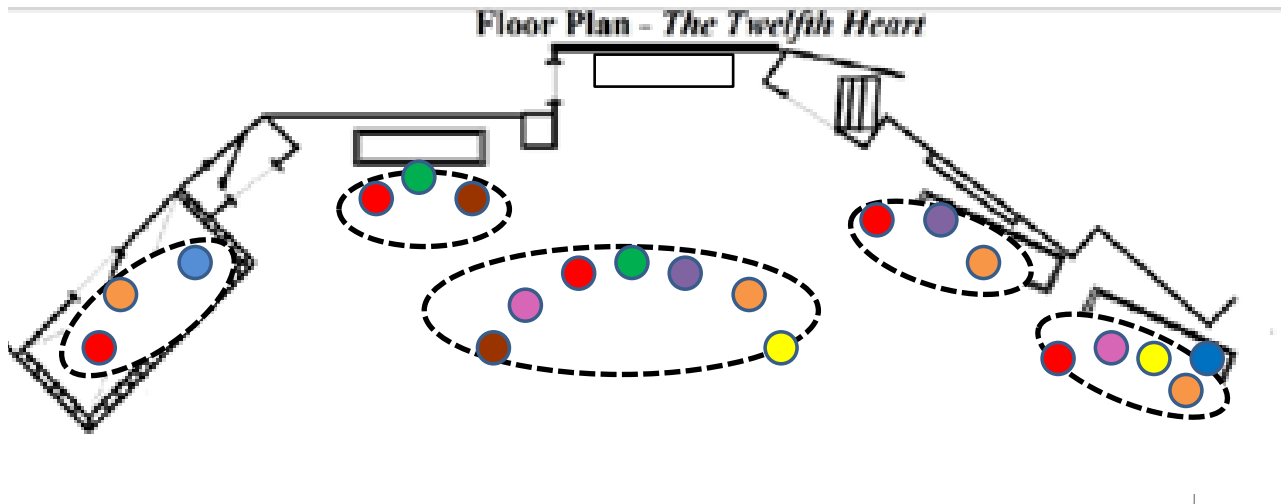
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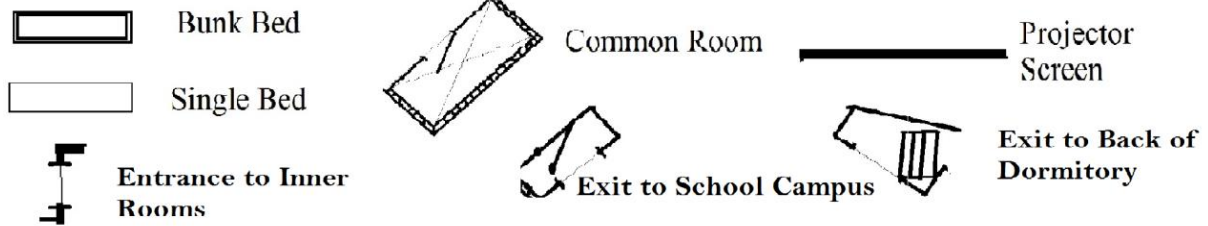
Scene Four



Scene Five



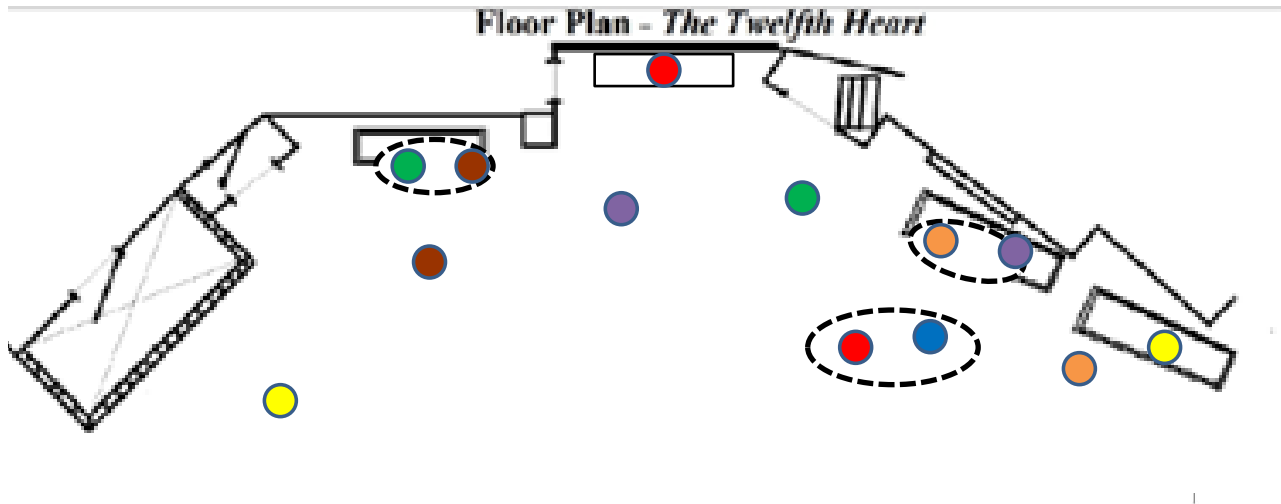
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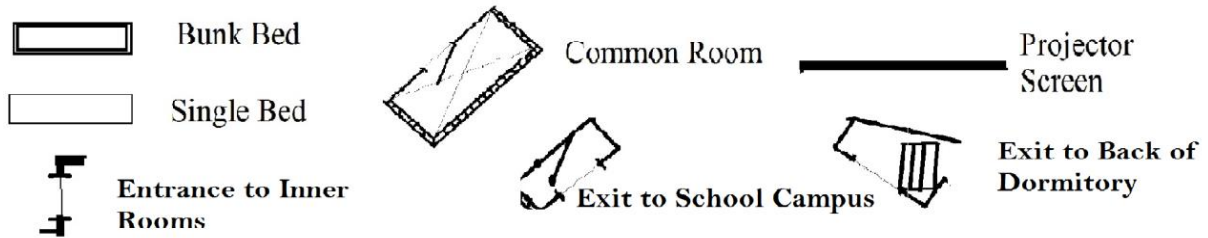
Scene Five

