

STILL ANIMATION AS AN ALTERNATIVE MEANS OF DISSEMINATING ANANSE STORIES IN GHANA: A CASE STUDY OF AGROYESUM IN THE ASHANTI REGION

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BY
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(African Art and Culture)



Faculty of Fine Art, College of Art and Social Sciences

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ASHANTI REGION

KNUST



MAY, 2012

DECLARATION

I hereby declare that this submission is my own work towards the award of Master of Philosophy in African Art and Culture and that, to the best of my knowledge, it contains neither material previously published by another person nor material which has been accepted for the award of any other degree of the University, except where due acknowledgement has been made in the text.

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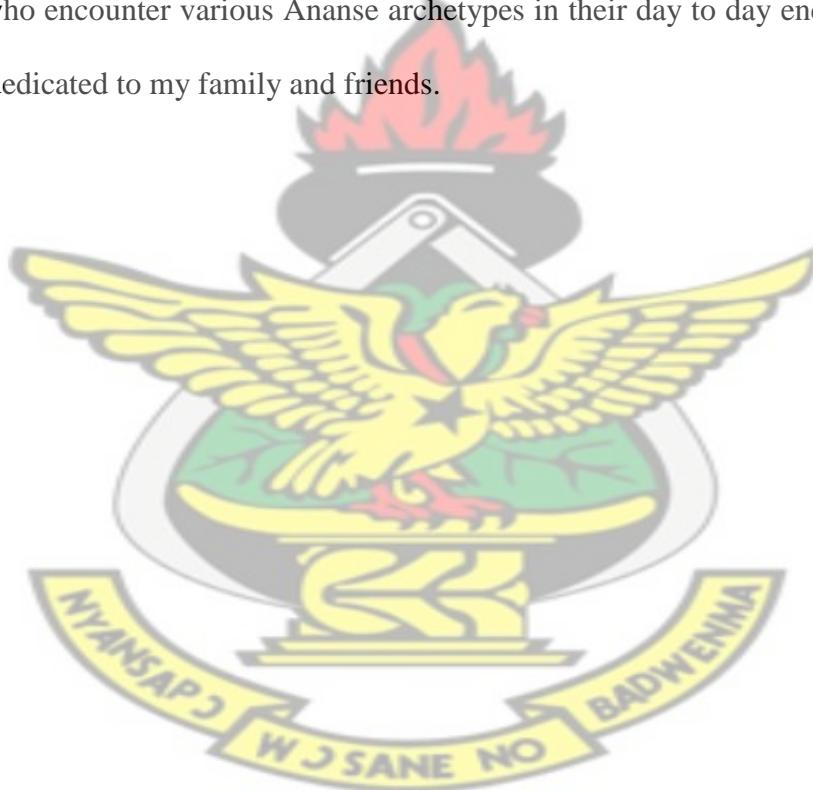
(Head of Department)

Signature

Date

DEDICATION

This research is primarily dedicated to the younger generation of Ghanaians to acquaint them with the rich moral lessons embedded in “forgotten” Ananse Folktales. It is also dedicated to naive children who encounter various Ananse archetypes in their day to day encounters. Finally, this research is dedicated to my family and friends.



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ABSTRACT

The main thrust of this dissertation is deeply entrenched in the rationale for disseminating and preserving Ananse folktales which is apparently declining in appreciation and has lost its appeal among the younger generation of the Ghanaian populace. This chasm creates a necessity which needs to be addressed through research.

Additionally, *Anansesem* (a name given to Ananse folktales by the Akans of Ghana) is an embodiment of rich encyclopaedic knowledge about Ghanaian historical social organization, linguistics, dance, drama, folksongs and other essential traditional knowledge which must not be overlooked or allowed to die out. Since the inception of storytelling, man has stored his thoughts, world view, history, philosophy and culture in his traditional folktales. As such, this research attempts to elucidate such themes in the context of Ghanaian socio-cultural milieu from the past to contemporary era.

Anansesem is the soul of Ghanaian morals and ethics which hones and shapes individual and societal behaviour for the benefit and social progress of the nation. In this regard, the gradual dearth of *Anansesem* is equivalent to the decline of Ghanaian morals and ethics.

The research employed the qualitative research methodology coupled with multimedia studio practices and procedures. The multimedia studio procedure provides an all-inclusive follow-through and step-by-step still animation production model which is comprehensible, adaptable and can be employed to develop or conduct further research in folktales by future researchers.

The research discusses informative findings, which highlight the impact, effectiveness and advantageous communicative capabilities still animation possesses over oral narratives. The main findings revealed, through the field testing and analyses of still animation viz-a-viz oral narratives, that still animation can be a valid alternative and comparatively effective audio-visual communication medium through which **Ananse** folktales and oral tradition can be disseminated and preserved. Crucial findings and hypothesis, such as the hypothetical theory of Ananse's manipulation scheme, the hypothetical classification of Ananse archetypes, the ethical and philosophical rationale behind the Ananse archetype summarize the uniqueness of this research in the study and evaluation of *Anansesem* and the Ananse archetype.

It is therefore recommended that storytelling periods and sessions should be re-introduced in primary schools to enable children acquaint themselves with traditional Ghanaian folktales. On the basis of a field test at the St. Francis Primary School in Agroyesum (Ashanti Region), the research comes to the firm conclusion that the advantage and benefits animation offers in the discipline of audio-visual communication and motion graphics makes still animation an expedient communication medium for developing African societies struggling to eschew decadence and restore decorum, as well as decency among children, the youth and some elderly people.

CHAPTER ONE

INTRODUCTION

1.1 Overview

This chapter highlights the background of the study and its problem. It establishes the objectives of the research, the research questions, the delimitation and limitation of the research. It also focuses and outlines the importance of the study.

1.2 Background to the Study

Folktales exist in every society and culture. They capture a given society's worldview, myths, legends, morals, values and aspirations. They also entertain and educate members of the society, from generation to generation.

Generally, African oral literature belongs to a whole group of people and is concerned with the survival of the community. Oral literature serves as a medium or enlightening tool to help people understand the importance of bonding together as a society. This implies that several cultures rely heavily on the transmission of cultural elements to the younger generation. This is highly prevalent in Africa, most especially West Africa where apparently quite a fair percentage of the populace are still not familiar with the Western education system. Apparently, due to the high rate of illiteracy, most of the indigenes rely on non-formal education in which oral tradition plays a vital role. Due to these and other pressing factors, most indigenes gain cognitive abilities, moral, ethical, cultural and historical knowledge through oral tradition. Ananse stories fall under Ghanaian culture and are usually transmitted by word of mouth from one person to another. This

and other factors prove that oral tradition is a source of knowledge for all and as such must be preserved for the generations to come. Thus, folktales function mainly as a repository of a society's knowledge system and its cultural orientation.

1.3 Statement of the Problem

The folktales and mythologies of Britain, America, Greece, and many other countries are drawn from a vast variety of oral stories which have evolved into literature and subsequently developed into comic books, plays, audio books, ~~animations~~, and films with the advancement of information technology. To enjoy these stories, one has to read the books or watch the ~~animations~~, plays, etc. However, in the study and appreciation of Ghanaian folktales, especially Ananse stories, ~~there~~ is a great impediment because the improvement and further development of *Anansesem* is apparently slackening with little advancement in the presentation of Ananse storytelling. Even though some attempts have been made to develop the art of Ananse storytelling, these developments are in some way mundane and still appear to be in the rudimentary stages of storytelling in correlation to modern technological era. Currently, Ananse stories are on the decline in Ghana (Agroyesum) due to its neglect and the influx of Asian, American and European folktales. Due to these setbacks, Ananse stories and their moral significance are not fully appreciated and known by our younger generation as compared to Asian, European and American folktales. Animation is still a growing art form and industry in Ghana moving at a very slow pace and due to its expensive and labour intensive workload, inadequate professional animators and well established animation studios, not much animated feature films have been produced with particular reference to Ananse stories. This chasm

necessitates a low budget alternative medium to bridge the gap between oral storytelling and current storytelling trends such as animation (still animation) in order to present and document Ananse stories for posterity. In this modern era, literature and multimedia have been merged in diverse ways and have consequently become inseparable. Hence, this project seeks to make adequate use of utilizing the amalgamation of oral literature and the unexplored area of still animation to re-tell Ananse stories.

It is in view of these problems that this research has been proposed to explore an alternative means of storytelling to facilitate the presentation and digital documentation of Ananse stories in Agroyesum societies through still animation.

1.4 Objectives

The main objectives of this research are:

1. To select an Ananse story in Asante folklore and to device an alternative model to retell the story.
2. To document Ananse stories through still animation.
3. To elucidate the crucial implications of decline in disseminating and documenting Ananse stories as well as oral traditions in Ghana (Agroyesum).

1.5 Research Questions

1. How can Ananse stories in Agroyesum be made more entertaining and educative to children?

2. To what extent can still animation be used to present and preserve Ananse stories effectively?
3. Can Ananse stories be used to address and educate children on manipulation and misdirection?

1.6 Delimitation

This Research is limited to Asante folktales and the mode of animation is limited to two-dimensional animation.

1.6.2 Limitation

Due to financial constraints and limited time allocation for the completion of this research, the pre-testing of the animation was limited to just Amanse-West District in the Asante region of Ghana.

1.7 Importance of the Study

1. This research primarily seeks to reintroduce and develop Ananse stories into still animation to serve as an educative as well as entertaining material for Ghanaian children. This will subsequently help Agroyesum children to know, understand and appreciate their traditional folktales. Therefore, significant moral values will be imparted to Ghanaian (Agroyesum) children to enable them develop good virtues.
2. This research aims to investigate the demoralizing effects of neglecting crucial aspects of oral traditions in Agroyesum.

3. It will also serve as a source of knowledge and preserve the traditional folklore for posterity.

1.8 Organization of the text

Chapter One essentially highlights the statement of the problem, objectives of the research, background to the study and the importance of the study.

Chapter Two reviews diverse literature which capture Ananse stories, references of Ananse in popular culture and the role of Ananse stories in indigenous societies in Ghana. Furthermore, the review elaborates on the plays and animations on the theme of Ananse. Progressively, the review highlights the historical origins and developments of animation and the various types of animations.

Chapter Three identifies clearly the different methodologies employed in achieving the objectives aimed for the project. The chapter progressively reports on the systematic experimental procedures carried out to execute this project.

Chapter Four discusses the primary findings of the researcher such as the essence of educating children with Ananse stories through still animation and the role of Ananse stories in moral upbringing of children.

Chapter Five deals with the general discussion of the findings, evaluation of the project and makes relevant recommendations to future researchers in the field of folktales and animation.

1.9 Abbreviations used

MCU – Medium close up

ELS – Extreme long shot

MLS - Medium long shot

OSS – Over the shoulder shot

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LS – Long shot

MS – Medium shot

HALS – High Angle long shot

LALS – Low angle long shot

DSS – Diagonal Split Screen

2D – Two dimensional

3D – Three dimensional

Ext – Exterior

Int – interior

NTSC - National Television Standards Committee

PAL - Phase alternating line



CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Overview

The review has been broken down into various topics and sub-topics to enhance better understanding of the topic. The topics reviewed include oral tradition, folktales and types of folktales. The review also captures Ananse stories, references to Ananse in popular culture and the role of Ananse stories in indigenous societies in Ghana. Furthermore, the review elaborates on the plays and animations on the theme of Ananse. Progressively, the review highlights the historical origins and developments of animation and the various types of animations. Finally, character development and plot for animation were reviewed under separate topics. The whole chapter in the concluding part of the review was summarized succinctly.

2.1 Oral Tradition

Various scholars on orature have provided expert insight into the area of oral tradition. Oral tradition and oral lore are cultural material and traditions transmitted orally from one generation to another. The message or testimonies are verbally transmitted in speech or song and may take the form, for example, of folktales, sayings, ballads, songs, or chants. In this way, it is possible for a society to transmit oral history, oral literature, oral law and other knowledge across generations without a writing system. This point is vividly captured by Gueye (2008), who stresses the fact that literature in Africa is usually "orature" consisting of proverbs, epic stories and folklores passed on by spoken word.

Rabaka (2010: 180), on the other hand, states that the philosophical thought of a traditional i.e. literate and non-industrialized society, may hold some lessons of moral significance for a more industrialized society. Another dimension of the subject matter is that language is the product of a well-engineered biological instinct. It is through it that human beings ‘can shape events in each other’s brain with exquisite precision simply by making ‘noises’ with our mouths, that we can reliably cause precise new combinations of ideas to arise in each other’s mind’ (Fasiku, 2008: 2).



From the above perspectives, it can be gathered that an oral tradition, which encompasses a memorized body of information, is considered vital for the continuity of a society. This includes the society’s history, social organization, technical skills and moral principles. As the only repository of vital information, an oral tradition must be easily memorizable. Hence, it is tutored by a system of indoctrination that emphasizes the individuality of teachers, their instruments and their students.

A narrower definition of oral tradition is sometimes appropriate. Sociologists might also emphasize a requirement that the material is held in common by a group of people, over several generations, and might distinguish oral tradition from testimony or oral history. In a general sense, "oral tradition" refers to the transmission of cultural material through vocal utterance, and was long held to be a key descriptor of folklore (a criterion no longer rigidly held by all folklorists). The study of oral tradition is distinct from the academic discipline of oral history, which is the recording of personal memories and histories of those who experienced historical eras or events. It is also distinct from the study of orality, which can be defined as thought and its

verbal expression in societies where the technologies of literacy (especially writing and print) are unfamiliar to most of the population. http://en.wikipedia.org/wiki/Oral_tradition

2.2 Folktales

Folktales in various forms have been around for centuries. Whether they are tall tales of heroes such as Okonkwo, and Ananse, or folktales involving the Loch Ness Monster, the folktale has been part of human culture for many years. The origin of folktales is subject for debate. This is because folktales are generally derived from stories that have been told from person to person, and likely may have changed in the re-telling. <http://www.folklore.bc.ca/Whatsfolk.htm>

Folklore is common to all people. Understanding, appreciating and sharing another culture's folklore transcends race, colour, class, and creed more effectively than any other single aspect of our lives and, as an element of our past and present society, it is something we can all relate to. Its value is no less than any other part of our history and heritage and as such must be documented and preserved as a legacy for our future. <http://www.folklore.bc.ca/Whatsfolk.htm>

A similar opinion states that, "To help preserve the legacy of the folktale, and to understand its past, present and future, we have to assemble a collection of resources on folktales."

<http://www.phonydiploma.com/The-History-of-Folktales.aspx>

With the above perspectives as its premise, this project seeks to preserve the legacy of Ananse folktales in Ghanaian indigenous societies. Without the preservation of Ananse folktales in Ghanaian indigenous societies, there will be a gradual dearth of the vast collection of traditional

oral stories in general. Gueye (2008) sheds light on this, by metaphorically stating that "In Africa, when an old man dies, it is a library that burns."

In folktales the characters are not well developed nor the location clearly described.

<http://learningtogive.org/lessons/unit226/lesson1.html>

This is not entirely true as most West African folktales have well developed characters with several traits, mannerisms and personalities and well defined locations. In Ananse folktales, Ananse the main character is evidently swathed with several and distinct character traits. Other West African folktales such as Okonkwo among others have well defined characters and locations.

The website further states that what is more important to the story is that there is usually conflict between good and evil with good usually being rewarded and evil being punished. Often, the purpose of these stories is to teach a lesson or to describe characteristics of one's culture.

2.2.1 Types of Folktales

There are thousands of folktales from different regions and cultures of the world and folktale scholars, writers, authors and researchers upon critically studying folktales have managed to classify folktales according to some distinct themes. These stories can have different forms which are sometimes similar to one another. Folktales are classified under the following:

- Fairy Tales: These are entertaining stories, which reveal a lot about human nature and characters that have magical adventures. Animals in the stories can speak. They always

end happily with the "underdog" usually triumphing or good overcoming evil. Wishes come true as a result of a test or struggle.

- Myths: These are stories that contain action and suspense and seek to explain the origins of life and elements of nature. They are usually about the gods and supernatural beings which existed before or shortly after humans first appeared on the earth.
- Legends/Epics: These usually refer to individuals, heroes or kings who lived in the period before written records. While they may be based in some ways on fact, they have been embellished over time.
- Tall Tales: These exaggerated cultural stories revolve around the pioneer spirit and a person who performs superhuman feats. While these can be based on real characters, they often deal with invented or exaggerated incidents and traits.
- Fables: These short, simple tales, which teach a lesson, have few characters (often animals). There is a moral which can be pulled from the simple story to represent a larger lesson in life.
- Religious Stories/Parables: These are religious stories that communicate values.

<http://learningtогive.org/lessons/unit226/lesson1.html>

A non-contrasting variation on the types of folktales includes the following:

- Marchen/Fairytales – set in an unreal world, without locality; no definite characters; filled with magic. Humble heroes kill adversaries, succeed to kingdoms, and marry princesses. Examples include *Cinderella*, *The Sleeping Beauty*, *Snow White*, *Jack and the Beanstalk*.

- Animal/Talking Beast Stories – not fables (which are didactic and moralistic); animals are the main characters; animals may demonstrate a simple lesson about human nature; little or no magic. Examples include *The Bremen Town Musicians*, *Puss in Boots*, *The Three Little Pigs*, *The Three Billy Goats Gruff*.
- Cumulative Tale – successive incidents with repetition; little magic; simple or absent conflict. Examples include *The Old Woman and Her Pig*, *The Farmer in the Dell*, *The House that Jack Built*, *The Gingerbread Man*.
- Drolls – stories of numskulls and simpletons; give examples of outrageous stupidity; full of exaggerated nonsense. Examples include *Jack stories*, *The Three Sillies*, *The Husband Who Was to Mind the House*.
- Stories of the Real and Practical World – characters, plots, and settings that are possible; little exaggeration; no magic involved. Example: *Bluebeard*.
- Porquoi Stories – Explain how or why something is the way it is today; often have animals as main characters. Examples include *Why the Chipmunk's Back is Striped*, *Why Rabbit Has a Short Tale*, *Just So Stories* (literary porquois).
- Literary Fairy Tale or Art Fairy Tale – a specific author who retells traditional tales from a personal perspective and/or creates her/his own original stories using folklore motifs; uses more poetic language; fashions characters who develop and change; introduces literary devices. Some who did this were Hans Christian Anderson (“*The Little Mermaid*”, “*The Ugly Duckling*”, & “*The Princess and the Pea*”), Howard Pyle, Carl Sandburg, & Isaac Bashevis Singer (“*The Devil's Trick*”).

- Trickster Tales – usually about animals who trick other animals; the trickster usually wins due to his cleverness and some kind of character flaw of his victim. Examples include Brer Rabbit, Anansi.
- Tall Tales – About people who supposedly really lived and places which really exist; protagonists perform superhuman deeds; especially popular in and often associated with the United States. Examples include Pecos Bill, Paul Bunyan, Davy Crockett, John Henry. (www.getemreading.com/typesoffolktaleshandout.doc)

At the other end of the scale, Marx (2007: 29) outlines the types of animated features for children into four main categories which include:

- Comedy. Examples include *SpongeBob SquarePants*, *Tom and Jerry*, *Family Guy*, *Looney Tunes*;
- Humorous action-adventure Examples include *Jackie Chan Adventures*, *The Mask*, *Kim Possible*, *Ben 10*;
- Serious action-adventure. Examples include *X-Men*, *Teen Titans*, *He-Man*, *Batman*, *Superman*, *Thor*, *Incredible Hulk*;
- Anime. Examples include *Pokémon*, *Yu-Gi-Oh!*, *Dragon Ball Z*, *Bleach*, *Devil May Cry*, *Naruto*, *One Piece*.