CHARACTER KEY	
Ms. Quagraine	●
Mercy	●
Juliet	●
Elinam	●
Michaela	●
Catherine	●
Akosua	●
Lucy	●

Scene Six



Key

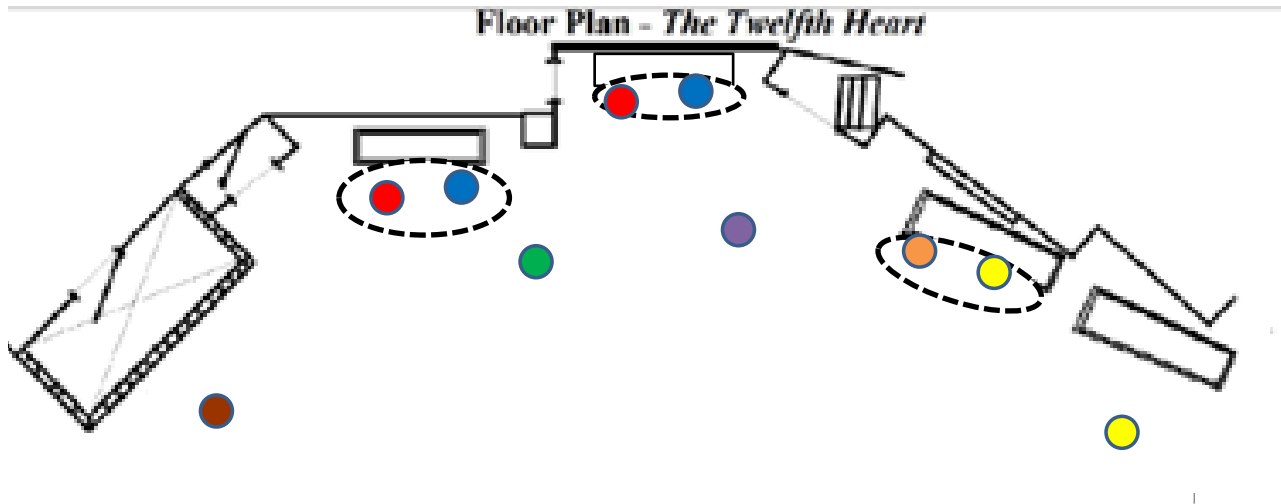


Scene Six

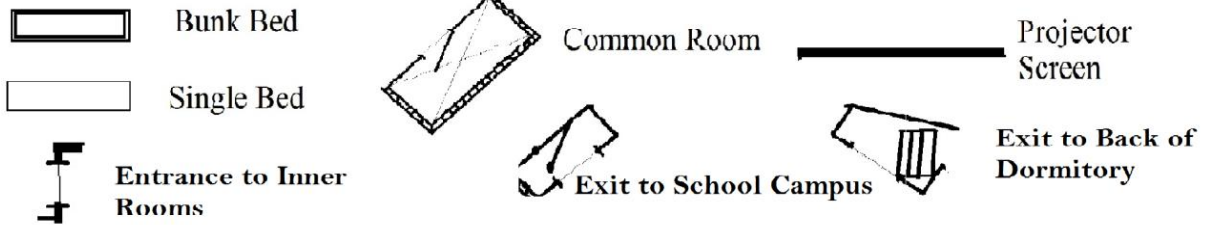
CHARACTER KEY

Mercy	●
Juliet	●
Elinam	●
Michaela	●
Catherine	●
Akosua	●
Lucy	●

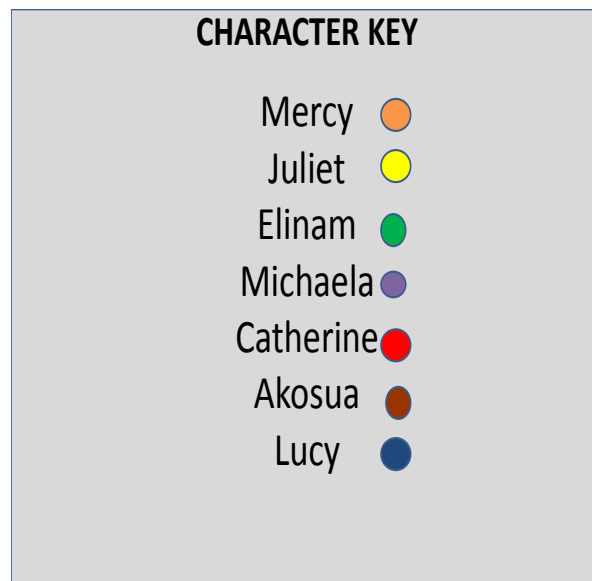
Scene Seven