Wright's (2005: 83) classification of animated features for children is analogous to that of Marx. Wright categorizes children's animated features under:

- Heart. Examples include *The Princess and the frog*, *Beauty and the Beast*;

- Humor. Examples include *Looney Toons*, *Droopy*;
- High adventure. Examples include *Lion King*, *Tarzan*, *Shrek*
- Heroism. Examples include *A bug's life*, *Superman*, *The Incredibles*.

In the classifications of both authors, humour and adventure are common categories and the subsequent categories are named differently but are apparently similar in description. Upon critical analysis, human development can be recognized and derived in both classifications.

These include:

- Physical development
- Emotional development
- Social Development
- Cognitive development (acquiring facts and information about the world)
- Metacognitive awareness/development (thinking, problem solving)
- Creative/artistic development Moral, ethical, spiritual development



The central theme of this animation is humour which is akin to Marx and Wright's classification of animated features for children. In relation to the folktale classification, this animation practically merges two main categories of folktales, namely art fairy tale and trickster tales. As stated above in the trickster tales, the main plot of the story regarding this animation revolves around the trickery and cleverness of Ananse who manipulates his victims, whose character flaws tend to be ignorance and naivety. The second category, art fairy tale under which this animation can be categorized, does not only see Ananse demonstrating a simple lesson about human nature (power hunger, cruelty, manipulation and greed) but also offers didactic and

moralistic lessons (human development) associated with the afore mentioned vices. As in most animations regarding the trickster tale type scenario, the stereotype is that the character wins by tricking his victims and usually goes unpunished or unscathed. However, unlike the stereotype, to reinforce good moral values and to deter young ones from indulging in the unfair manipulative, trickery and greedy personality portrayed by the main character (Ananse), Ananse's reputation is dented and he is punished by God for his evil deeds.



2.3 Ananse Stories

Ananse the trickster is a spider, and is one of the most important characters of West African and Caribbean folklore. He is also known as Kwaku Ananse, and Anancy; and in the Southern United States he has evolved into Aunt Nancy. He is a spider, but often acts and appears as a man. The story of Anansi is akin to the tricksters Coyote, Raven or Iktomi found in many Native American cultures.

The Ananse tales are believed to have originated among the Ashanti people in Ghana. (The word Ananse is Akan and means, simply, spider. They later spread to other Akan groups and then to the West Indies, Suriname, and the Netherlands Antilles. On Curaçao, Aruba, and Bonaire he is known as Nanzi, and his wife as Shi Mari. Ananse tales are some of the best-known in West Africa. The stories made up an exclusively oral tradition, and indeed Ananse himself was synonymous with skill and wisdom in speech. It was as remembered and told tales that they crossed to the Caribbean and other parts of the New World with captives via the Atlantic slave trade. <http://www.sccs.swarthmore.edu/users/08/ajb/tmve/wiki100k/docs/Anansi.html>

Stories of Ananse became such a prominent and familiar part of Akan oral culture that the word *Anansesem* ("spider tales") came to embrace all kinds of fables. One of the few studies that examines the role of Anansi folktales among the Ashanti of Ghana is Rattray's *Akan-Ashanti Folk-Tales* (1930). The tales in Rattray's collection were recorded directly from Ashanti oral storytelling sessions and published in both English and Twi. Appiah, (1988) who collected Ananse tales in Ghana and published many books of his stories, wrote that, so well known is he that he has given his name to the whole rich tradition of tales on which so many Ghanaian children are brought up with *Anansesem* or spider tales Appiah (1988). Elsewhere, they have other names; for instance Ananse-Tori in Suriname, Nansi in Guyana, and Kuent'i Nanzi in Curaçao. Despite the somewhat dissimilarity and similarity in the variation of names, the character persona portrayed in all the stories resonates Ananse as a trickster and cunning spider.

There are many variants of this tale, both recorded from oral sources and published. Indeed, the number of children's illustrated book versions of this one tale demonstrates how successfully Ananse has made the transition into popular literature. Ananse is a culture hero, who acts on behalf of Nyame, his father and the sky god. He brings rain to stop fires and performs other duties for him. His mother is *Asase Ya*. There are several mentions of Ananse's children, the first son often being named as *Ntikuma*. According to some stories, his wife is known as Miss Ananse or Mistress Ananse but most commonly as *Aso* or *Okonoriwa*. He is depicted as a spider, a human, or combinations thereof. <http://ghanarising.blogspot.com/2009/12/black-star-anansi-spider.html>

The character design for Ananse portrays him with anthropozoomorphic (human and spider) features which enable Ananse to act and interact with the other characters as ordinary humans

do. He speaks, acts, and walks upright like a human does. In this project, however, Ananse's children do not appear throughout the entire story.

2.3.1 References of Ananse in popular culture

Ananse appears in two episodes of the Disney cartoon series *Gargoyles*. Ananse was depicted as a giant spider-spirit in the episode *Mark of the Panther*. He also appeared in the first part of *The Gathering*, where he was seen returning to Avalon; this depicted that he was one of Oberon's subjects.

In the Kid's WB television program *Static Shock*, Ananse the Spider is a major superhero in Africa. Ananse is part of a lineage of heroes whose powers stem from an ancient amulet, which grants powers of illusion and the ability to adhere to any surface. He first appears in *Static in Africa*, where Static visits Africa, and the two join forces to fight the villain Oseba the Leopard. Ananse returns in *Out of Africa*, in which he comes to Dakota City where Static and Gear help him recover his amulet from Oseba, who is this time joined by Onini the Snake and Mmoboro the Locust.

American Gods is a novel by Neil Gaiman that contains Ananse (under the name Mr. Nancy), among other mythological characters. A later Gaiman novel, *Ananse Boys*, follows the sons of Ananse as they discover each other and their heritage.

In an arc of DC Comics' *Justice League of America*, the team faces Ananse. The character was first mentioned in *Justice League of America* issue number 23, but was not named until *Justice*

League of America issue number 24. According to Vixen (villain), he is the West African trickster god and "owns all stories". Ananse appears in several forms, the most common form being a large, other-worldly spider with supernatural powers. He has been manipulating the powers of Vixen and Animal Man. He initially appears to be villainous, but then reveals after he is "defeated" that his machinations were in fact intended to teach Vixen a lesson and prepare her for some coming disaster.



In the Marvel Comics mini-series, *Spider-Man Fairy Tales*, a story is told where Spider-Man takes on the role of Ananse. He is on a quest to gain more power after feeling unappreciated. After encountering elemental aspects (the Fantastic Four), and a guardian of a sacred garden (Swarm), he realizes the greatest power is friendship.

In the science fiction novel *Descent of Ananse*, by Larry Niven and Steven Barnes, the main characters manage to land a damaged spacecraft on Earth with the aid of a very strong cable made of crystalline iron and the "force" generated by tidal affects. The title is based on the image of the spacecraft hanging from the cable like a spider on a thread. Children's singer Raffi wrote and recorded the song "Ananse" for his 1978 *Corner Grocery Store* album. The song describes Ananse as a spider and a man. It tells a story about Ananse being lazy yet clever, using flattery to trick some crows into shaking loose ripe mangoes from his mango tree for Ananse to enjoy without having to pick them himself.

In the PC game *Shivers*, "Ananse" appears in a music box that tells the tale of the spider tricking a lizard and the gods. In another PC game, *Pandora's Box*, Ananse is one of the tricksters that has to be captured. In 2001, the National Film Board of Canada produced the animated short film

The Magic of Ananse as part of its *Talespinners* collection of short films based on children's stories from Canada's cultural communities. <http://ghanarising.blogspot.com/2009/12/black-star-anansi-spider.html>

Upon scrutiny it can vividly be deduced that other cultures that take up the story of Ananse or borrow the personality of Ananse's character and still maintain Ananse as the trickster, cunning, sage and conniving character. In all the above animated features and comics that Ananse appears in, he still remains as the Ananse spider known in the popular Ghanaian *Anansesem*.

2.3.2 Plays and animations on the theme of Ananse

Ananse tales from books and pamphlets published in Ghana portray the spider as a culture hero or one who is responsible for the way certain things are, a cunning trickster; and a greedy person who must pay for his actions with shame and punishment. Ghanaians have written at least three plays that feature Ananse as the main character and have been performed in Accra. In each the audience becomes an important part of the theatrical performance and responds to Ananse as a character. The playwrights were interested in preserving traditional oral culture with some of the features of storytelling, including the interaction between the storyteller and the audience. In Efua T. Sutherland's play, *The Marriage of Anansewa* (1986) and in Martin Owusu's play, *The Story Ananse Told*, the audience is given a role during the performance. *The Story Ananse Told* is a play in which cunning and faithfulness are rewarded, and greed and disobedience are punished. Ananse as storyteller and character manipulates others to bring them to their demise if they are gullible or greedy. He teaches that one who is able to act wisely and keep promises may be Fooled but will still remain unvanquished.

<http://www.lehigh.edu/~tqr0/ghanaweb/anansetales.html>

One of the Ghanaian TV shows that re-enact Ananse stories as children's play is *By the fireside*. This show consisted of popular actors like *Maame Dokono* (Grace Omaboe) Wofa Yaw and others telling Ananse and folktale stories which were acted out by enthusiastic children with singing and dancing. <http://www.museke.com/node/298>

Animation is still a growing artform and industry in Ghana and as such not much animated feature films have been produced with particular reference to Ananse stories. However, a remarkable attempt has been made by the Parables Animation studio to produce a thirty minute animated film on Ananse titled *Ananse must die*. However little or no work has been executed in relation to still animated Ananse stories. This gap necessitates an alternative medium to present and document Ananse stories for posterity. In this modern era, literature and multimedia have been merged in diverse ways and have consequently become inseparable. Hence this project seeks to facilitate the presentation of Ananse stories by utilizing the amalgamation of oral literature and the unexplored area of still animation to re-tell Ananse stories.

2.3.3 The role of Ananse stories in Indigenous societies in Ghana

Ghanaians have always been a storytelling people and with the urban sprawl and rural migration, this aspect of culture is being lost. In the past and still in rural areas of Ghana today, the tales are told around the fire to entertain and teach the values of the society. Storytelling is an active exchange in which the audience participates with responses and songs. Many Ghanaians today are born in urban areas and not likely to hear Ananse stories from their elders. However, Ananse tales have been recorded and published in books and pamphlets for children and adults. Every

Ghanaian elementary student reads about Ananse and may get to act out an Ananse story as a way to learn about Ghana's rich cultural heritage. <http://www.lehigh.edu/~tqr0/ghanaweb/folktales.html>

Ananse plays various roles in the tales and in the minds of modern Ghanaians. He is considered to be wise and cunning, but the spider trickster also teaches what one should not do when he is motivated by greed and takes inappropriate advantage of others. At the end of such a tale, he is shamed. This is one of the key roles of Ananse stories, which educates both young and adult to desist from taking unfair advantage of people due to their weakness, negligence or ignorance. Associated with this didactic lesson are speculated consequences attached to such immoral behaviours. This and other moral lessons help shape the moral conduct of young ones to enable them become responsible adults when they grow.

Additionally, folksongs and dances which accompany Ananse storytelling serve as a powerful entertainment and recreational activity which the listeners are obliged to participate in. This aspect of the storytelling that the participants engage in helps in reducing stress levels and serves as a natural anti-depressant in keeping the participants psychologically and emotionally sound. The singing, clapping and dancing activities which involve brisk movement of the body also serves as a healthy way of exercising the participant's body and vocal chords. Another component in Ananse storytelling which serves as a natural anti-depressant and stress reliever is the comical relief and satire embedded in Ananse stories. This incites humour in the listeners and makes them bond cordially as one people. The enjoyment derived from the laughter also helps prevent certain psychosomatic disorders in the participants since they are usually in a mentally stable mind.

Language, as a key component of culture, is learnt through storytelling since the story is told verbally in indigenous dialects. This enables the listeners to pick up words which improve their vocabulary in the local language in which they communicate. This subsequently maintains the rich language of one's culture which is then passed on to others in society. Storytelling techniques such as dramatic gestures, skillful voice modulation, and abrupt but well-timed breaks and pauses in the narrative flow enable young listeners to learn the art of storytelling to pass it on to the next generation. Ananse stories also contain several literary devices, metaphors, irony, popular proverbs and adages or creative ways which narrate everyday situations. These literary devices convey intelligent components which help in stimulating one's intellect to take reasonable decisions in life.

To this day, Ananse stories still play an important role in storytelling and the formation of morals in most Ghanaian societies. While the contexts of many of these stories have inevitably been altered to fit the various cultural traditions and practices inherent in the different Ghanaian societies, the core elements, such as the animal/human like nature of Ananse, his intelligence, trickery, wisdom and character flaws, all remain the same. <http://www.museke.com/node/298>

2.4 Animation

"Animation," from the Latin name *anima*, the "animating principle", is the vital force inside every living creature. Wright (2005:1) echoes this fact by stating that the word "animate" comes from the Latin verb *animare*, meaning "to make alive or to fill with breath". Regardless of the difference in the spelling of the word *anima* or *animare*, they both have their origin from Latin

and mean the same thing. Animation is the rapid display of a sequence of images of 2-D or 3-D artwork or model positions in order to create an illusion of movement. The effect is an optical illusion of motion due to the phenomenon of persistence of vision, and can be created and demonstrated in several ways. The most common method of presenting animation is as a motion picture or video program, although there are other methods.

<http://www.sccs.swarthmore.edu/users/08/ajb/tmve/wiki100k/docs/Animation.html>

Wright (2005: 13) agrees with the swarthmore assertion to a considerable extent by stressing that it was not until 1824 in the United Kingdom that Peter Mark Roget, the same Roget responsible for the first thesaurus, published *Persistence of Vision with Regard to Moving Objects*. His findings that each image is held on the retina of the eye for fractions of a second before the next image replaces it led to further study of this phenomenon: the perception of movement occurring when images replace each other rapidly. Early examples of attempts to capture the phenomenon of motion drawing can be found in paleolithic cave paintings, where animals are depicted with multiple legs in superimposed positions, clearly attempting to convey the perception of motion.

A 5,000-year old earthen bowl found in Iran in *Shahr-i Sokhta* has five images of a goat painted along the sides. This has been claimed to be an example of early animation. However, since no equipment existed to show the images in motion, such a series of images cannot be called animation in a true sense of the word. A Chinese zoetrope-type device had been invented in 180 AD. The phenakistoscope, praxinoscope, and the common flip book were early popular animation devices invented during the 19th century. These devices produced the appearance of movement from sequential drawings using technological means, but animation did not really

develop much further until the advent of cinematography.

<http://www.sccs.swarthmore.edu/users/08/ajb/tmve/wiki100k/docs/Animation.html>



Figure 1. Five images sequence from a vase found in Iran

Source: <http://www.sccs.swarthmore.edu/users/08/ajb/tmve/wiki100k/docs/Animation.html>

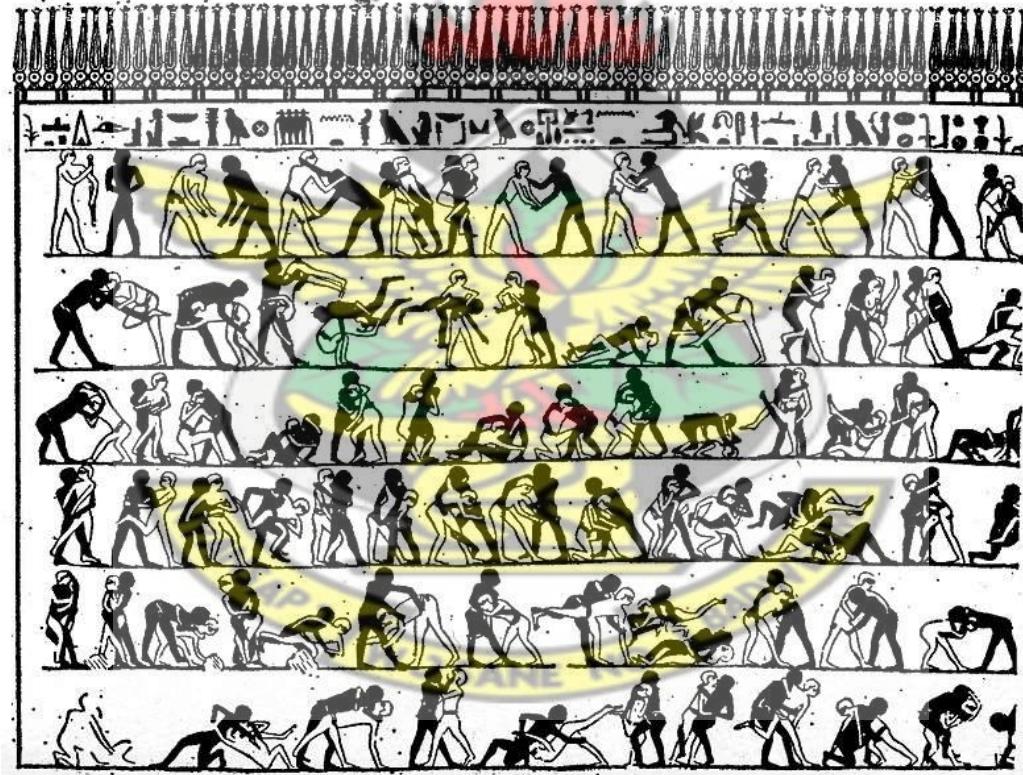
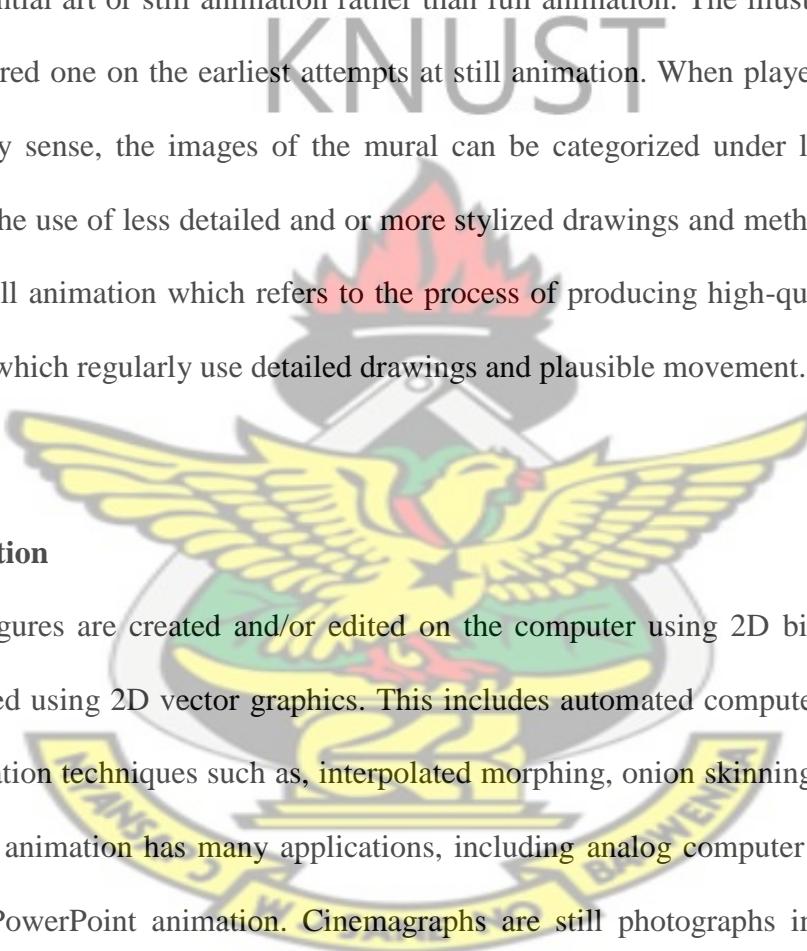


Figure 2. An Egyptian burial chamber mural, approximately 4000 years old, showing wrestlers in action. <http://www.sccs.swarthmore.edu/users/08/ajb/tmve/wiki100k/docs/Animation.html>

Even though this may appear similar to a series of animation drawings, there was no way of viewing the images in motion. It does, however, indicate the artist's intention of depicting motion. The researcher agrees with the above statement that the Egyptian mural cannot be termed as a full animation due to the less details in the series of drawings and the inability of viewing the mural images in motion in the era (Neo-lithic era) it was initially produced. It can be likened to sequential art or still animation rather than full animation. The illustration in figure 2 above is considered one of the earliest attempts at still animation. When played in motion, in a modern scholarly sense, the images of the mural can be categorized under limited animation which involves the use of less detailed and/or more stylized drawings and methods of movement as opposed to full animation which refers to the process of producing high-quality traditionally animated films, which regularly use detailed drawings and plausible movement.



2.4.1 2D Animation

2D animation figures are created and/or edited on the computer using 2D bitmap graphics or created and edited using 2D vector graphics. This includes automated computerized versions of traditional animation techniques such as, interpolated morphing, onion skinning and interpolated rotoscoping. 2D animation has many applications, including analog computer animation, Flash animation and PowerPoint animation. Cinemagraphs are still photographs in the form of an animated GIF file of which part is animated.

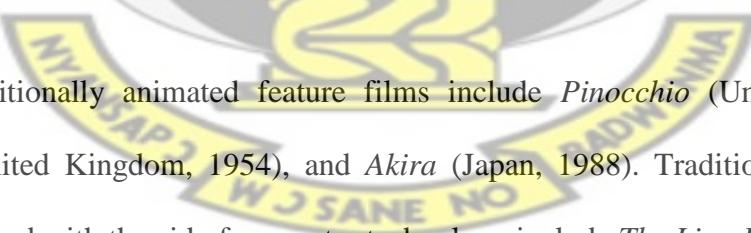
Traditional animation (also called cel animation or hand-drawn animation) was the process used for most animated films of the 20th century. The individual frames of a traditionally animated film are photographs of drawings, which are first drawn on paper. To create the illusion of

movement, each drawing differs slightly from the one before it. The animators' drawings are traced or photocopied onto transparent acetate sheets called cels, which are filled in with paints in assigned colors or tones on the side opposite the line drawings. The completed character cels are photographed one-by-one onto motion picture film against a painted background by a rostrum camera. <http://www.seminarpaper.com/2011/12/seminar-report-on-computer-animation.html>



The traditional cel animation process became obsolete by the beginning of the 21st century. Today, animators' drawings and the backgrounds are either scanned into or drawn directly into a computer system. Various software programs are used to color the drawings and simulate camera movement and effects. The final animated piece is output to one of several delivery media, including traditional 35 mm film and newer media such as digital video. The "look" of traditional cel animation is still preserved, and the character animators' work has remained essentially the same over the past 70 years. Some animation producers have used the term "tradigital" to describe cel animation which makes extensive use of computer technology.

<http://www.seminarpaper.com/2011/12/seminar-report-on-computer-animation.html>



Examples of traditionally animated feature films include *Pinocchio* (United States, 1940), *Animal Farm* (United Kingdom, 1954), and *Akira* (Japan, 1988). Traditional animated films which were produced with the aid of computer technology include *The Lion King* (US, 1994) *Sen to Chihiro no Kamikakushi (Spirited Away)* (Japan, 2001), and *Les Triplettes de Belleville* (2003). http://en.wikipedia.org/wiki/2D_Animation

Types of animation include:

- **Full animation/2d Animation:** Refers to the process of producing high-quality traditionally animated films, which regularly use detailed drawings and plausible movement. Fully animated films can be done in a variety of styles, from more realistically animated works such as those produced by the Walt Disney studio (*Beauty and the Beast*, *Aladdin*, *Lion King*) to the more 'cartoony' styles of those produced by the Warner Bros. animation studio. Many of the Disney animated features are examples of full animation, as are non-Disney works such as *The Secret of NIMH* (US, 1982), *The Iron Giant* (US, 1999), and *Nocturna* (Spain, 2007).
- **Limited animation:** Involves the use of less detailed and/or more stylized drawings and methods of movement. Pioneered by the artists at the American studio United Productions of America, limited animation can be used as a method of stylized artistic expression, as in *Gerald McBoing Boing* (US, 1951), *Yellow Submarine* (UK, 1968), and much of the anime produced in Japan. Its primary use, however, has been in producing cost-effective animated content for media such as television (the work of Hanna-Barbera, Filmation, and other TV animation studios) and later the Internet (web cartoons).
- **Rotoscoping:** Is a technique, patented by Max Fleischer in 1917, where animators trace live-action movement, frame by frame. The source film can be directly copied from actors' outlines into animated drawings, as in *The Lord of the Rings* (US, 1978), or used in a stylized and expressive manner, as in *Waking Life* (US, 2001) and *A Scanner Darkly* (US, 2006). Some other examples are: *Fire and Ice* (USA, 1983) and *Heavy Metal* (1981).

- **Live-action/animation:** Is a technique, when combining hand-drawn characters into live action shots. One of the earlier uses of it was Koko the Clown when Koko was drawn over live action footage. Other examples would include *Who Framed Roger Rabbit?* (USA, 1988), *Space Jam* (USA, 1996) and *Osmosis Jones* (USA, 2002).
- **Stop-Motion Animation:** Some animators prefer to work with puppets, using clay, a plastic material, or foam. These projects are more like live-action films. Characters must be made, sets built, and lighting rigged. Some people work with paper cutouts, sand, or pinscreens. For stop-motion animation, a digital video or film camera is placed on a tripod so the action can be filmed frame by frame, moving characters, objects, and camera after almost every frame. Computerized motion control equipment is available to make this process easier and more precise. Examples include Chicken run, Wallace and Grommit, Fantastic Mr. fox.
- **Still Animation:** Still animation employs the use of single frames of drawing or photographs which are animated one after the other. Unlike the other types of animation in which each frame remains a fraction of a second on screen and is followed consecutively by other frames to create the illusion of real movement, in still frame animation each frame remains on screen one second or more. The frame can remain on the screen even up to a minute before another frame pops up and the frames do not necessarily have to follow successively in relation to motion. This type of animation is usually used to tell part stories which begins full animation or they are used to illustrate scenes in animated features. Examples include the prologue or opening scene to *Shrek*, illustrated scenes in Japanese anime, Rap video clips and prologue scene to *Jonah hex*.

- **3d Animation:** Perhaps the best way to understand CGI or 3-dimensional animation is to consider it a merger of two methods of filmmaking: 2D animation and live-action. The process for generating CGI animated projects is very similar in many ways to traditional animation, with some subtle but significant differences in production procedures. Unlike hand-drawn animation, in CGI, artists must create a three-dimensional world in the computer. Three-dimensional sets must be built, lit and painted, much in the way that sets are constructed for live-action films. CGI also resembles live-action filmmaking in terms of spatial conceptualization, lighting, cinematography, scene hook-ups and blocking of actor's movements. To get from idea to screen, however, CGI follows the traditional animation model in which the artist must go through a series of steps to first create and then define the image. Examples include *Shrek*, *UP*, *Tim Burton's Corpse Bride*, *Kung-fu Panda*, *Cars* *Toy Story*, *Rango* etc. <http://www.seminarpaper.com/2011/12/seminar-report-on-computer-animation.html>

The animation approach to this project will be the still animation. And 2D- graphical illustrations would be employed to make the slides for the still animation. The still animation method, though a bit labour intensive, is to a considerable extent a feasible approach to execute this project. This involves a highly skilled ability to draw sequential art which the researcher is well adapted to.

2.5 Character development for Animation

A well-developed character is one that has been thoroughly characterised, with many traits shown in the narrative. A well-developed character acts according to past instances provided by

its visible traits unless more information about the character is provided. The better the audience knows the character, the better the character development. <http://en.wikipedia.org/wiki/Characterisation>

Irwin and Eyerly (1988:69) present a parallel analysis which states that Characters must be given personalities suitable to the part they play. Whether they are timid, outgoing, secretive, brazen, cowardly, courageous, tenacious, or conniving, they must have particular mannerisms, individual ways of talking, walking, or acting. Ananse is illustrated as a confident, audacious and manipulative in personality. His mannerisms are evident as such; for instance, the key gestures that portray his personality includes cocky attitudes with scheming facial expressions.

Furthermore, Irwin and Eyerly (1988:1) inform writers that in short stories as in novels, the characters must be **believable**, dialogue must ring true, and the plot, though not as complex, must be carefully crafted. Characters whose behaviour is completely predictable can seem underdeveloped - flat, shallow or stereotypical. However, a greater sense of credibility is attached to the characterization of Ananse (the main character) and other characters to make them seem well-rounded and complex.

To convey plausibility and reality, different character traits are assigned to Ananse the main character of the story in order to **sustain viewers' interest** and attention. As opposed to implicit characterization in which the audience must deduce for themselves what the main character is like through his thoughts, action, speech (choice of words, way of talking) looks, mannerisms, interaction with characters, explicit characterization will be employed. In this type of characterization, however, voice actors narrate to the audience what a character is like.

Wright (2005: 70) confirms this concept by propounding that, your audience needs to be able to identify right away who the major characters are and be able to tell them apart easily by name, sight, and personality.

In comparison with Wright's concept of character development, Irwin and Eyerly (1988: 13) assert that the protagonist (central character) is someone who thinks, reacts, puzzles, questions the world around and encounters the kinds of people that any of us might meet on the street, in the classroom, or anywhere in the world any day of our lives. The sorts of problems a character may be forced to confront range through alienation, handicap, sex, drugs, alcohol, overweight, divorce, physical or psychological abuse in other words, any conflict in which real human beings find themselves.

Ananse, who is the Protagonist (central character), sporadically assumes the role of an antagonist in which he betrays his role as the protagonist of the animated feature. This intriguing plot scheme arouses curiosity and builds suspense throughout the entire animation as the viewers will become anxious to know what will happen next. Succinct words, conflicts, contrasts, reactions, gags, or visual symbols will be employed to convey information and define the main character of the animated feature. Additionally, character information would be spread throughout the script, not crammed into a single scene.

2.5.1 Character Design for Animation

A character is a personality represented on screen. A well thought out character is one who appears believable, strongly wants something and goes after it by taking action in his or her own

unique way. The concept of distortion and exaggeration in cartooning is remotely traceable to Gestalt psychology and deeply rooted in aspects of Gestalt laws of perception most specifically relating to transposition and the law of closure. (Brown, 2004) Gestalt organization of perception according to Brown states that though transposition (patterns or figures) may be distorted, we can still recognise them. An underscoring principle which guided the researcher's character design creative process is owed to Disney (1994: 168) who states that a cartoonist concentrates more on caricature with action and not merely the drawing of a character to look like something. Disney, in the researcher's own evaluation, is emphasizing that the goal in animation is not to copy or precisely imitate something we can already perceive in our environment, but rather to express the character in an exaggerated and distorted physical persona in which viewers can relate to and admire in a more humourous way.

The essence of simplicity and exaggeration in cartoon character design is reiterated by Hart (2008: 38) who hints cartoonists that "it's more important for characters to be funny than to be perfectly correct". This stresses the point that cartoon characters are best depicted with a high degree of visual irony to extricate creative character design from the rather mundane character representations. The theory of simplicity in character design highly influenced the researcher's approach to character design for the still animation involved in this research. The characters were designed with a considerable degree of simplicity and exaggeration.

2.7 Plot of Animation

A plot is the series of events which form the story of a novel, play, film or movie. In a comprehensive attempt to illustrate plot, Irwin and Eyerly (1988:104) describe plot as conflict

stemming from obstacles a character meets in the process of the story. Plot develops through a character's participation in a series of motivated incidents that affect the growth of the main characters. Plot is organic, growing naturally from the cause and effect of events involving the character. To further bolster their point, Irwin and Eyerly (1988: 54) propound that, you cannot go far wrong if you start at a point where something is about to happen, where something has already happened, or something is on the verge of happening. To be effective, this "happening" should have an important bearing on the plot that is about to unfold as well as providing an opportunity to introduce at least one or more of the principal characters.

The script of the animation fulfills this idea to the utmost effect as the introductory scene introduces Ananse, the main character of the animation, who engages with Nyame (the happening). The plot unfolds and steadily reveals other characters of the story.

2.7.1 Script for animation

Script is the printed version of a stage play, movie screenplay, or radio or television broadcast, including the words to be spoken and often also technical directions. The format is structured in a way that one page usually equates to one minute of screen time. In a shooting script, each scene is numbered, and technical direction may be given. In a draft in various stages of development, the scenes are not numbered, and technical direction is minimal.

The major components are action and dialogue. The action is written in the present tense. The dialogue are the lines the characters speak. Unique to the screenplay (as opposed to a stage play) is the use of slug lines. In the shooting script of the still, the action interchanged with picture and

dialogue was limited to just the narration of the story. This is due to the fact that, in still animation the action is just limited to the movement of each individual still frame which is equivalent to a single picture. Since there characters did not engage in any dialogue throughout the still animation the dialogue lines were substituted with voice narration.

The format consists of three aspects:

1. The interplay between typeface/font, line spacing and type area, from which the standard of one page of text per one minute of screen time is derived. In the United States letter size paper and Courier 12 point are mandatory; Europe uniformly uses A4 as the standard paper size format, and has no uniform font requirement.
2. The tab settings of the scene elements (dialogue, scenes headings, transitions, parentheticals, etc.), which constitute the screenplay's layout.
3. The dialogue must be centered. A script usually begin with "FADE IN:", followed by the first scene description. It might get more specific, eg. "FADE IN ON AN ECU of Ricky as he explains the divorce to Bob." A script will usually end with "FADE TO BLACK", though there are variables, like "CUT TO BLACK" for abrupt endings.

The style consists of a grammar that is specific to screenplays. This grammar also consists of two aspects:

1. A prose that is manifestation-oriented, i.e. focuses largely on what is audible and what is visible on screen. This prose may only supply interpretations and explanation (deviate from the manifestation-oriented prose) if clarity would otherwise be adversely affected.

2. Codified notation of certain technical or dramatic elements, such as scene transitions, changes in narrative perspective, sound effects, emphasis of dramatically relevant objects and characters speaking from outside a scene. <http://www.answers.com/topic/screenplay>

In every level of film making or animation production, the shooting script must comply with the standards enumerated above. However, in still animation varying degrees of film making and animation technical elements are condensed due to its minimal audio-visual content in production as compared to live action and full animation productions. Due to this the shooting script for the still animation did not include some the technical details listed above but essential details such as the scene elements (dialogue, scenes headings, narration, shot sizes) were maintained .

2.8 Layout Design

The most essential component of any layout is **perspective**. According to Ghertner (2010: 56), there are three examples of the position of the horizon and vanishing points most often used. The vanishing points create the grid that represents the ground plane.

1. In the common eye level, the horizon is in the middle of the screen. The center of the picture plane (or field) floats just above the horizon line.

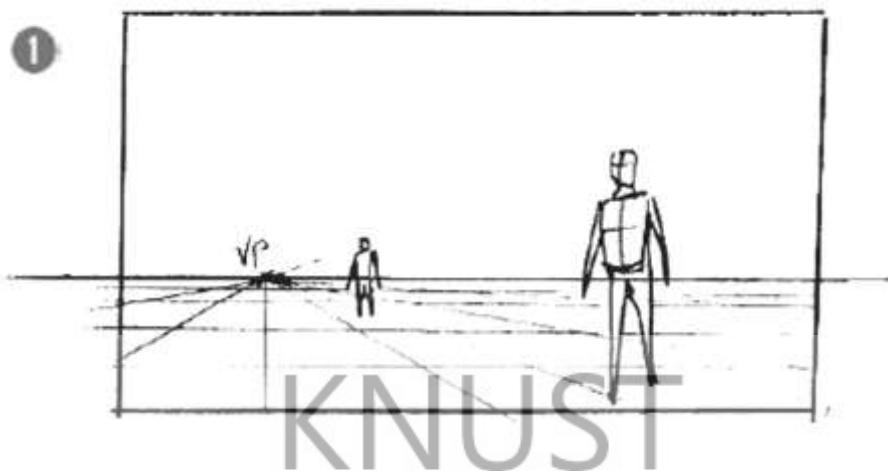


Figure 2. 1 Example of a picture plane in common eye level position.

Source: Source: Ed Ghertner



2. In a down shot, the horizon is either at the top, or as shown here, actually off the picture plane.

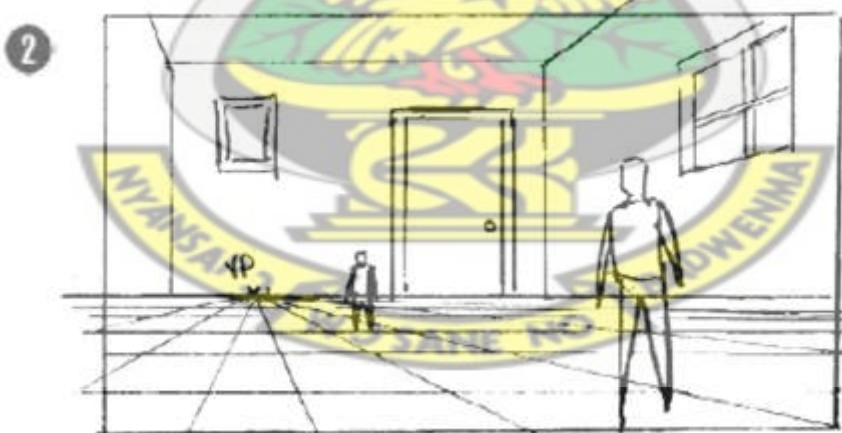


Figure 2. 2 Example of a picture plane in down shot level.

Source: Source: Ed Ghertner

3. In an up shot, the center of the picture plane is above the horizon.

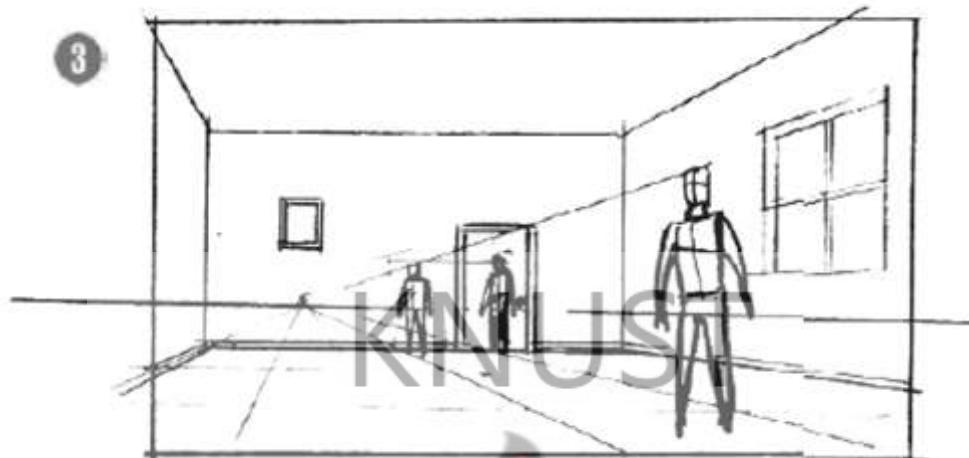


Figure 2. 3 Example of a picture plane in up shot level.