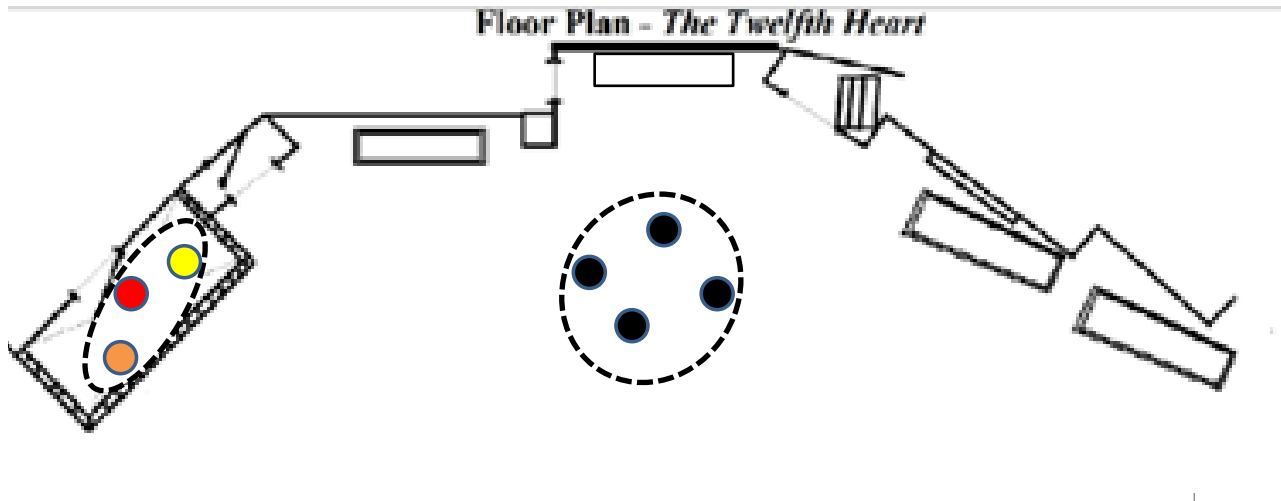
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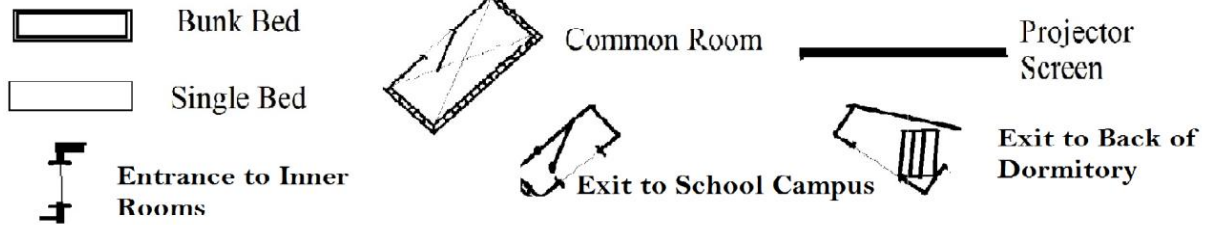
Scene Seven



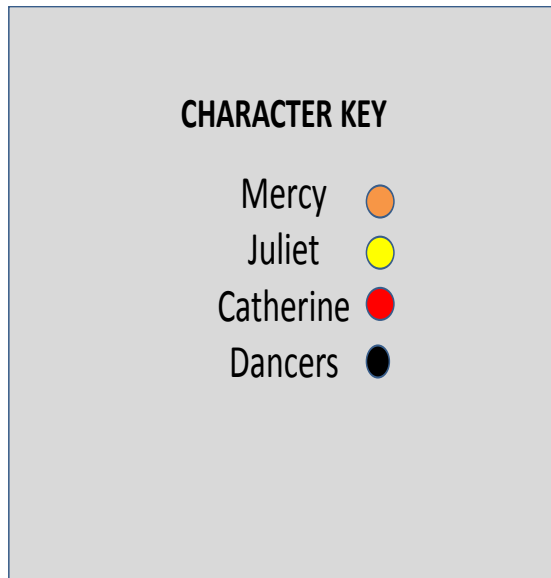
Scene Eight



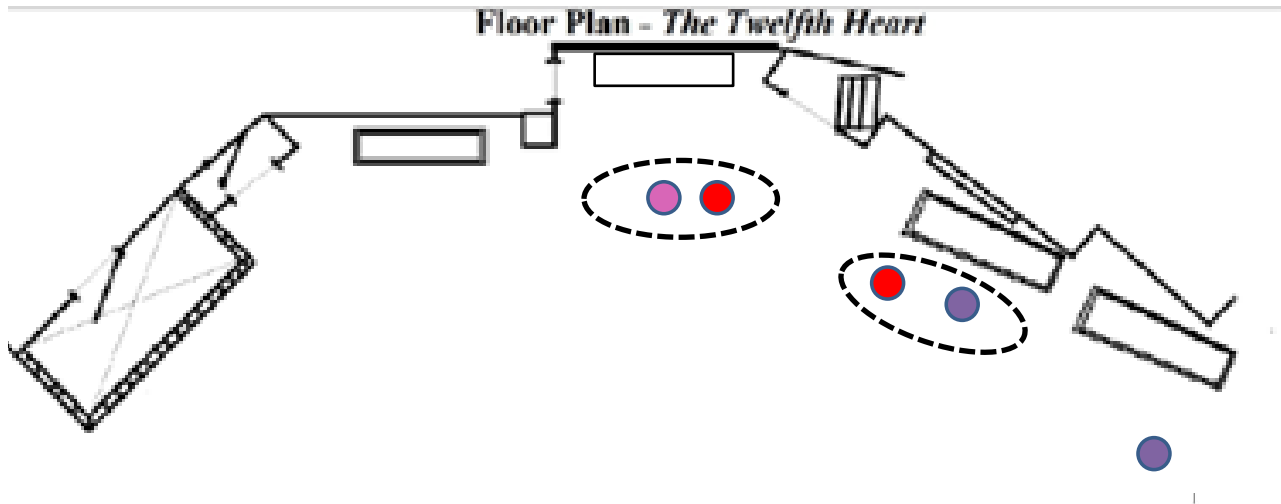
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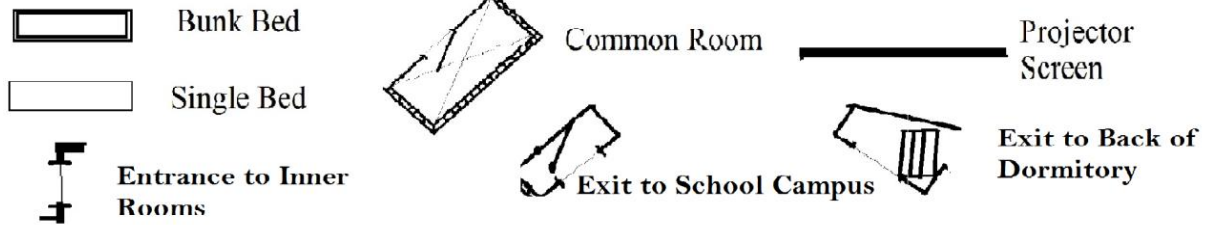
Scene Eight