Source: Ed Ghertner

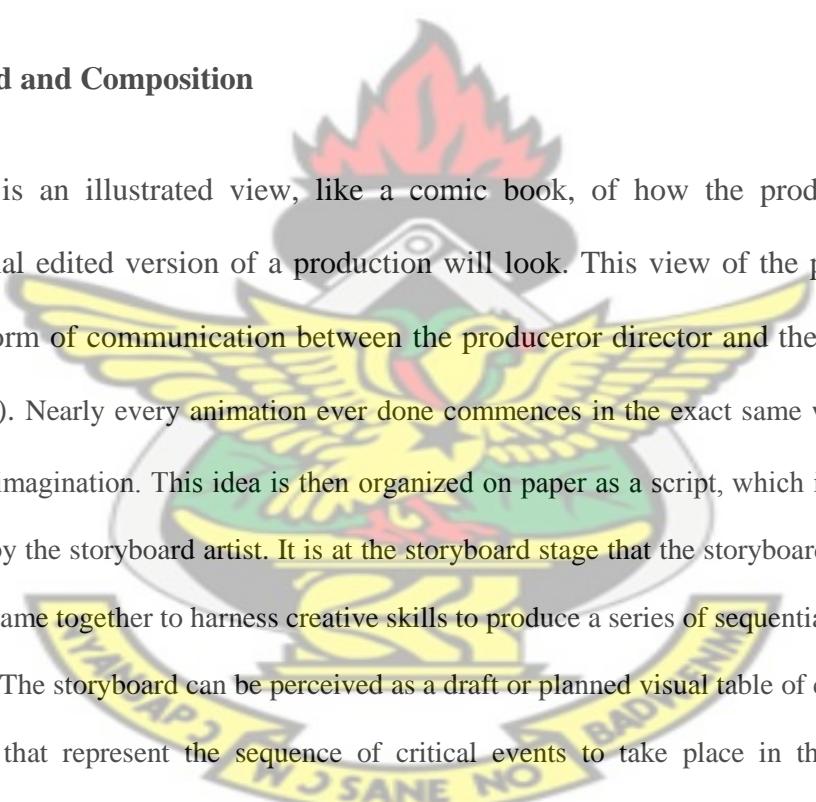
The researcher relied heavily on perspective drawing to create the illusion of depth and distance during the layout and composition stage. In this stage the researcher created the illusion of space which would compel the audience to believe that they imaginatively climb into the screen and perceive this make-believe world, whilst psychologically interacting with the objects within it. Layout is essential and highly crucial in compositions. The composition of a layout deals with the general structure of the picture, by visually persuading the viewers into the exact spot you want them to look, through visual hierarchy and proper positioning of the characters and props within their setting. Every layout needs at least one focal point. This is a central spot on the picture plane in which the main area of interest or piece of action is most likely to be of high interest to the audience. Placing of objects is extremely important in the composition of the layout. Ghertner presents a similar opinion regarding placing objects in a layout design which states that:

after finding the horizons and vanishing points in a composition, one can place characters and objects into the drawing in a way that “seats” them properly in that space. Placement of objects within the composition can affect scale. The common approach is to place the characters in the composition so that they match a realistic size to the other objects within, but you might like to caricature the scale of the characters larger or smaller to give a cartoon or comic feel (Ghertner, 2010: 48).

The idea is to visually direct the viewer’s eye to this spot, if not the eye wanders without knowing where to linger. Before executing the layout, the researcher established exactly what he wanted the audience to see. This then became the main feature of the focal point.



2.8.1 Storyboard and Composition

A colorful cartoon illustration of a character with large yellow wings and a green body. The character has a speech bubble coming from its mouth containing the text "I'M SANE NO BAD NEWS".

The storyboard is an illustrated view, like a comic book, of how the producer or director envisions the final edited version of a production will look. This view of the production is the most effective form of communication between the producer or director and the rest of the crew (Simon, 2007:3). Nearly every animation ever done commences in the exact same way - an idea in a creative person’s imagination. This idea is then organized on paper as a script, which is then turned into beautiful images by the storyboard artist. It is at the storyboard stage that the storyboard and layout skills of the researcher came together to harness creative skills to produce a series of sequential visual images to convey the script. The storyboard can be perceived as a draft or planned visual table of contents. It is a set of still drawings that represent the sequence of critical events to take place in the storyline of an animation. Storyboarding is essentially an extension of the process of animation to a major scale. The concept of the storyboarding process, which is a very influential way of organizing and planning, is applicable to any echelon of film-making procedure. Bamberger affirms a similar notion of storyboards, in which she states that:

storyboards are the blueprint for the series. They convey the emotions; they convey the creative direction of the series. The storyboards are what will guarantee uniformity throughout the series and its quality control. And it also gives the producers the opportunity to fine-tune what they want the series to look like before it's out of their hands for a while (as cited by Simon, 2007: 26).

A well executed storyboard should have the correct shot sizes, camera angles with time duration, notes on sound effects, simplified notes on monologues and dialogs. Storyboarding was really essential to the production of the still animation due to the limited time schedule, the storyboard scenes to aided to develop the visual flow of the story and develop the various shot sizes and angles suitable for each scene. Developing storyboards with compelled the researcher to completely visualize the script with creativity and imagination.



Figure 2. 4 Example of a storyboard for an animated commercial

Source: Adidas commercial director's boards by Mark Simon of Animatics & Storyboards, Inc.

2.9 Summary of discussion

An attempt has been made in this review to show the philosophical relevance of oral folktales vis-à-vis animation, and thereby to demonstrate the cultural relativity of the interpretation of Ananse stories. Ananse stories form an indispensable part of Ghanaian culture and as a result the Ghanaian society benefits from it immeasurably. Through the retelling of Ananse stories, the researcher will be able to cultivate invaluable oratorical and storytelling skills. The preservation and continuation of Ananse stories will help to serve as a means of connecting and uniting people in Ghana to their wise ancestors. It will also help to demonstrate the importance of history and culture in the cultivation of morals and values. Time and distance are inevitable factors for people throughout Ghana; however, folktales and oral traditions including Ananse, help to maintain connectedness.

Upon reviewing the related literature on oral tradition and folktales from various writers, the researcher discovered that both disciplines contribute to knowledge immensely. The production of a still animation of Ananse stories for children will serve as a source of reference material in understanding and appreciating one's indigenous folktales. This is expected to help children gain more interest in the acquisition of ethical values projected in the animation. Ananse stories should not be limited to story books and Saturday afternoon TV shows; they should be part and parcel of the education, upbringing, for the promotion and sustenance of discipline in the Ghanaian society.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Overview

This chapter identifies the research methods employed and also reports on the systematic experimental procedures carried out to execute this project. The information for executing this project was obtained from; interviews, lectures and personal interactions with knowledgeable scholars in tertiary institutions in the field of animation and oral literature. The technical information aspect was obtained through interactive video tutorials, personal experience and practice.

The qualitative research was the research methodology employed by the researcher in the execution of this research. This research primarily aims at exploring the potential of using still animation to enhance the presentation style of Ananse storytelling and to evaluate its effectiveness in comparison with oral storytelling. The various methods employed in the data acquisition and execution of this project have been classified in the fields and studio methods respectively.

3.2 Research Design

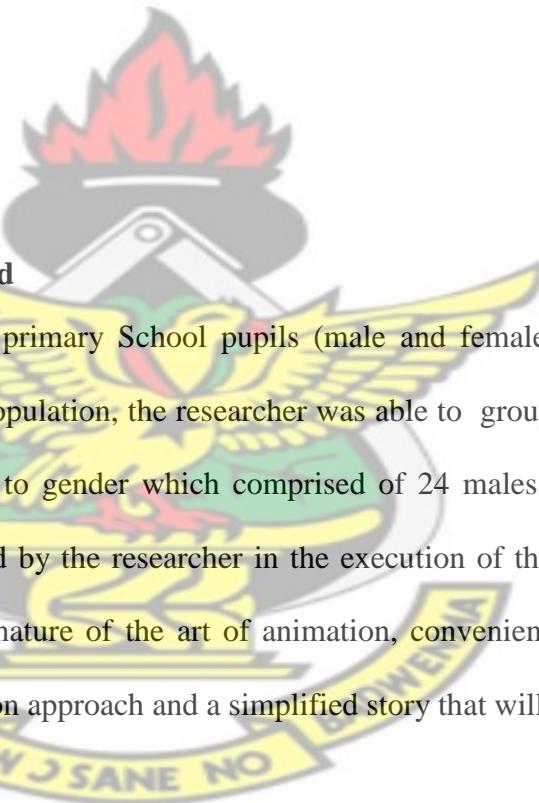
The research design granted the researcher the opportunity to fulfill the primary objective of the research. The descriptive approach of the qualitative research methodology was employed by the researcher. The researcher made appointments with some lecturers for gathering information.

The method employed in data collection included interviews and direct observations. Furthermore, field methods for the research comprised the study of Ananse stories, folktales, animation, multimedia softwares and various lecturers in these fields. Additionally, pre-testing activities were conducted on participants to obtain raw data for analyses.

The studio methods were categorized under three broad sections namely:

- Pre-production
- Production
- Post-production

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3.3 Population and sampling method

The subjects for this research were primary School pupils (male and female) in st. Francis Primary in Agroyesum. Out of this population, the researcher was able to group the participants (totaling a 45 in number) according to gender which comprised of 24 males and 21 females. Convenience sampling was employed by the researcher in the execution of the project. Due to the labourious and time consuming nature of the art of animation, convenience sampling was employed to select a feasible animation approach and a simplified story that will be animated.

3.4 Data collecting instruments

Data collecting instruments included the following:

- Interviews

- Observation

3.4.1. Interviews

Agyedu *et al* (2007:104) define research interview as ‘a face-to-face’ meeting between the questioner and a respondent, or an oral presentation of an opinionnaire or attitude scale. Interviews were conducted randomly to gather data on oral literature and Ananse folktales. The people interviewed included lecturers, research participants, teaching assistants, elderly folks and story writers. Individual opinions on the dynamism and current trends of Ananse storytelling were expressed openly. Some of the interviews revealed vital findings by individuals and useful suggestions posed by knowledgeable people to help improve upon Ananse storytelling.

3.4.2 Observation

The researcher made use of direct observation to study the current trend of Ananse storytelling, and the possible causes of the lack of appeal and dwindling audience in Ananse storytelling. This was achieved by observing current children’s television shows and programme schedules on the Ghanaian national television and other private television stations, radio programmes, novels, plays, neo-traditional and contemporary Ghanaian music, films and cartoons. The observation occurred in Greater Accra and Ashanti region of Ghana.

3.5 Sources of data

The sources of data were primary and secondary. The primary data included interviews, books, oral tradition, folksongs and archival documents. The secondary data included literary sources

such as libraries, books, interdisciplinary approach, internet, newspapers, journals, periodicals and articles.

3.5.1 Library research

The library research has contributed immensely to the success of this study. The library research was extensive and was the secondary source of data for the execution of this project. Various libraries were visited to gather vital information. Among the libraries were the General Art Studies Library, the College of Art Library, all of the Kwame Nkrumah University of Science and Technology. Additionally, the Institute of African Studies Library of the University of Ghana, Legon was also very helpful in the library research. Online libraries and articles were also utilized appropriately in the library research.

3.5.2 Pre-testing

After producing the still animation, it was tested among pupils of st. Francis Primary school in Agroyesum within a classroom setup situation to ascertain the validity and effectiveness of still animated Ananse stories as an alternative in disseminating folktales as compared to oral narrative. Before the actual testing of the still animation was done with the research participants, a series of brief pre-tests were conducted on the participants to ascertain vital facts and findings directly interrelated to the main thrust of the dissertation. Also, prior to the preview of the still animation, the researcher narrated the Ananse story orally to the participants. This resulted in findings which revealed new insight in Ananse story telling and the impact and effectiveness of

audio-visual communication in storytelling. The actual testing involved assemblage of a television set and a dvd player which was used to preview the final production of the still animated Ananse story for the participants.

3.5.3 Data Analysis plan

Results of the study was categorized under three sections: findings from the comparative analysis of oral narratives and still animation, the effectiveness of the still animation production and discussions of the results achieved through the pre testing of still animation among the participants of the research. Details of the cumulative findings was analysed through the inductive analysis approach which has been presented in chapter four.

3.6 Project Execution

The execution of the project underwent a series of pre-planned and calculated stages and procedures respectively. Generally, the execution of animation projects entails a great deal of detailed planning and design. The researcher made adequate use of communication design and animating skills to ensure proficiency in effective audio-visual communication.

3.7 Pre-Production Stage of Animation

The first stage of a successful animation production is planning. It is important to plan thoroughly by identifying clearly your production aims, style, key messages and target audience. Pre-production planning is vital to ensure that the Production reaches its target audience with

maximum force and impact. On scholarly grounds, every project that is undertaken in animation production and visual communication in general must undergo a thorough research to ensure precise information as well as effective communication.

3.7.1 Idea development for Animation

The Animation process begins with an initial idea, a story, which inspires the creation of characters or a character. This also inspires a writer to write a script or build upon an already existing storyline. This stage is somewhat useless until it gets to the development phase. It is, however, the phase in which the creative foundation for a project is set up through visual and written materials adapting a script into a screenplay, developing visual characters, then using the screenplay to develop a storyboard.

Inspired by an idea or a vision, writers and artists strive to capture the unimaginable. To some, it is a seemingly uncomplicated process; however, it is much more arduous than one might envision. To start with, there are no hard and fast rules to content creation and idea development. The approach employed was dictated by the ‘look’, ‘feel’ and style the project the researcher aimed to achieve and the people initially attached to the derivation and source of the Ananse story. Putting together a strong idea development to bring the concept to life is one of the most important steps in creating a successful project.

3.7.2 Script for Animation

The script served as an essential element in animation for the researcher. After a premise for the story was approved, it was expanded into an outline, and the outline was then expanded into a full script. This was subsequently developed into a Screenplay and storyboard.

All stories must have a beginning, middle, and end. A short series script (for TV or the Internet) must be about the stars of that series and be centered on them. The star or protagonist of each episode must have a goal or motive, and a hindrance or challenge must oppose that goal. These are the basic story prerequisites, and the same applies to an animated film. There are also independent animated films that are more abstract and make no attempt at telling a tale.

Traditionally speaking, when writing for animation, realistic, anatomically precise humanesque characters are best avoided, as they still tend to provide the most difficult challenge to convincingly pull off for both 2D and 3D animators. Animalistic or anthropozoomorphic characters always prove much richer option for successful animations in terms of budget and feasibility. A contributing factor is also confirmed by researchers that, children are more allured and attracted towards animal characters than real humans in the cartoon world. To arrive at a good script, research was conducted on already existing stories on Ananse from various writers and authors. After sampling through the various Ananse stories a story was chosen which vividly illustrates and demonstrates elaborate behavioral traits and characteristics of the folktale legend Ananse and the didactic aspect associated with it. The research was followed by a well planned content creation. This involved the development and collating of ideas, newsworthy, informative and entertaining materials for the further stages of the production. At this stage, information,

concepts and ideas were combined with production experience to enable one to tightly integrate the Production from the start.

3.7.3 Screen play

Characterization and dialogue are central to an accomplished screenplay. At this stage, the researcher transformed the basic and already existing Ananse story into a storyline that the target audience can uniquely identify with and relate to. The storyline was devised to embody the three essential story telling elements: set-up, conflict, and resolution. In the set-up stage, the researcher introduced the audience to the setting of a few key characters, and circumstances surrounding the entire story. In the story, the set up stage describes the famine in Nyame's Kingdom and measures to curb the catastrophe; it also reveals Nyame and Ananse, two prime characters around which the central theme of the story revolves. Nearly all the parameters of the storyline were established at this initial stage. The conflict stage represents the time span where things start to disintegrate for the characters of the story, most especially the main characters. The conflict stage in the story sees a series of endless manipulations, malice and treachery Ananse demonstrates toward the co-characters of the story.

It also reveals the emotional and psychological trauma Ananse inflicts upon the co-characters of the story. It also unravels how threatened Ananse becomes during his trial when he returns to Nyame's Kingdom with the slaves. Furthermore, another form of disruptive element is introduced to the plot, which turns the entire status quo of the story upside down. This topsy-turvy plot concept is validated by Blake (2005:24) who affirms that farce works on a series of misunderstandings. It begins with a close approximation of reality but then develops into a series

of improbable events and coincidences. At this stage, a definite conflict materializes, a noteworthy event occurs, which transforms Ananse's egocentric persona and cozy return to Nyame's Kingdom upside down. The resolution stage is often the point of the movie (invariably the end of the movie but not always so) when the conflict initiated comes to a climax and is resolved in one way or another. This can give the audience a happy ending, a sad ending, or an ending that leaves audiences wondering what will happen afterwards. The resolution stage presents Ananse as a tragic hero as Nyame sentences him to life imprisonment for manipulating and defrauding the people he encounters while on the mission assigned to him. Here the conflict is evidently resolved by Nyame's final authoritative judgment with Ananse's egocentricity and blissful moment of expectancy coming to ruins and the entire story ending as a tragic comedy.

However, the resolution does not entirely end the storyline the researcher established in the first two stages, so the audience feels some level of contentment regarding the outcome is as it should be. The post-resolution fills the gap of suspense by illustrating how Ananse is led and thrown into the prison cell where other evil creatures dwell. The final frame depicts Ananse in a genuinely miserable and remorseful facial expression to make the audience feel Ananse's predicament, hence leaving the audience in a thought provoking state, hanging, and wanting more. Thus, the story finally ends but yet sublimely continues in the minds of the audience.

3.8 Anatomy of the Story

The story projected in the still animation is based on an ancient Ananse story which the researcher built upon. Documented by Parrinder (1967: 136), Parinder's documented account of Ananse and the corn cob explains that:

"In West Africa, where the Spider is called Ananse, he is the cleverest of animals and often appears in the mythology where he is the chief official of God though at first he has no name. One day Ananse asked God for one corn cob, a stick of maize grains, promising to bring him a hundred slaves in exchange for it. God laughed but gave him the cob. Ananse set off from heaven to earth and stopped at the village, requesting a night's lodging from the chief. Before he went to bed he asked the chief where he could put the corn cob safely, explaining that it belonged to God and must not be lost. The chief showed him a hiding place in the roof, and they all went to sleep. But in the night Ananse got up and gave all the corn from the cob to the fowls. When he demanded the cob the next morning it had all gone, and he made a fuss that the chief gave him a whole basket of corn to pacify him.

Ananse continued his journey and after a time he sat down by the road-side, since the basket was too heavy to carry far. Along came a man with a chicken in his hand and Ananse easily persuaded him to exchange it all for the corn. When he reached the next village the chief put him up, and Ananse asked where the fowl could be hidden, since it belonged to God and must be kept safe. The bird was put in a quiet fowl-house and everybody went to sleep. But Ananse got up, killed the fowl, and dabbed its blood and feathers on the chief's door. The chief and all his people begged Ananse to forgive them, and gave him ten sheep to calm his anger. Ananse went off and rested on the way to graze the sheep. Along came some people carrying a corpse, and when Ananse asked whose it was they replied it was the body of a young man who had died from home and they were taking him back to the family. Ananse said he was going that way, and offered to take the body if they would take his sheep. They were glad to agree and Ananse went with the body to the next village. There he asked the chief for rest and explained that he had with

him the favourite son of God, who was asleep and needed a hut to rest in. The chief prepared his best room for God's son, and after feasting and dancing they all went to bed.

In the morning Ananse asked some of the chief's children to wake God's son, saying that they might have to shake and even beat him, for he slept heavily. When they came and said they could not wake him, Ananse told them to flog him harder. Still the boy did not wake up, and Ananse uncovered the body and cried out that he was dead. He said that the sons of the chief had killed the favourite child of God with their rough beating. There was a great wailing among the people, and they were terrified to think of the anger of God. The boy was buried that day, on Ananse's advice, and he said he would try to think of a plan to appease the divine anger. At night he called the chief and said he would have to report the matter back to God. But the chief must give him a hundred young men, to witness that they and Ananse were not responsible for the boy's death. The chief and people gladly agreed, and Ananse set off and finally arrived back in heaven with the youth. He told God how the corn cob had gained a hundred fine young slaves, as he had promised. God was so pleased that he confirmed him as chief of all his host, and gave him the special name Ananse which he still bears".