Scene Nine



Key

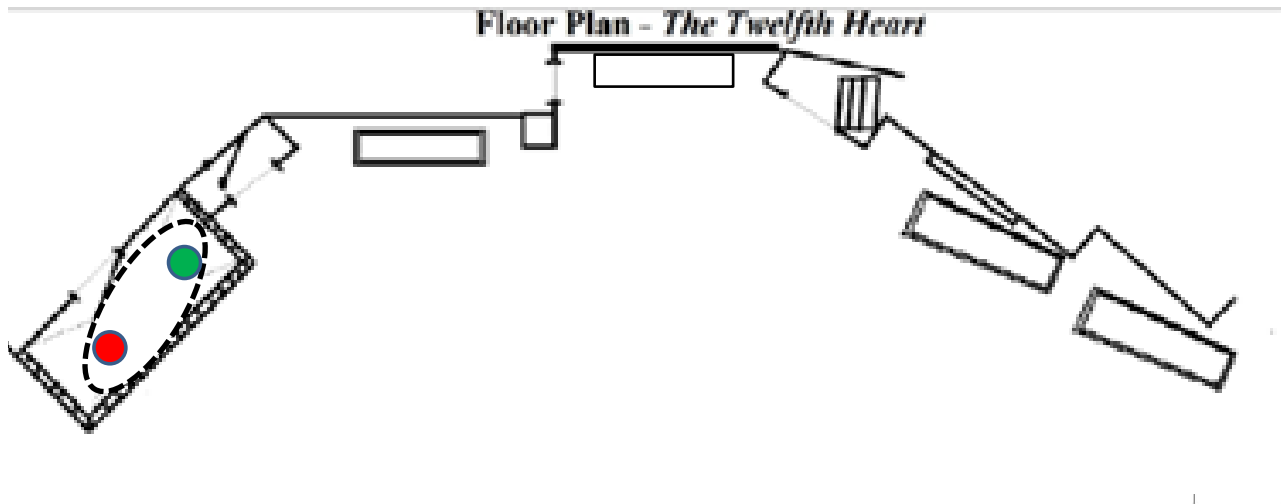


Scene Nine

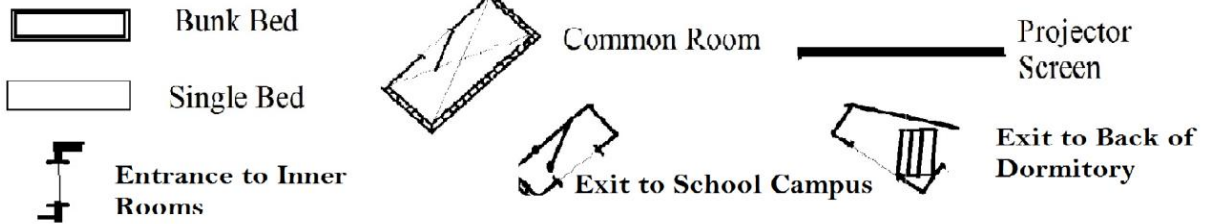
CHARACTER KEY

- Michaela ●
- Catherine ●
- Jessica ●

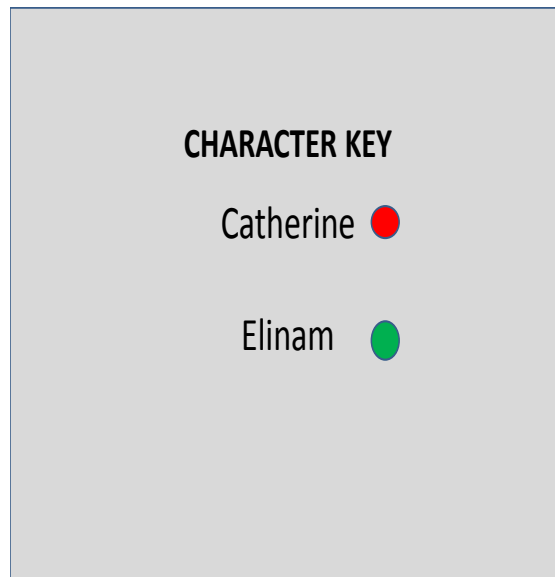
Scene Ten



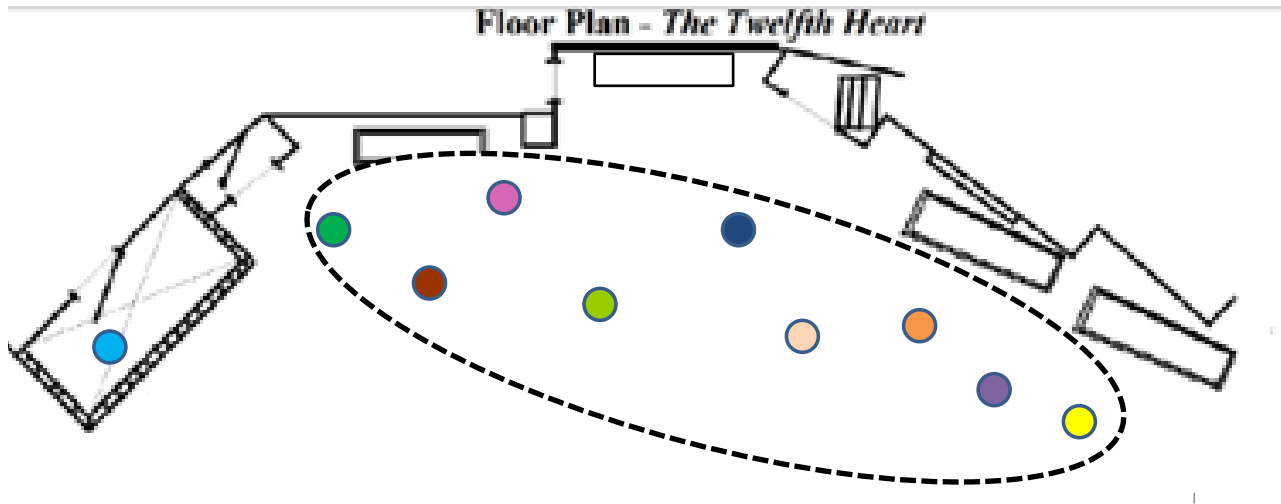
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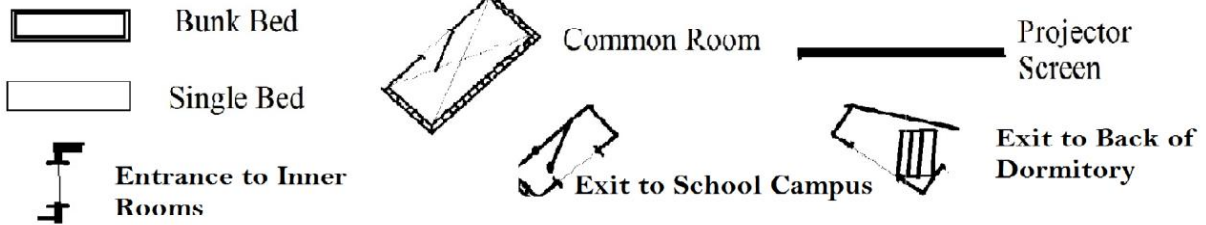
Scene Ten



Scene Eleven



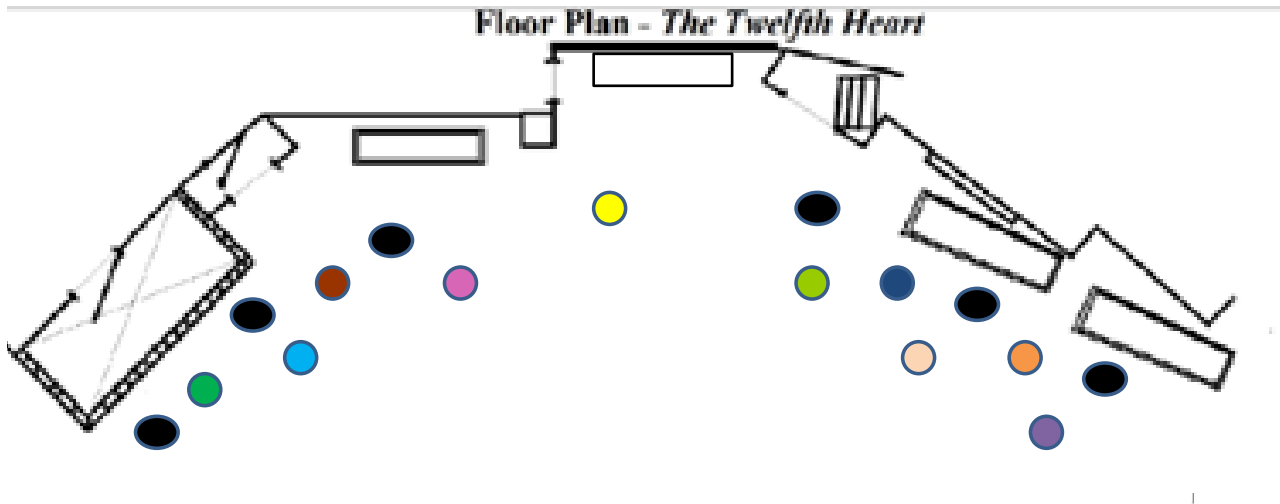
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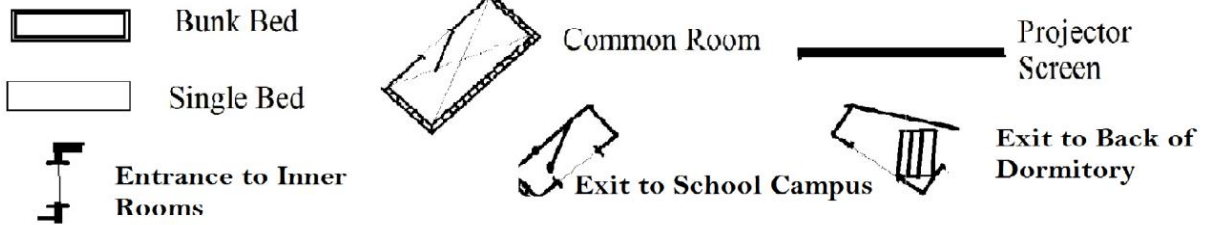
Scene Eleven

CHARACTER KEY	
Ms. Quagraine	●
Mercy	●
Juliet	●
Elinam	●
Michaela	●
Catherine	●
Akosua	●
Lucy	●