The researcher planned a more principled storytelling order by infusing the raw folktale with alluring storytelling elements and concepts from animation script writing, screenplay and visual parody. The entire story was broken down into various snippet episodic events which can be referred to as scenes. Each scene distinguishes itself from other scenes through variance in dialogue, setting, time, location and the actual event which takes place. The story can feasibly be categorized under tragic-comedy depicting Ananse as a tragic hero and can be broken down into

various key segments. The first scene of the story depicting various segments of shooting script has been tabulated below.

3.8.1 Shooting script

Table depicting various segments of shooting script

DURATION: 15 MINUTE STILL-ANIMATION

TITLE: ANANSE AND THE CORNCOB

SCENE 1: Interior View of Nyame's Palace with Nyame seated before his elders

INT. DAY: Morning

SHOT	PICTURE	SOUND	TIME DURATION
1	Black background with Text accompanying narration.	Voice Narration: Once upon a time, there was a prolonged famine in Nyame's kingdom. All the creatures were hungry and had no food to eat.	0:23 Seconds
2	MLS: Nyame in a meeting with his elders	Voice Narration: So one day Nyame summoned his elders to solve their hunger crisis. Ananse being the cleverest of all the creatures told Nyame that he had a brilliant idea.	0:14.Seconds

SHOT	PICTURE	SOUND	TIME DURATION
3	MCU – Ananse requesting a corn cob from Nyame	<p>Voice Narration:</p> <p>The next day Ananse went to Nyame to discuss his plans with Nyame. Ananse asked Nyame to offer him a corn cob to enable him succeed with his plan.</p>	0:19 Seconds
4	HALS – Ananse promising Nyame to offer him a hundred slaves in return for granting him the favour by giving him the corn cob	<p>Voice Narration:</p> <p>Ananse pledged to Nyame that if he was offered the corn cob, he would repay Nyame with a hundred slaves who would then farm and bring abundant crop harvest.</p>	0:09 Seconds
5	MS – Nyame bursts into laughter in response to Ananse's vague promise.	<p>Voice Narration:</p> <p>Nyame laughed at Ananse's incredible strategy and asked him how he was going to succeed.</p>	0:10 seconds

3.8.2 Character Design

Much time was dedicated to develop characters that were really original and interesting. Each of them was designed to be as different from the others as possible. Those differences enabled the

characters to conflict and to relate to each other in funny ways. Progressively, a series of drawings was made for each of the major characters that appeared in the still animation. A character “bible” was developed for each of the major characters. The character “bible” included well illustrated key facial expressions, emotions, postures and actions. The cartoon characters were reduced to basic geometric shapes (circular and angular formula). This made them easy to visually memorize, master and reproduce; it also ensured uniformity throughout the animated production.



The classical art of caricature was employed in the character design process which perfectly bridged the gap of pushing realism to cartoon-like -distortion in the process. Theories of character design, highlighted in chapter two, played an influential role in the simplification and exaggeration of the characters. The characters were made exceedingly simple, malleable and easy to illustrate. Reductionist and minimalist approaches were utilized to simplify the characters and create exaggerations of some physical qualities of the characters to create humour and visual appeal for the target audience (children).

For instance, most of the characters used in the project have four fingers on each hand instead of five in humans as illustrated in figure 3.0, 4.0 and 5.0. while Ananse's were distorted to have six limbs (four hands and two legs) as opposed to the anatomically intact eight limbs that he possesses; refer to illustration in figure 3.0.

The researcher employed the anthropozoo-morphic approach to design the physical features of the characters by merging human features with that of mythical creatures. Granted the awareness of fundamental theories of perception, the researcher ensured the characters were designed

simply but considerably exaggerated and unsophisticated but with universal appeal as illustrated figures 3.0 to 8.0

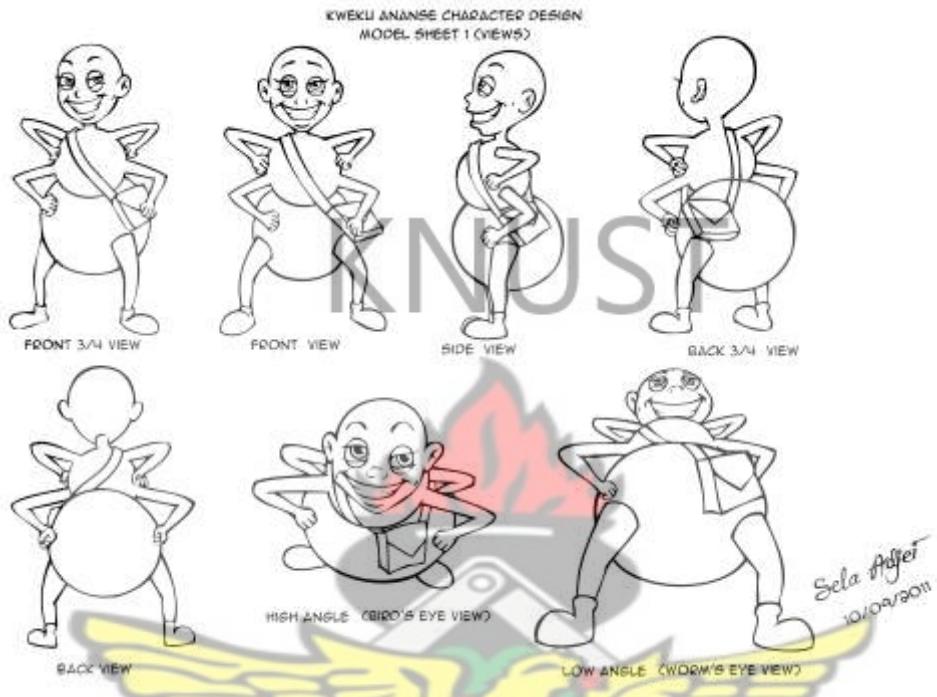


Figure 3.0 Kweku Ananse character design (sheet 1, outlines)

Source: Researcher's file



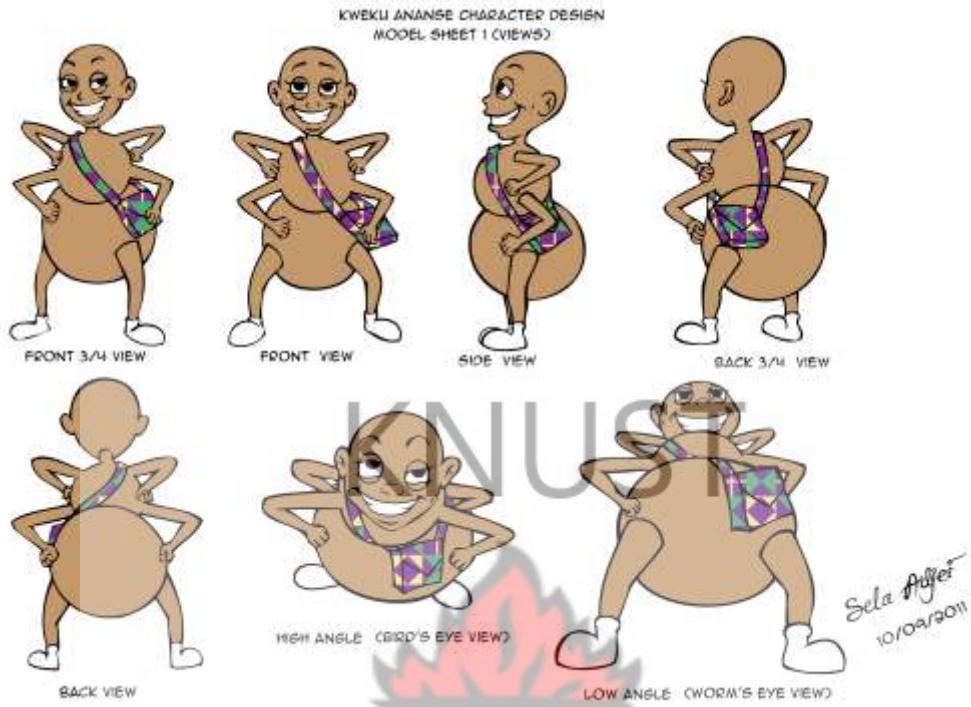


Figure 3.1 Kweku Ananse character design (sheet 2, coloured)

Source: Researcher's file

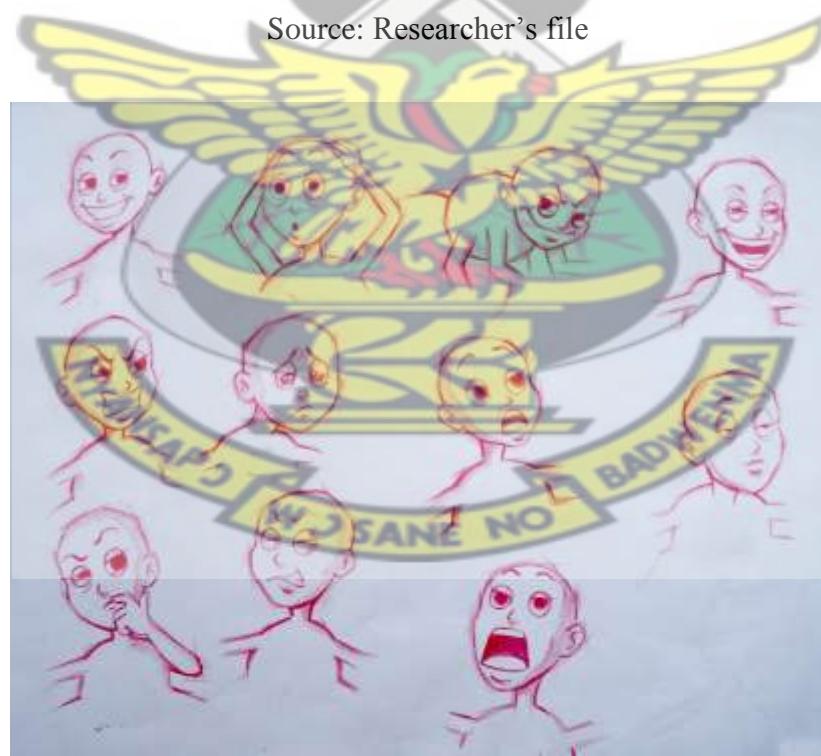


Figure 3.2 Kweku Ananse character design (sheet 3, facial expressions)

Source: Researcher's file

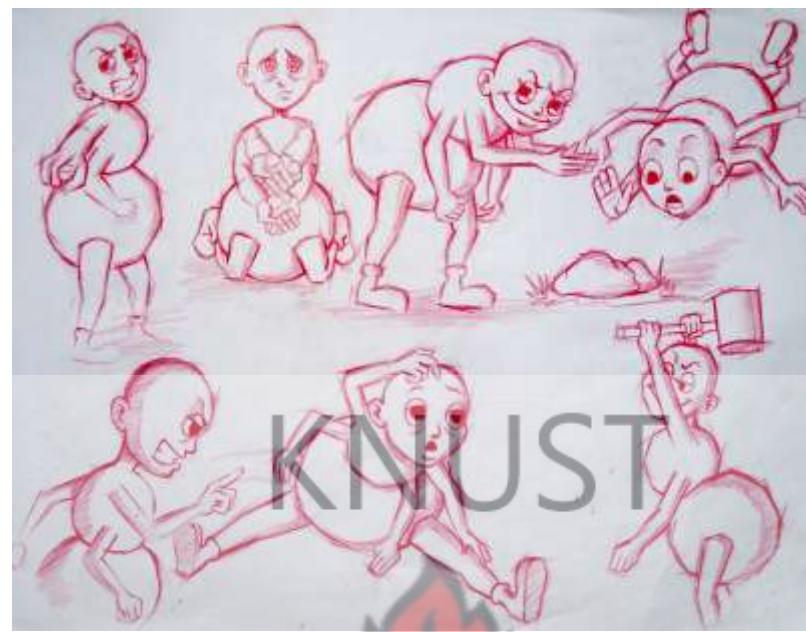


Figure 3.3 Kweku Ananse character design (sheet 4, key poses)

Source: Researcher's file

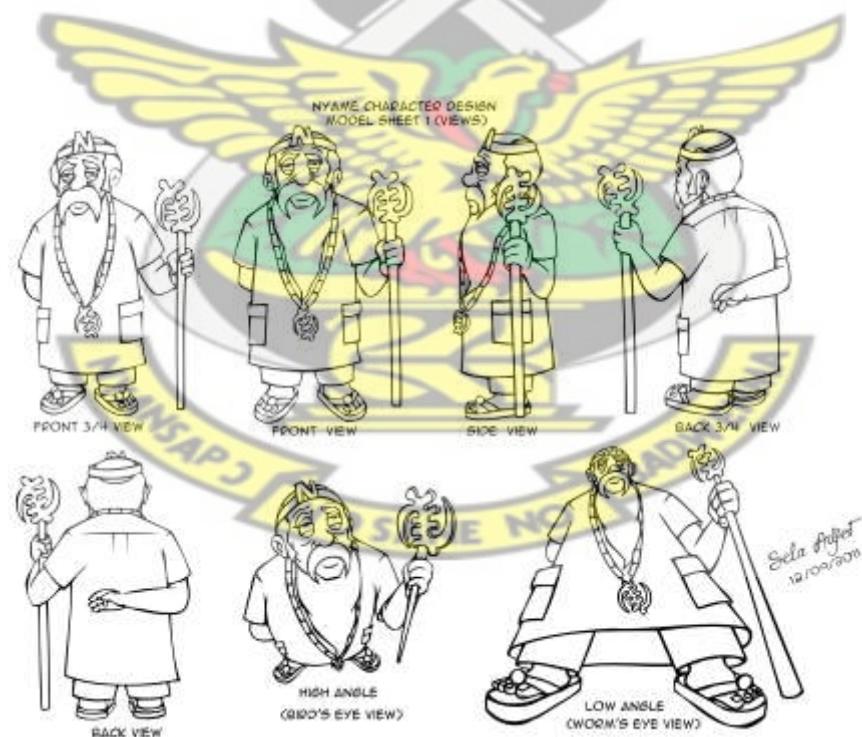


Figure 4.0 Nyame character design (sheet 1, outlines)

Source: Researcher's file



Figure 4.1 Nyame character design (sheet 2, coloured)

Source: Researcher's file

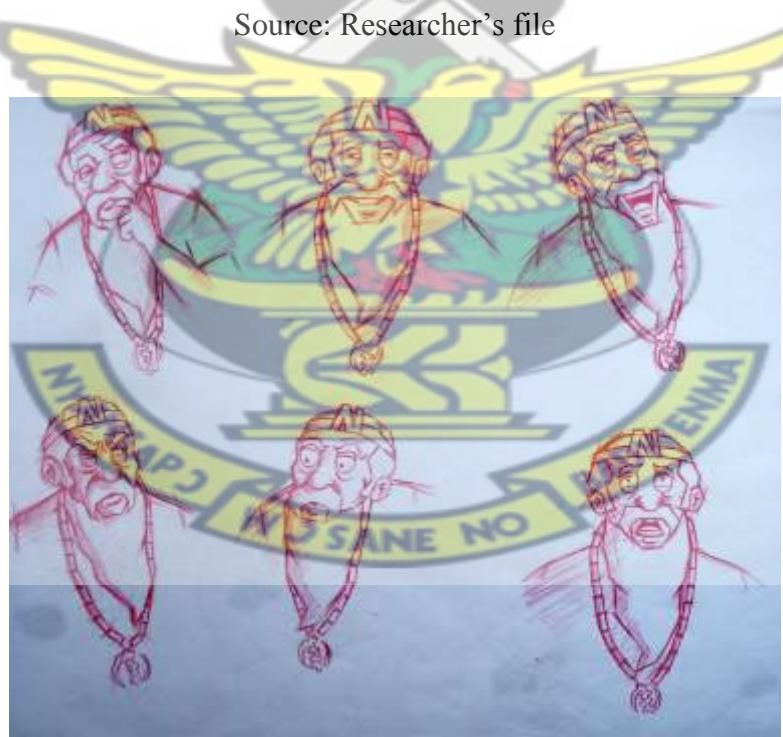


Figure 4.2 Nyame character design (sheet 3, facial expressions)

Source: Researcher's file



Figure 4.3 Nyame character design (sheet 4, key poses)

Source: Researcher's file



Figure 5.0 King Ofori character design (sheet 1, outlines)

Source: Researcher's file



Figure 5.1 King Ofori character design (sheet 2, coloured)

Source: Researcher's file



Figure 5.2 King Ofori character design (sheet 3, Facial expressions)

Source: Researcher's file

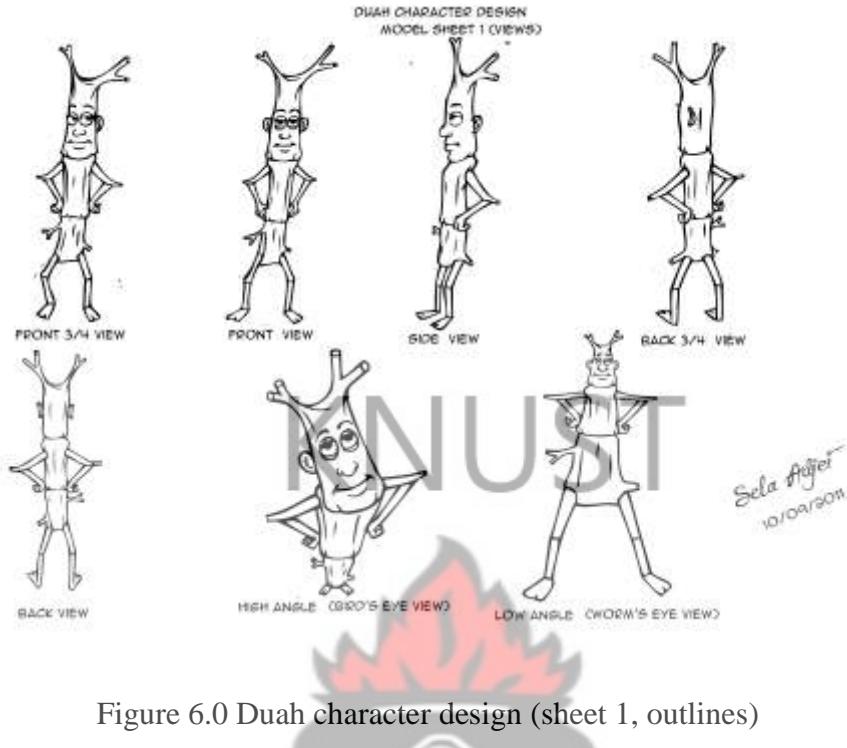


Figure 6.0 Duah character design (sheet 1, outlines)

Source: Researcher's file

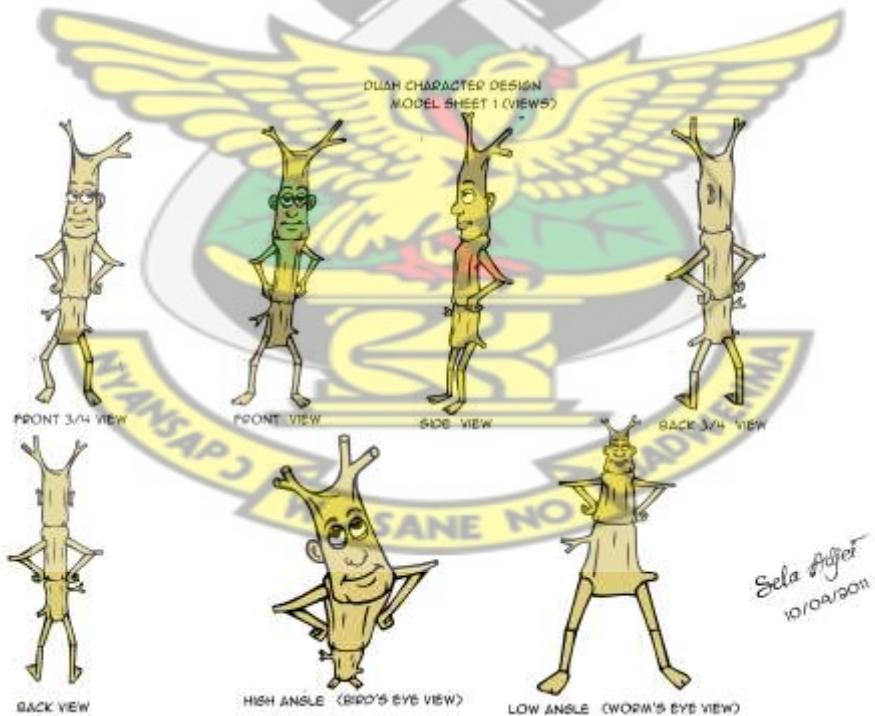


Figure 6.1 Duah character design (sheet 2, coloured)