Scene Twelve



Key

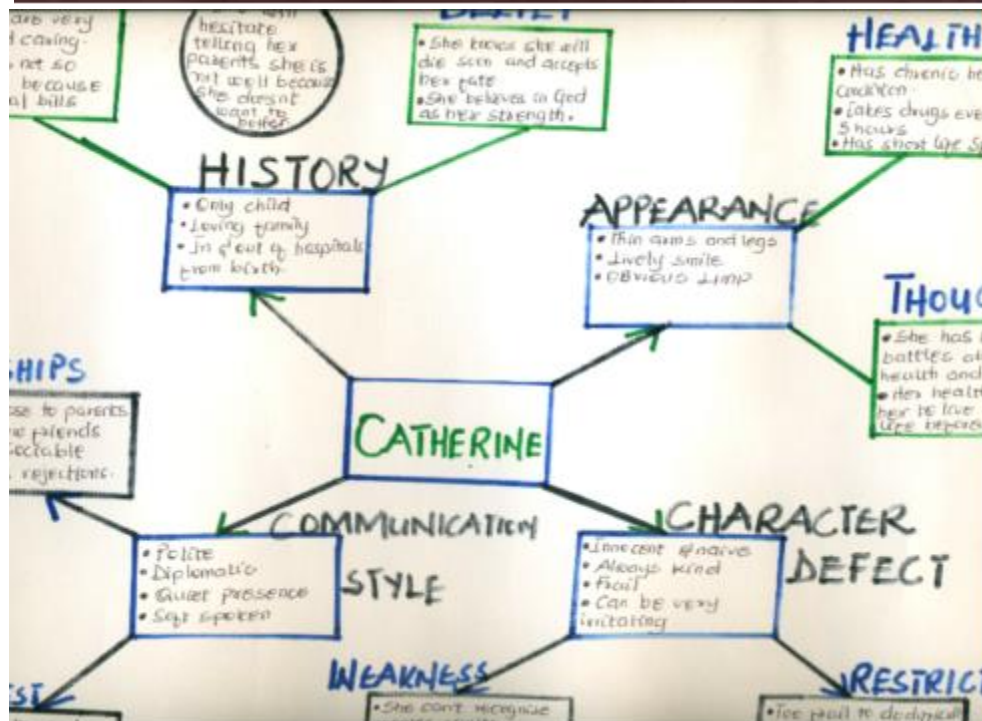
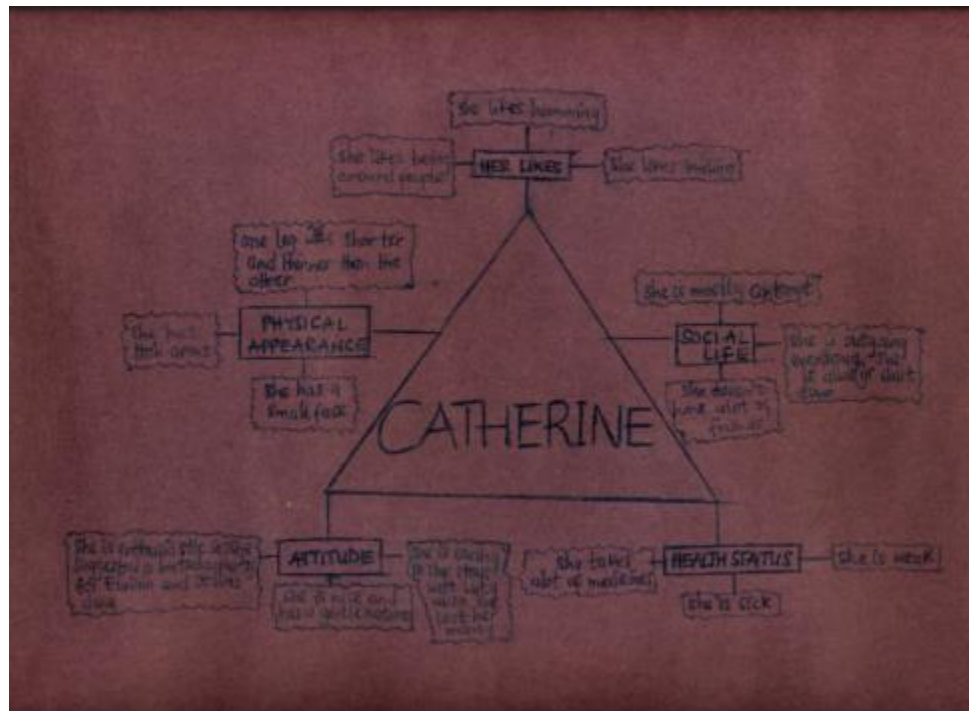


Scene Twelve

CHARACTER KEY

Ms. Quagraine	●
Mercy	●
Juliet	●
Elinam	●
Michaela	●
Alicia	●
Akosua	●
Lucy	●
Jessica	●
Others	●

APPENDIX 8: Samples of Character Chart



APPENDIX 9: Sound Cue

Number	Scene	Cue	Action	Effect
1	Prologue	Starts the performance; before light fades in.	Play gothic sound effect	To established a dreamlike world.
2	1	Girls start to sing <i>I'm looking for my Johnny</i>	Play <i>I'm Looking for My Johnny</i>	Enhance the party mood in the dormitory.
3	3	Catherine humming	Play Catherine's pre-recorded humming tune	Fill the entire auditorium with Catherine's humming
4	4	Catherine lies on the floor	Play Sam Cooke's <i>Change is Gonna Come</i>	Establish a self retrospective mood for Catherine.
5	6	Dialogue: "Talk about sugar daddy"	Play pre-recorded voice over of visiting announcement.	Heighten the setting of the play; Boarding house of Senior High School
6	9	Girls stealing money	Play Theme Song for Pink Panther	Establish a suspense mood
7	10	Lucy searching for her money	Play suspense sound effect	Establish a suspense mood
8	10	Lucy pushes Catherine	Play MHB #10	Establish a sorrowful mood
9	11	Juliet and Mercy run on stage	Play pre-recorded voice over of security men chasing Juliet and Mercy	Establish an chase scene in the minds of the audience.
10	15	Catherine goes to sit down while playing with the girls	Play live xylophone tunes	Establish a foreboding mood
11	17	Ms. Q ends her monologue	Play <i>Raphiki</i>	Heighten the sorrowful mood.

APPENDIX 10: Light Cue Synopsis

Acts	Cue #	Count	Execution Point	Description	Remarks
1	1	2 seconds	After 10 seconds light fade in	Turn off 8. Fade in 10 at 40%	Centre Left and Centre stage
	2	8 seconds out	After 9 seconds light fade in	10 and 11; 60% for 10 and 70% for 11	Up Centre and Up Left
	3	9 seconds	After 9 seconds light fade out	All lights at 90% All lights at 90%	Enter stage; all lights except 3, 11 & 10
2	4	5 seconds out	After 3 seconds lights fade in	Fade in 3 at 90%	Down Right
3	5	5 seconds out	After 3 seconds lights fade in	All lights at 90%	Enter stage; all lights except 3, 11 & 10
4	6	4 seconds out	After 5 seconds lights fade in	Fade out at 70% All lights except 3, 11 & 10 at 90%; fade in at 40%	Enter stage; all lights except 3, 11 & 10
5	7	5 seconds out	3 seconds fade in 10 seconds fade in	11 and 10; 11 at 40% and 10 at 60%	Down Right
	8	4 seconds out	4 seconds fade in	All lights at 90%	Entire Stage
	9	8 seconds out	5 seconds fade in	All lights at 90%	Entire Stage
	10	4 seconds out	After 4 seconds fade in	5 at 70%, 11 at 20%, 6 at 20%	Centre Left, Up Centre, Up Right
	11	5 seconds out	4 seconds fade in 5 seconds fade in	7 at 50% All at 90% except 3	Down Left Entire Stage except Down Right

Acts	Cue #	Count	Execution Point	Description	Remarks
6	12	4 seconds out	4 seconds in	7 at 30%, 10 at 30%, 6 at 30%	Down Left, Centre Left, Up Right
	13	3 seconds out	4 seconds in 6 seconds in	7 at 70% 9 at 80% 11 at 80% 9 at 90% All at 90% except 3	Down Left Up Left Up Centre Up Left All except Down Right
7	14	4 seconds out	4 seconds in	3 at 90% All at 70% except 3	Entire Stage, except Down Right Down Right Entire Stage except Down Right
8	15	4 seconds out	4 seconds in	All at 80% except 11	Down Right
	16	4 seconds out	3 seconds in 7 seconds n	3 at 80 % All at 90% , except 3	Down Right Entire Stage, except Down Right
9	17	8 seconds out fade out Down Right	4 seconds in 4 seconds in	3 at 70% All at 60%, except 11 at 90%	Down Right Entire stage, except Up Centre
	18	4 seconds out	After 6 seconds fade in 5 seconds fade in	10 at 40%, 6 at 30% All lights	Entire Stage, except Centre Left and Up Right
	19	1 second			Black Out

APPENDIX 11: Costume Action Chart

ACTION CHART FOR THE 12 TH HEART																			
CHARACTERS	PROLOGUE	S1	S2	S3	S4	S5	S6	S7	S8	S9	S10	S11	S12	S13	S14	S15	S16	S17	S18
MERCY	X	X	X	X	X	X	X	X	X	X	X	X		X			X	X	X
CATHERINE	X			X	X	X	X	X		X		X		X	X	X	X	X	
JULLIET	X	X	X	X	X	X	X	X	X	X	X	X	X	X			X	X	X
AKOSUA	X	X		X	X	X	X	X	X	X			X				X	X	X
ELINAM	X	X		X	X	X	X	X	X	X			X			X	X	X	X
MICHEALA	X	X		X	X	X	X	X	X	X			X		X		X	X	X
LUCY	X	X		X	X	X	X	X		X		X					X	X	X
ALISIA		X		X			X		X	X							X	X	X
JESSICA		X		X			X		X	X					X		X	X	X
MS. Q		X		X		X													X

APPENDIX 12: Costume Colour Chart

COLOUR CHART FOR "THE 12 TH HEART" PRODUCTION										
CHARACTERS	PROLOGUE	S1	S2	S3	S4	S5	S6	S7	S8	S9
MERCY	○ ○	● ● ●	● ● ●	● ● ● ● ●	● ● ●	● ● ●	● ● ●	● ● ●	● ● ●	● ● ●
JULIET	○ ○	● ● ●	● ● ●	● ● ● ● ●	● ● ●	● ● ●	● ● ●	● ● ●	● ● ●	● ● ●
ELINAM	○ ○	● ● ●		● ● ● ● ●	● ● ●	● ● ●	● ● ●	● ● ●	● ● ●	● ● ●
AKOSUA	○ ○	● ● ●		● ● ● ● ●	● ● ●	● ● ●	● ● ●	● ● ●	● ● ●	● ● ●
CATHERINE	○ ○			● ● ●	● ● ●	● ● ●	● ● ●	● ● ●		● ● ●
LUCY	○ ○	● ● ●		● ● ●	● ● ●	● ● ●	● ● ●	● ● ●		● ● ●
MICHEALA	○ ○	● ● ●		● ● ● ● ●	● ● ●	● ● ●	● ● ●	● ● ●	● ● ●	● ● ●
ALISIA		● ● ●		● ● ● ● ●			● ● ●		● ● ●	● ● ●
JESSICA		● ● ●		● ● ● ● ●			● ● ●		● ● ●	● ● ●
MISS Q.		● ● ●		● ● ●		● ● ●				

CHARACTERS	S10	S11	S12	S13	S14	S15	S16	S17	S18
MERCY									
JULIET									
ELINAM									
AKOSUA									
CATHERINE									
LUCY									
MICHEALA									
ALISIA									
JESSICA									
MISS Q.									