Source: Researcher's file



Figure 6.2 Duah character design (sheet 3, Facial expressions)

Source: Researcher's file

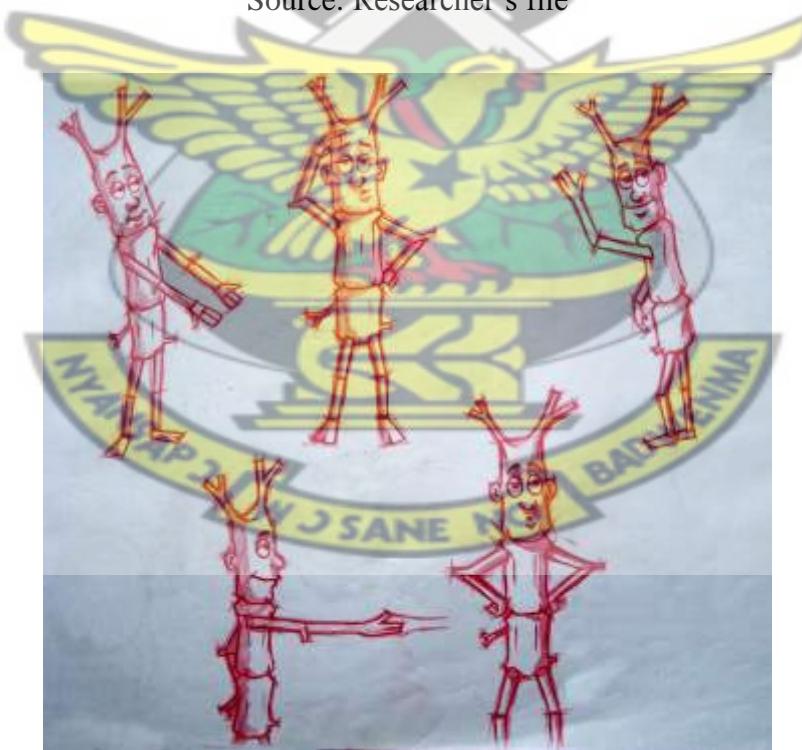


Figure 6.3 Duah character design (sheet 4, key poses)

Source: Researcher's file

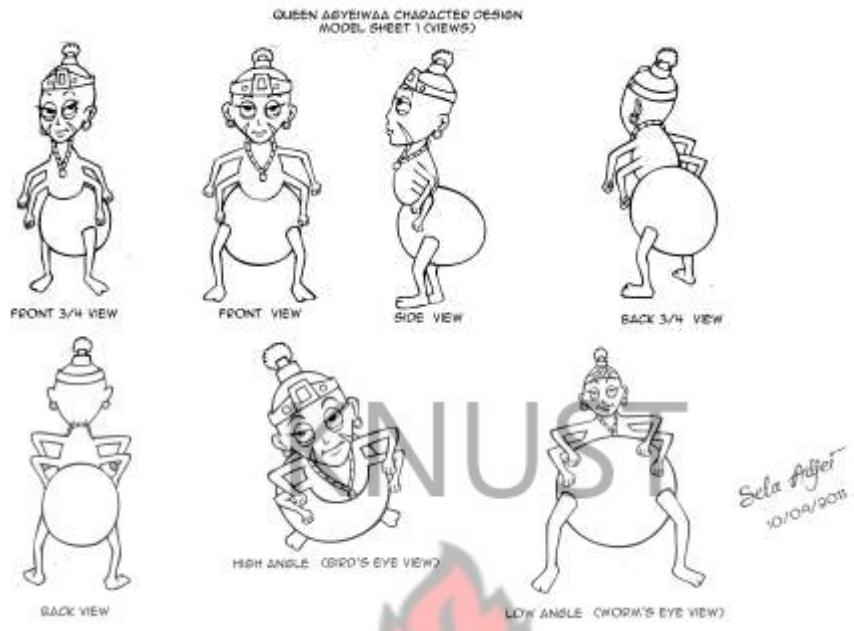


Figure 7.0 Queen Agyeiwaa character design (sheet 1, outlines)

Source: Researcher's file

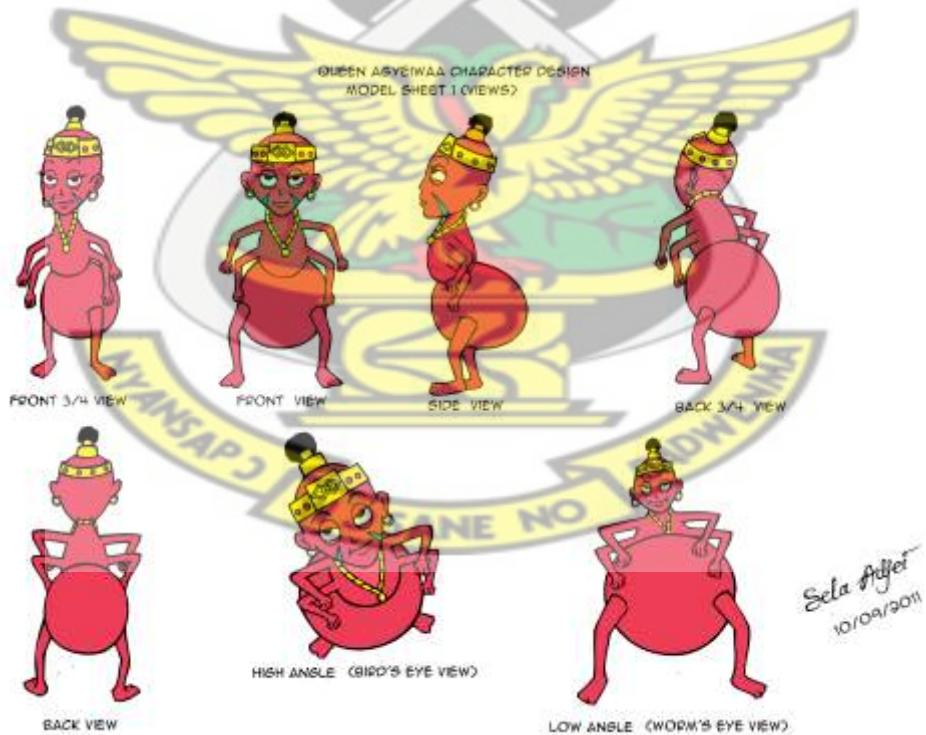


Figure 7.1 Queen Agyeiwaa character design (sheet 2, coloured)

Source: Researcher's file



Figure 7.2 Queen Agyeiwaa character design (sheet 3, facial expressions)

Source: Researcher's file

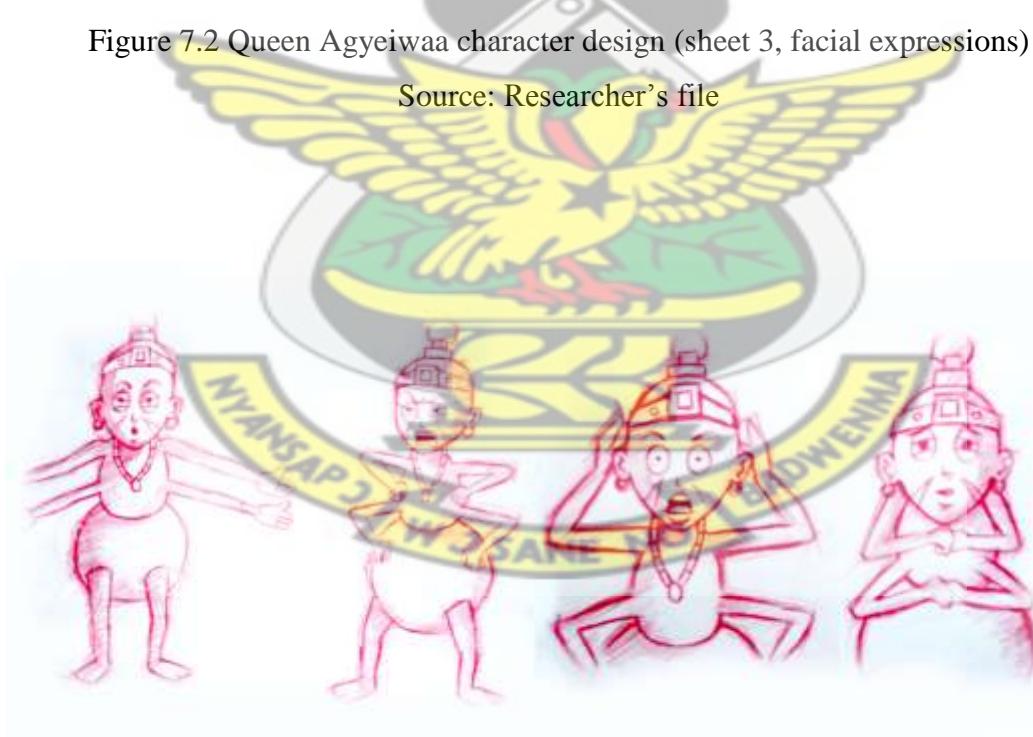


Figure 7.3 Queen Agyeiwaa character design (sheet 4, key poses)

Source: Researcher's file

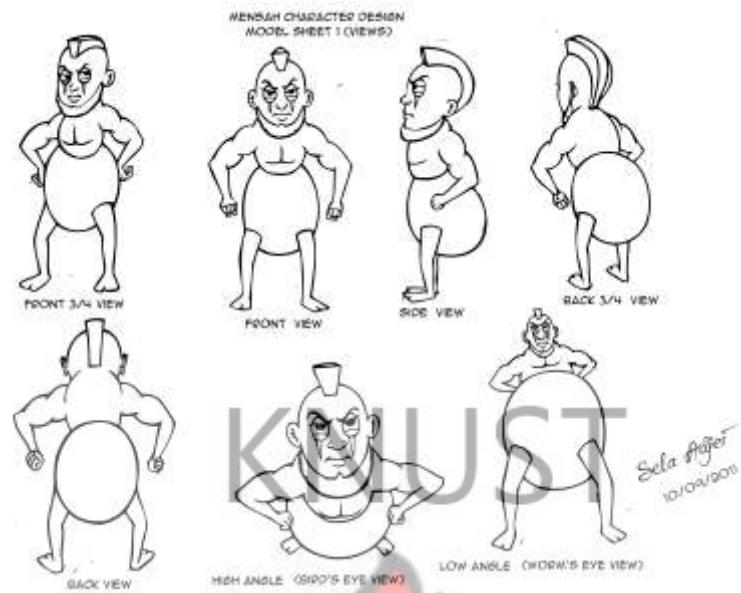


Figure 8.0 Mensah character design (sheet 1,outlines)

Source: Researcher's file

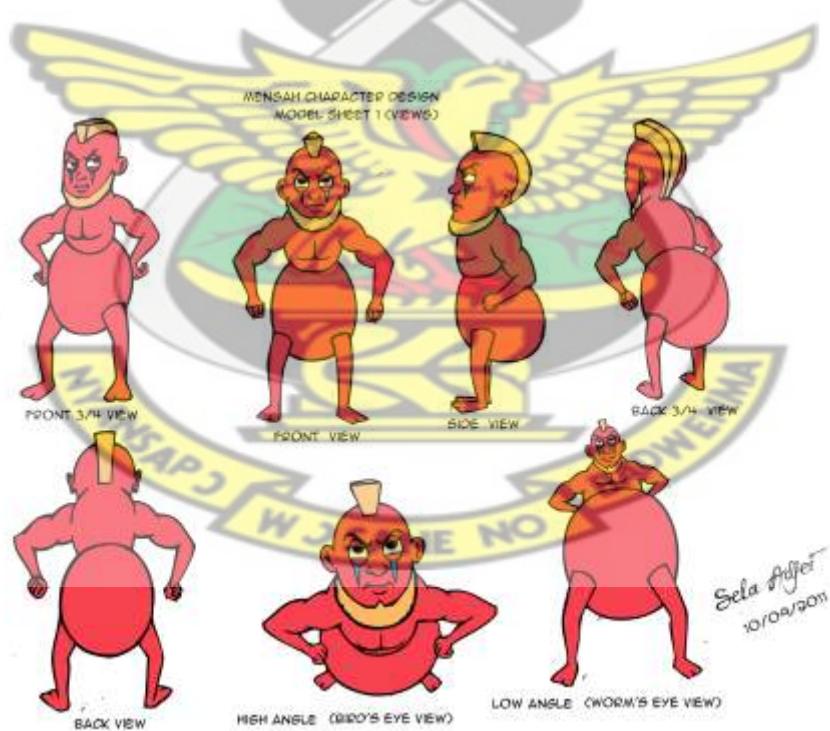


Figure 8.1 Mensah character design (sheet 2, coloured)

Source: Researcher's file



Figure 8.2 Mensah character design (sheet 3, facial expressions and key poses)

Source: Researcher's file

3.8.3 Layout Design

As discussed in chapter two, the composition of a layout deals with the general structure of the picture, by visually persuading the viewers into the exact spot you want them to look, through visual hierarchy and proper positioning of the characters and props within their setting. Every layout needs at least one focal point. This is a central spot on the picture plane in which the main area of interest or piece of action is most likely to be of high interest to the audience as illustrated

in figure 9.1. The idea is to visually direct the viewer's eye to this spot, if not the eye wanders without knowing where to linger. The researcher ensured that objects were placed in the centre of the picture-plane to achieve a well balanced and symmetrical image as illustrated in figure 9.0. In the layout stage, the rule of thirds and spatial relationship was keenly taken into consideration. The rule of thirds involves dividing the layout into three equal parts by mentally drawing imaginary lines in the layout to guide the artist to create a well balanced layout as illustrated in figure 9.1.

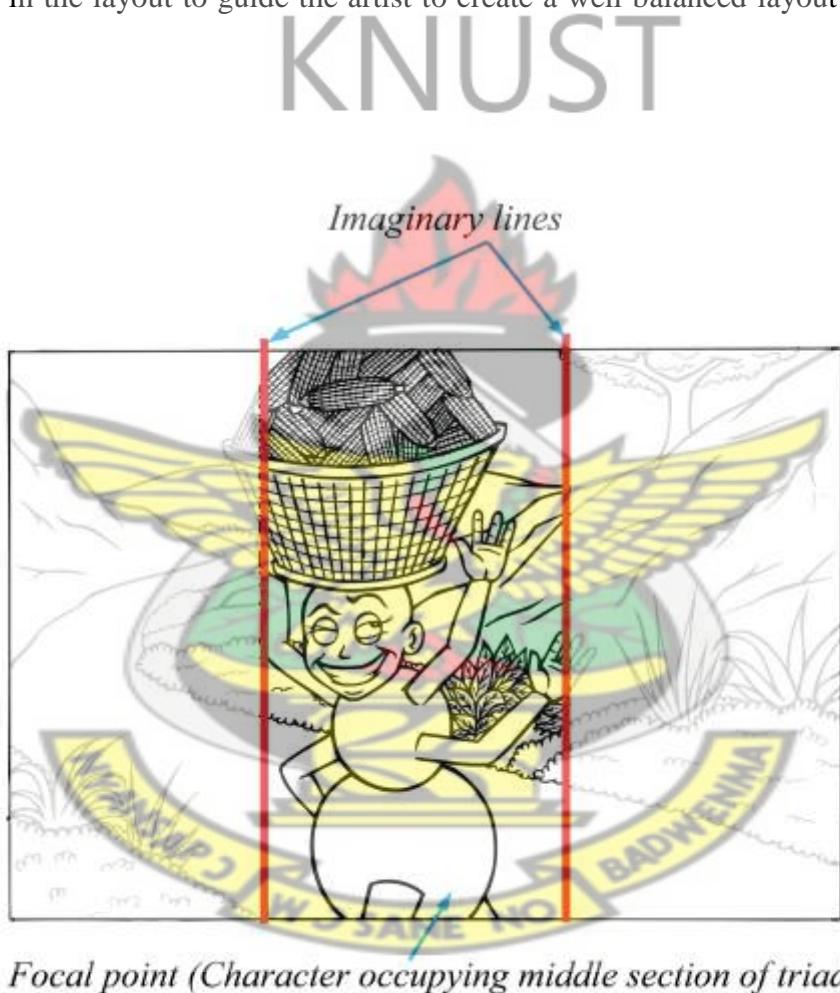
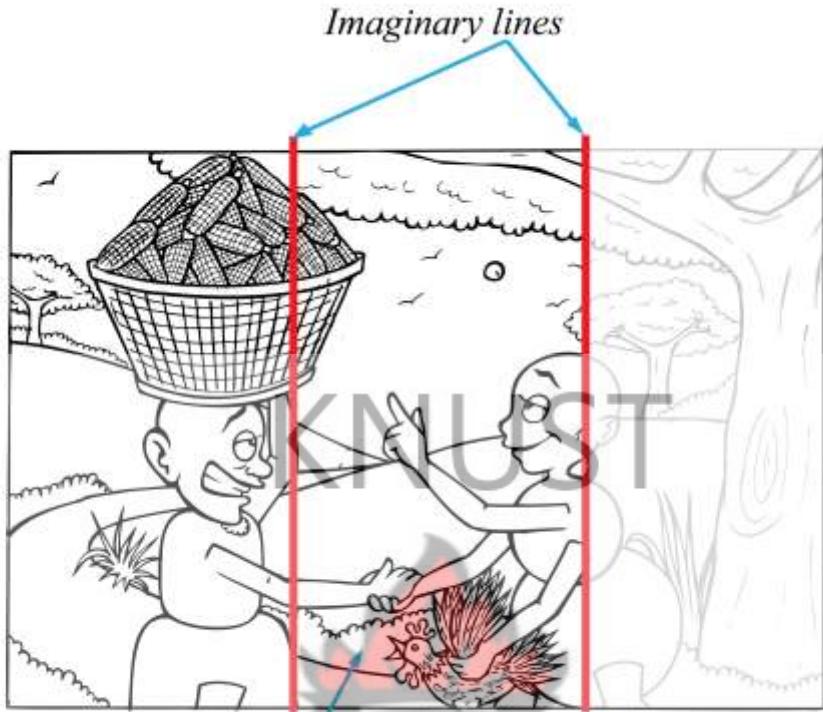


Figure 9.0 Illustration depicting the rule of thirds

Source: Researcher's file



Focal point (Characters occupying two thirds of triad)

Figure 9.1 Illustration depicting the rule of thirds

Source: Researcher's file

3.8.4 Storyboard and Composition

The researcher employed key elements of design such as colour harmony, emphasis, dominance, balance and space to achieve an overall appealing spatial relationship in the composition. Strong compositional skills were further employed and demonstrated by the researcher through framing, staging and simulating camera view finder in order to communicate appropriate shot sizes to the audience; refer to illustration in figure 10.0. During the storyboard stage, the researcher ensured that the layout cooperated with the storyboard art to achieve appropriate shot sizes and camera angles for specific actions to convey a plausible filmic language to the audience.



Figure 10.0 Imaginary camera view finder isolating characters in a scene to direct viewers' attention to focal point. Illustrated by Researcher

In the critical stage of the intervision process, the separately drawn storyboards were synthesized together into a common storyboard. The storyboard process involved three major phases which includes the rough stage, the comprehensive and the final comprehensive stage as illustrated from figure 11to figure11.7 respectively. The first stage was the freehand rough pencil sketches done to establish the bare layout and composition for the storyboards as illustrated in figures 1, 11.1, 11.2 and 11.3. At the comprehensive stage, the rough pencil sketches were detailed, refined and accurately delineated with inking pens as shown illustrated in figure 11.4, and 11.5. During the final comprehensive stage, the illustrations were scanned, vectorized (digitally traced) and coloured in Adobe illustrator as shown in figure 11.6 and 11.7 respectively.

Samples of shots from rough storyboard



Figure 11 Pencil sketch Storyboard (shots 1 to 4)

Source of image: by researcher

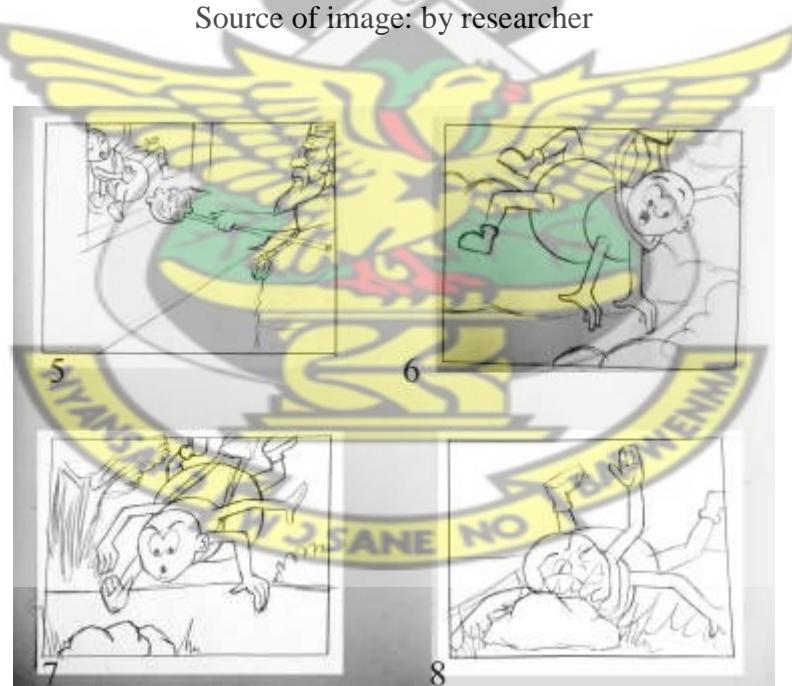


Figure 11.1 Pencil sketch Storyboard (shots 5 to 8)

Source of image: by researcher

Samples of shots from rough storyboard

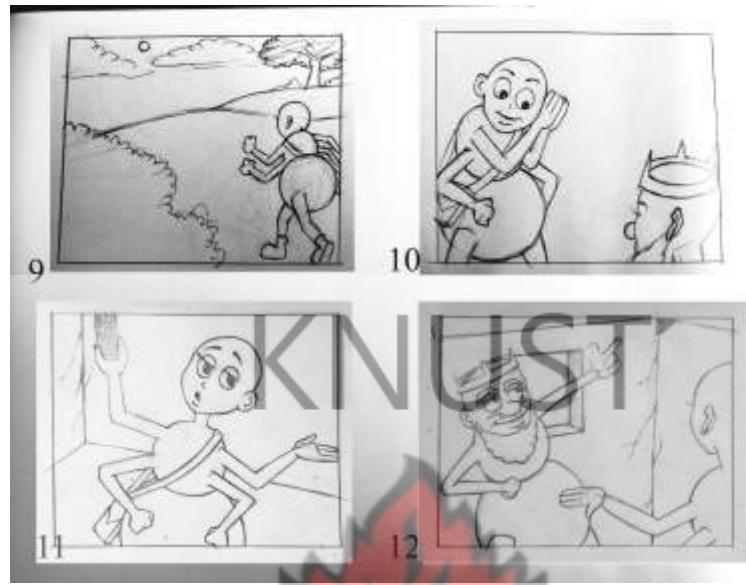


Figure 11.2 Pencil sketch Storyboard (shots 9 to 12)

Source of image: by researcher

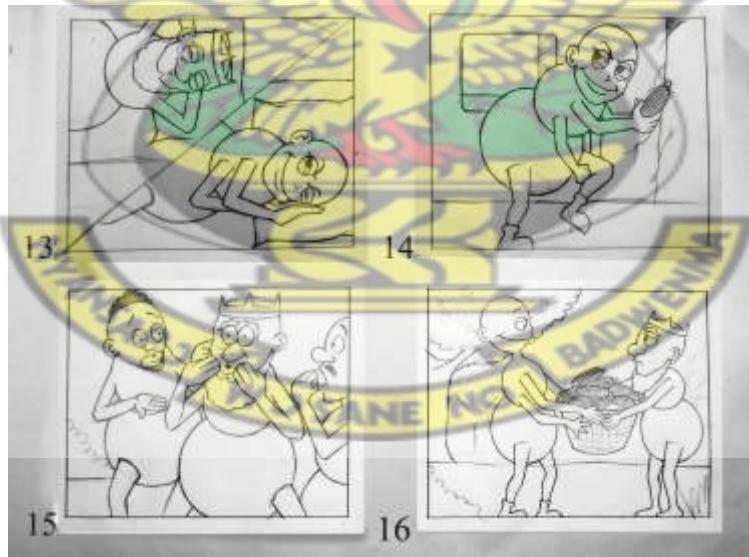


Figure 11.3 Pencil sketch Storyboard (shots 13 to 16)

Source of image: by researcher

Samples of shots from comprehensive storyboard



Figure 11.4 Inked and vectorized Storyboard (shots 1 to 4)

Source of image: by researcher

Shot 1: MLS: Nyame in a meeting with his elders

Shot 2: MCU – Ananse requesting a corn cob from Nyame

Shot 3: HALS – Ananse promising Nyame to offer him a hundred slaves in return for granting him the favour by giving him the corn cob

Shot 4: MS – Nyame bursts into laughter in response to Ananse's vague promise.

Samples of shots from comprehensive storyboard

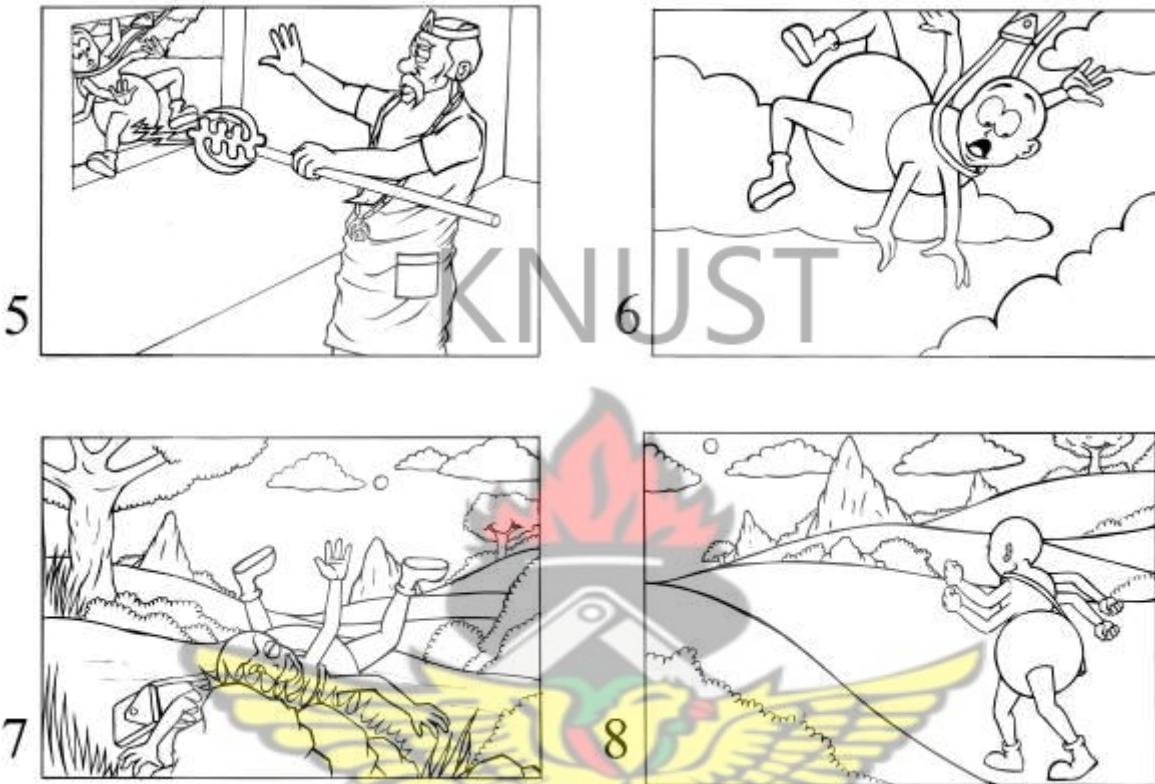


Figure 11.5 Inked and vectorized Storyboard (shots 5 to 8)

Source of image: by researcher

Shot 5: MLS – Nyame uses his magical staff to cast Ananse to Asaase Yaa (Earth).

Shot 6: LS – Ananse is gripped with fear as he falls from the skies.

Shot 7: MCU – Ananse smashes his head against the rock in pain.

Shot 8: ELS – Ananse set off and reached the first village

Samples of shots from final coloured storyboard



Figure 11.6 final coloured Storyboard (shots 5 to 8)

Source of image: by researcher

Shot 1: MLS: Nyame in a meeting with his elders

Shot 2: MCU – Ananse requesting a corn cob from Nyame

Shot 3: HALS – Ananse promising Nyame to offer him a hundred slaves in return for granting him the favour by giving him the corn cob

Shot 4: MS – Nyame bursts into laughter in response to Ananse's vague promise.

Samples of shots from final coloured storyboard



Figure 11.7 Final Coloured Storyboard (shots 5 to 8)

Source of image: by researcher

Shot 5: MLS – Nyame uses his magical staff to cast Ananse to Asaase Yaa (Earth).

Shot 6: LS – Ananse is gripped with fear as he falls from the skies.

Shot 7: MCU – Ananse smashes his head against the rock in pain.

Shot 8: ELS – Ananse set off and reached the first village

3.8.5 Tools and Materials Used

- Pencil

This tool was used to write and draw as well. It is made up of a thin stick of graphite enclosed in a wooden or plastic case. Pencils range from very hard or light pencils to very soft ones which usually have darker shades. Some examples of pencils are 2H, 3H, 2B and 6b.



- Ruler

This tool served as a guide to enable the researcher draw straight lines, borders and to take precise measurements. Rulers have markings that help in taking measurements. They come in metal, wood and plastic.

- Paper

This is the support on which all the drawings, writings, illustrations and printing were done.

- Utility Knife

This tool was used by the researcher to sharpen pencils. It is made up of a plastic handle and a metal blade.

- Digital Camera

This device was used to take photographs to illustrate some information in still animation.

3.8.6 Equipment

- Sony Viao Laptop Computer

This is a miniaturised computer that has been optimised for mobile use. The researcher used the laptop computer for the colouring, animating and manipulation of images, surfing the internet, designing, typing and all the vital tasks that contributed to the total organisation of the research.

- Mustek Flat Bed Scanner

This was used by the researcher to digitize the hand-drawn illustrations onto the laptop computer.



- External Hard Drive

This device was used to store and transfer data to and from one computer to the other. It usually comes in very portable sizes and its storage capacity ranges from 120 gigabytes to 8 terabytes. For this project the author made use of the 500 gigabytes external hard drive due to the heavy file sizes of the rendered video formats.

3.8.7 Software Used

4. Adobe Creative Suite

- Adobe Illustrator
- Adobe Photoshop
- Adobe Sound Booth
- Adobe After Effects

5. Canopus Edius Pro

6. Nero Burner

3.8.7.1 Drawing and Illustrations

The second stage involved the gathering and making of illustrations for the still animation. The main goal of the illustrations was to provide a visual representation of the content to ensure better understanding and comprehension in the minds of the audience. The content was reviewed and notes were taken to identify the areas which needed illustrations.

Various drawings were made for the animation. Some drawings demanded detailed ink outlining to portray the information they conveyed. These were done on A4 sheets with the aid of a pencil and rapidograph. Some illustrations were done several times till a satisfactory result was achieved.

3.8.7.2 Scanning

The researcher used Adobe photoshop to scan, edit and export the still frames as sequence illustrations.



Figure 12.0 Welcome screen of Adobe photoshop

Source of image: by researcher

The settings for creating a new document to scan and edit the illustrations were set as displayed below:

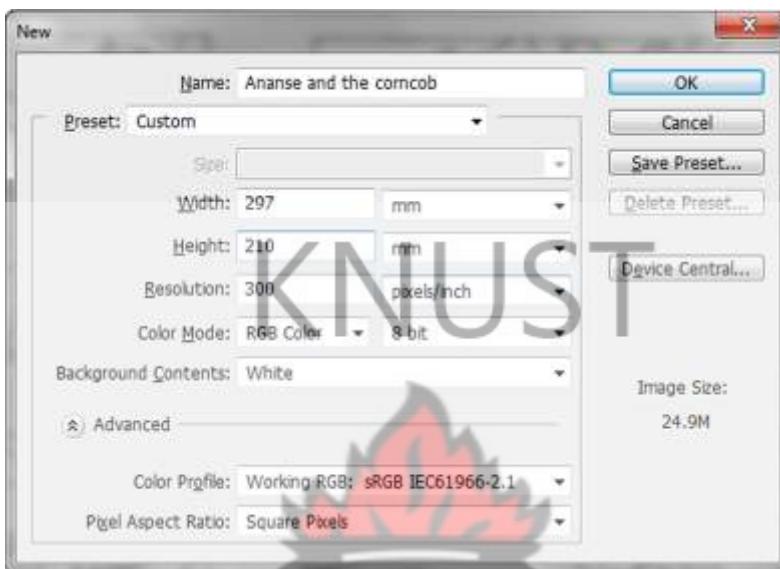


Figure 12.1 Dialog box displaying settings for new adobe photoshop document

Source of image: by researcher

The hand-drawn illustrations were scanned using a flat bed scanner onto the Laptop computer. In scanning, the tab options enabled the researcher to choose the amount of resolution desired for the particular project. The resolution of images could be increased to enhance the quality of the image. Also, in scanning, the desired section of the image was selected before the actual scanning was done.

The scanned illustrations were adjusted and worked on in Adobe Photoshop CS3 to highlight the pencil outlines. This was done by adjusting the levels and the brightness and contrast. Vector illustrations which made up the still animation were all done in Adobe Illustrator (vector art

software). This technique involved tracing over the scanned drawings with the tracing options in the software.

3.8.7.3 Colouring

The colouring of the vectorized (digitally traced) illustrations was done in Adobe Illustrator.



Figure 12.2 Welcome screen of Adobe illustrator

Source of image: by researcher

Before the colouring begun, the bitmap illustrations were tweaked and converted in vector lines to enable them have high resolution (sharp and accurate outlines) when coloured. Below are the three major steps that were used in vectorizing (digitally traced) the bitmap illustrations.

- **Steps 1**

The scanned illustration was opened in Adobe illustrator. The illustration was selected with the selection tool and the “live trace” preset was selected from the properties bar . On selecting the

live trace preset, the “simple trace” option was chosen to vectorize (trace and digitize) as shown in figure 12.3.

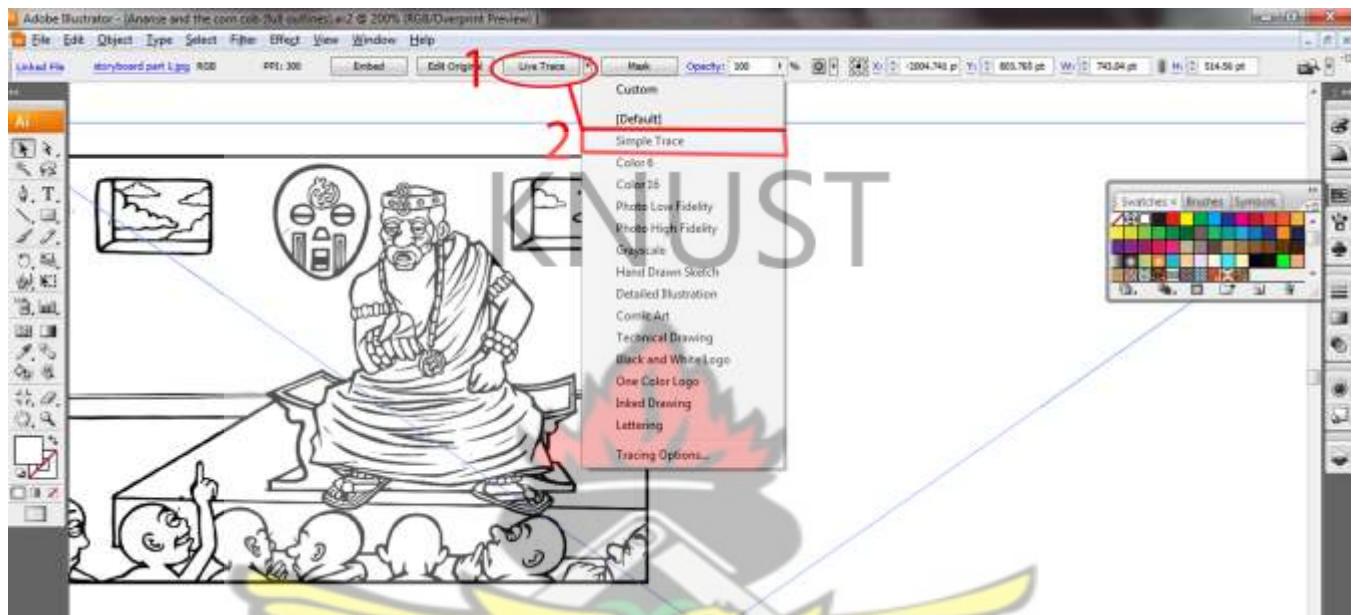


Figure 12.3 First two steps of tracing (vectorizing) bitmap illustration

Source of image: by researcher

- Step 2

Still on the properties bar, the “expand” preset was clicked to divide the single vector illustration into separate paths (individual object shapes) that make up its appearance. This enabled the individual shapes and forms to be coloured individually, with distinct colours. The paths distinguish individual segments of the entire illustration in blue outline as shown in figure 12.4:



Figure 12.4 Second step of tracing (expanding vector art into paths and shapes) illustration

Source of image: by researcher

- **Step 3**

The selection tool was used to select individual shapes as well as selecting colours from the swatch colour panel. Alternatively, the selection tool was used to simply click and drag the colour onto the blank shapes to colour them. While colouring the characters, various shades of skin tone colours were applied to the characters to distinguish one from another as shown in figure 12.5

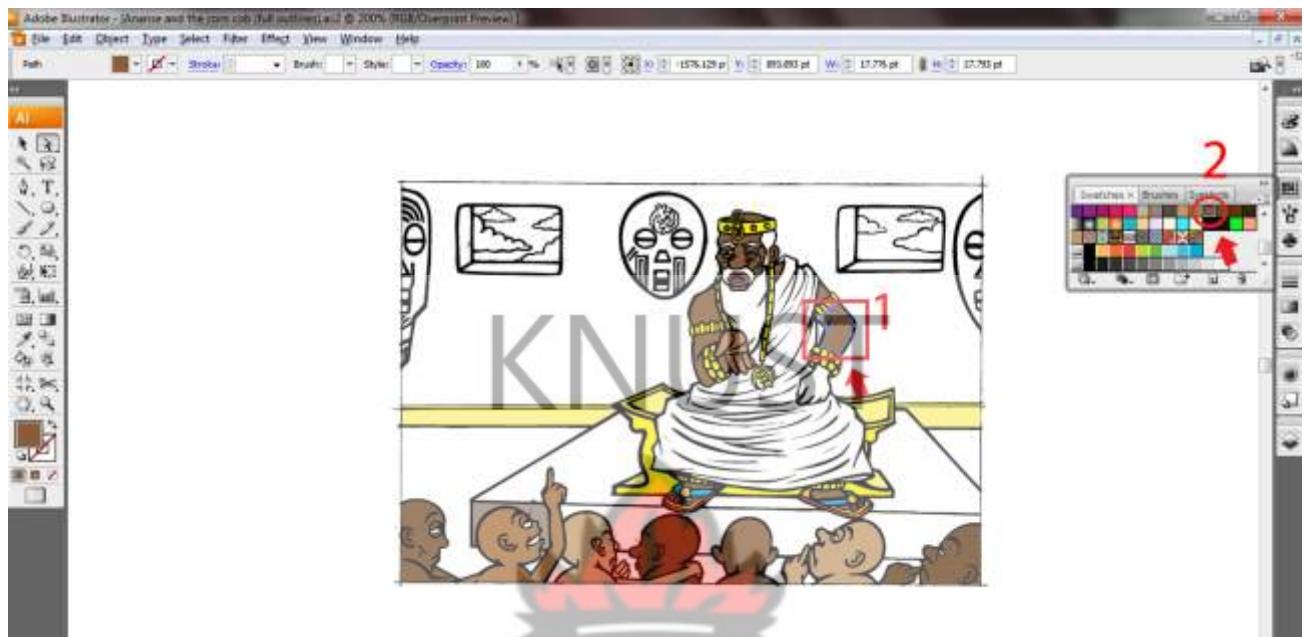


Figure 12.5 First step of colouring (Characters and Foreground elements) illustration

Source of image: by researcher

- **Step 4**

During the second colouring stage the selection tool was again used to select and colour the uncoloured path segments (background elements and props) which made up the entire composition of the illustration. The masks were coloured by applying the radial gradient fill to give it some form of roundness and solidity. The subsequent stages of the colouring, involved applying textile pattern to clothed character. The various paths (segments of cloth and drapery) were selected with the selection tool. Nyame's cloth was coloured as follows: > open swatch library on colour palette > from swatch library, click on patterns > from patterns, click on decorative > from decorative, click on decorative ornament as shown in figure 12.6.