APPENDIX 13: Props List

Scene Description	Props
1. Opening Scene	Bunk Beds, Mattresses, Bed Sheets, Mosquito Net. House Logo, School Badge, Calendar, Pillows, Pillow Cases, Shoes, Sandales, Suit Cases, Sexy Magazine, Nail Polish, Sanitizer, Ghetto Blaster, Teddy Bear, School Bags, Story Book, Mirror, File, Pen
2. Gardening Scene	Hoes, Cutlasses, School Bag, Huge Library Books
3. Catharine's Arrival	Grey Suitcase, Medicine Bag Full Of Pills
4. Night Scene	Bible, Cover Cloth
5. Miss Q. And Catherine In The Common Room	File, Pen, Handbag
6. Visiting	Baskets Of Food, Pizza
7. Birthday Scene	Birthday Cake, Glitter Shoal, Candles
8. Math Test Results	Test Papers
9. Theft Scene	Envelope, 70 Cedi's
10. Looking For Money - Lucy	Skirts, Tops Cardigan, Bed Sheets, Shorts
11. Bring Back The Money	Exercise Book, Sexy Magazine, Nail File, Nail Polish, Story Book
12. Elinam And Catharine In Common Room	Nail File, Exercise Book, Pen
13. Catherine's Monologue	Medicine Bag Full Of Pills, Bible
14. Games	Cover Cloths
15. Rafiki	Beds, Mattresses And Bed Sheets, Calendar, House Logo, School Badge
16. Funeral Scene	Candles
17. Epilogue	Pulley System

APPENDIX 14: Budget Estimate

NO.	ITEM	COST
1.	Novels (25 Copies)	GHS 150
2.	Costume & Make-Up	GHS 1000
3.	Props	GHS 700
4.	Set	GHS 500
5.	Remuneration for Resource Persons	GHS 300
6.	Research	GHS 350
7.	Water and Food During Rehearsals	GHS 300
8.	Transportation	GHS 200
9.	Refreshments after Production	GHS 500
	Total	GHS 4000

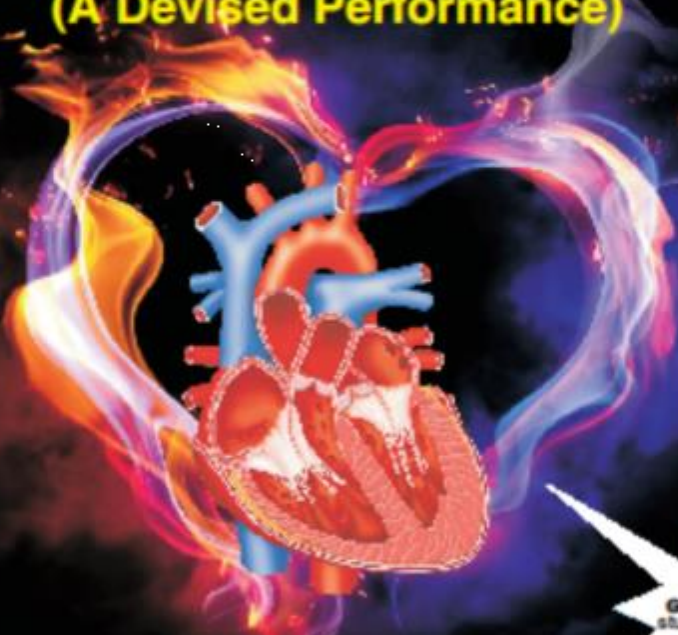
APPENDIX 15: Production Posters

DEPARTMENT OF THEATRE ARTS,
SCHOOL OF PERFORMING ARTS,
UNIVERSITY OF GHANA, LEGON

Presents
Elizabeth Irene-Baitie's

THE TWELFTH HEART

(A Devised Performance)



Directed by
Ebenezer Kwame Asime

U2E
Gh4e | Gh40
students | others

DATE: THUR 23RD - SAT 25TH OCTOBER, 2014	VENUE: E.T.S. Drama Studio, Legon	TIME: 7:30pm
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AN MFA DIRECTING THESIS PROJECT

When Death Calls...

**Department of Theater Arts,
School of Performing Arts,
University of Ghana, Legon.**

Presents
A Devised Performance of
Elizabeth Irene-Baitie's

the 12th Heart

DIRECTED BY EBENEZER KWAME ASIME

DATE THUR 23RD - SAT 25TH OCT, 2014
VENUE E.T.S. DRAMA STUDIO, LEGON
TIME 7:30PM


RATES:
CASH 4.00 Students
CASH 10.00 Students

WHEN DEATH CALLS.

AN MFA DIRECTING THESIS PROJECT

DEPARTMENT OF THEATRE ARTS,
SCHOOL OF PERFORMING ARTS,
UNIVERSITY OF GHANA, LEGON

Presents
A DEVISED PERFORMANCE OF
Elizabeth Irene-Baitie's



**THE
TWELFTH HEART**


RATE:
Gh4¢ | Gh¢10
students | others

Directed by
Ebenezer Kwame Asime

DATE:
**THUR 23RD - SAT 25TH
OCTOBER, 2014**

VENUE:
**E.T.S. Drama Studio,
Legon**

TIME:
7:30pm



A Candlelight...
AN MFA DIRECTING THESIS PROJECT