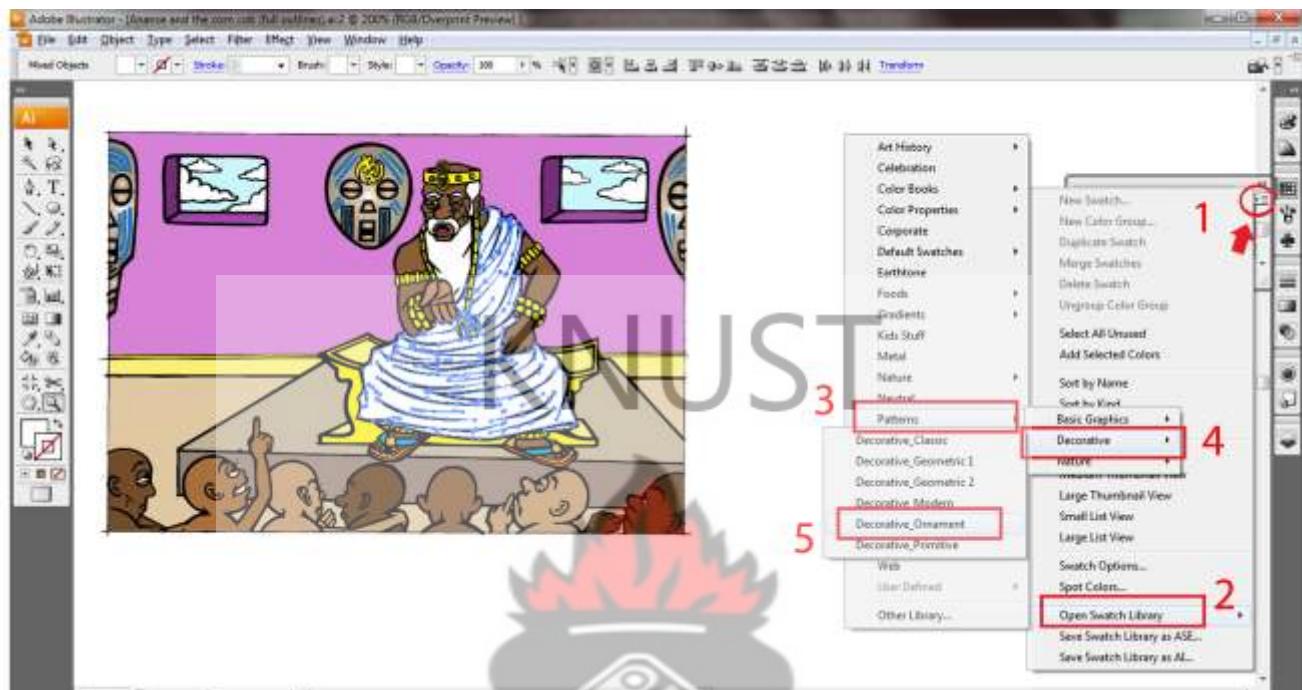


Figure 12.6 Second step of colouring (Mid-ground and background elements) illustration

Source of image: by researcher

Step 5

In the last stages of colouring each composition, textile patterns were selected to fill uncoloured costumes and cloths. A pattern was selected from the various African print pattern which made up the decorative ornament swatch. With the various paths (segments of cloth and drapery) of Nyame's cloth selected, a pattern was clicked to colour fill the cloth with a desirable and fitting textile print as illustrated in figure 12.7.



Figure 12.7 Third step of colouring (Costume) illustration

Source of image: by researcher

3.9.0 PRODUCTION STAGE

During the production stage, various media and visual elements were summed and organized into still animation with the aid of Adobe creative suite softwares . Illustrations were arranged sequentially and the still animation was produced and rendered.

3.9.1 Aspect Ratio and Pre-animation settings

The actual still animation process was executed with Adobe After Effects. Before any multimedia or animation project is commenced in Adobe after-effects, it is highly expedient to make a note worthy and appropriate selection of a pixel aspect ratio and crucial settings suitable

for the project. Pixel aspect ratio describes the ratio of width to height in a single pixel of a frame.



13.0 Welcome screen of Adobe after effects

Source of image: by researcher

Pixel aspect ratios vary because different video systems make various assumptions about the number of pixels required to fill a frame. For instance, many computer video standards define a 4:3 aspect ratio frame as 640 pixels wide by 480 pixels tall, which results in square pixels. At the same time, video standards such as DV NTSC define a 4:3 aspect ratio frame as 720 x 480 pixels, which results in narrower, rectangular pixels because there are more pixels within the same frame width. DV pixels, which are always rectangular, are vertically oriented in systems producing NTSC video and horizontally oriented in systems producing PAL video. Before the still animation process began, the settings of the composition were set as shown below:

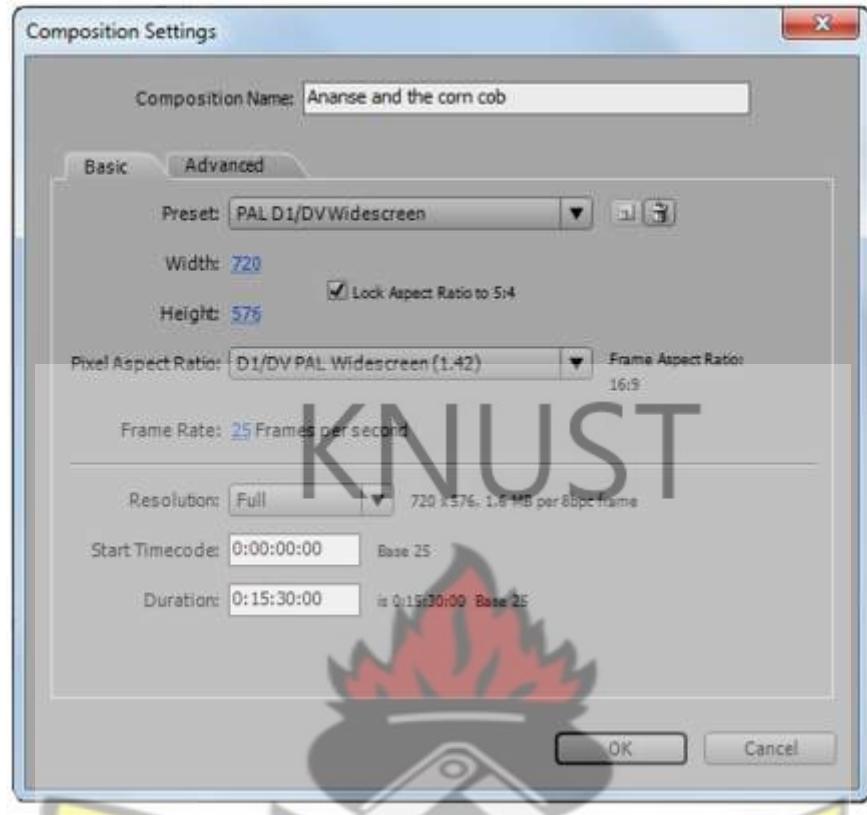


Figure 13.1 Diagram displaying the settings chosen for the composition

Source of image: by researcher

3.9.2 Safe area

Before the still animation process, it was ensured, that the frames (illustrations) of the still animation, were be kept in the center 80% of the screen, within the safe area.

The rationale behind placing vital elements within the central 90 percent of each is due to the fact that there are various discrepancies in television broadcasting and transmission such as poor reception, truncated frames, logo placement and crawlers which subtly diminishes the outer 10% portions of most frames during broadcasts.



Figure 13.2 Vital dramatic action occupying the center 90% of frame in action safe area

3.9.3 Still Animation

The fundamental idea behind video, film, animation or still animation is basically the equivalent. Videos are basically a series of sequential images which are displayed in quick succession to create the illusion of movement as discussed in under still animation in chapter two. During this phase of production, the coloured frames (illustrations) were sequentially arranged in layers on the timeline in Adobe After Effects and animated with the null object preset to animate in sequence of the storyboard.



Figure 13.3 Still frames (illustrations) arranged in layers and time (lower left and right sections)

3.9.4 POST-PRODUCTION

In post production stage, various snippets of the still animation sequence (such as the title graphics, logo animation, animation, voice narration) were enhanced in pixel resolution and sound quality. During this stage the shots and the scenes were assembled into a coherent still animation sequence. The entire project was combined and edited as a single unit to tell the whole story. Additionally, minor production mistakes were corrected with appropriate video editing softwares such as Canopus Edius pro and Adobe premier pro. When the final changes were being made to the still animation and title graphics during editing, spelling mistakes, audio levels, video and audio synchronization, aspect ratio and other minor on-screen filming elements were checked to ensure a perfect output for broadcast.

3.9.4 .1 Editing

An editor re-directs and often re-writes the films during the editing process, honing the Infinite possibilities of the juxtaposition of small snippets of film into a creative, coherent, cohesive whole. The pixel aspect ratio selected for the still animation project was the NTSC 16:9 (wide screen) aspect ratio. During the editing process the researcher circumvented the idea to mechanically cut and put pieces of video together or to merely edit unwanted scenes or unnecessary effects. Rather the researcher worked with layers of images, story, music, voice over, rhythm, pace and other useful graphical elements which exemplify the three core components of film editing namely sound, video and graphics. The non-linear editing application the researcher employed is known as Canopus Edius Pro a professional and world acclaimed non-linear editing application.

3.9.4.2 Recording and Sound Editing

The voice narration was recorded in recording booth in a sound recording studio. The raw audio files were then edited and fine-tuned with Adobe sound booth software. The audio files were merged and synchronized with the still animation to compose a complete audio-visual project. Every video clip has two audio channels i.e. the left and right. Recording and shooting on two channels provides a balanced and much better audio quality than one-on-one channel. The audio output was restricted and monitored to ensure that the volume level did not exceed standard broadcasting wavelength which is ideally set to 48000 kHz.

3.9.4.3 Title Graphics

In designing title graphics, there are custom fonts and default animation effects available in Adobe After-Effects but two or more effects can be combined manually to achieve creative and interesting text animations. In creating title graphics for filming and multimedia projects, there are hundreds of custom fonts creatively designed by professional typographers for specific filming categories or genres. For instance, there are universal fonts widely used to introduce drama programmes, documentaries and there are specific fonts creatively designed by custom to suit the genre of a particular movie which might be a spooky or blood dripping font for horror movies. Likewise, comic and cartoony fonts are appropriate for children's programme, so the bamblot comic font was fittingly used to suit the genre of the still animation. The researcher ensured that the title graphics of the animation was positioned within the central 80% of the screen, within a general guideline called the title safe area as shown below:

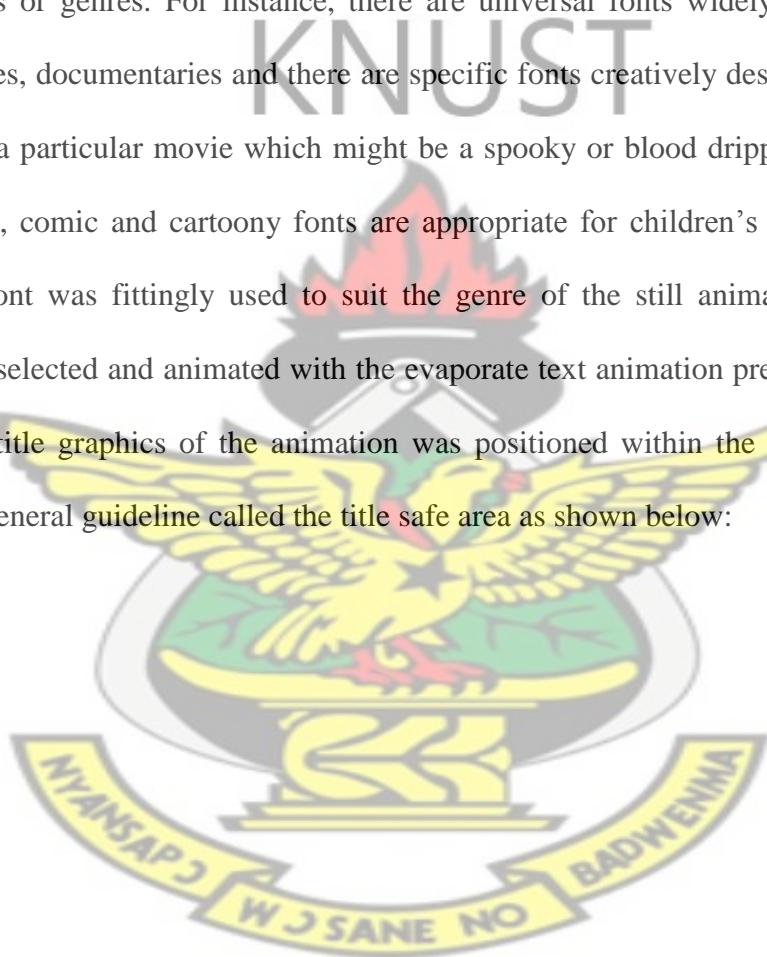




Figure 13.4 Ananse and the corn cob title in title safe area

Source of slide by Researcher.

This was done to make sure that the target audience will not miss any important element in the animation (Figure 13.4). The vital parts of the scene, on the other hand, were placed within the central 80% of the screen. This is due to the fact that what is outside the action safe area might be truncated or appear invisible on most TV sets.

3.9.4.4 Rendering

Before a video is rendered, specific settings must be adjusted to achieve the best quality for broadcast. The most important setting is the video and audio quality. When rendering and converting videos, video formats, bit rates, frames rates (fps), aspect ratio and other important video elements were taken into consideration to avoid poor or unprofessional video outputs.

These settings were appropriately adjusted under the lossless settings to avoid any loss in the video resolution and output quality. The audio/video quality was set to:

Audio rate: 48000 kHz

Size: 16 bit

Channel: 2 (Stereo)

The video settings, on the other hand, were set to:

Quality: Best

Compressor quality: Best

Dimensions: NTSC 720 x 420 16:9

Compression type: H264

Encoding: Best

Frame rate: 24 fps



This chapter has clearly explained the multimedia studio procedure. Furthermore, this chapter comprehensively discusses multimedia studio practices and procedures employed to accomplish the first two objectives of this research:

(1. To select an Ananse story in Asante folklore and device an alternative model to retell the story; and 2. To document Ananse stories through still animation). The outcome was:

1. An alternative multimedia studio procedure which provides an all-inclusive follow-through and step-by-step still animation production mode 1 which is comprehensible, adaptable and can be employed to develop or conduct further research in folktales by future researchers.
2. A 15 minute production of still animation to retell a selected Ananse story .

Associated with the afore-mentioned accomplishments came along with some difficulties and challenges which included:

1. Computer animation software installation malfunctioning.
2. Frequent Power outages which contributed to corrupted project files and hindered progress during the production stage.
3. Slow and unresponsive computer applications during rendering of the still animated frames.
4. Difficulties with quality control of the final production of the still animation which required immense experience and technical expertise.



CHAPTER FOUR

PRESENTATION AND DISCUSSION OF FINDINGS

4.0 Overview

The emphasis of this chapter is to present the findings and results gathered during the field testing of the research project and a critical analyses of the philosophy behind *Anansesem* and the Ananse archetype to enable readers to have a deeper insight into Ananse folktales in a modern sense.

4.1 Presentation of Findings

The results of the study has been presented in tables and a descriptive analysis of the data. The findings revealed new insight Ananse story telling and the impact and effectiveness of audio-visual communication in storytelling. The findings of the brief pre-tests have been tabulated and discussed below.

Table 1: Distribution of participants according to age and gender

GENDER	NUMBER OF PARTCIPANTS IN CLASS	NUMBER OF PARTCIPANTS AGED 10-11	NUMBER OF PARTCIPANTS AGED 12-13	NUMBER OF PARTCIPANTS AGED 14-15	PERCENTAGE (%)
MALE	24	2	18	4	53.3%
FEMALE	21	3	12	6	46.7%
TOTAL	45	5	30	10	100.0%



Figure 14.0 A photograph of the researcher with the participants (pupils of st. Francis Primary School, Agroyesum).

Source: Fieldwork

Table 1: Specifies the gender and ages of the participants. There were 24 male participants in the class, representing 53.33%; and 21 female participants, representing 46.67% of the total percentage. On the average, a total of 23 participants representing 51.11% were teenagers, while 22 participants were 12 years and below, representing 48.89% of the entire group. The significance of the above categorization helped to substantiate the individual opinions and attitudes of participants relating to the extent of familiarity with *Anansesem* and the results of the comparative analysis of still animation and oral narratives (presented in subsequent tables). The age distribution of the participants gave a fair account of how the results were affected due to their young ages and ignorance of *Anansesem* (as presented in the next table).

Table 2: Distribution of participants in relation to familiarity with *Anansesem*

GENDER	NUMBER OF PARTCIPANTS IN CLASS	NUMBER OF PARTCIPANTS FAMILIAR WITH ANANSESEM	NUMBER OF PARTCIPANTS NOT FAMILIAR WITH ANANSESEM	PERCENTAGE (%) FAMILIAR	PERCENTAGE (%) NOT FAMILIAR
MALE	24	01	23	2.22%	51.11%
FEMALE	21	00	21	0%	46.67%
TOTAL	45	01	44	2.22%	97.78%

Table 2: Reveals the extent of familiarity of the participants with *Anansesem*. Out of 24 male participants, only one (1) participant acknowledged that he was familiar with *Anansesem*, representing 4.2 % among male participants and 2.2 % within the entire group. The female participants, however, proved to be totally unfamiliar with *Anansesem*, representing 0% of the entire group. On an overall basis, 2.2% represents the total percentage of participants familiar with *Anansesem* whereas 97.8% of the total percentage were unfamiliar with *Anansesem*.



Figure 14. 1 Participants watching the still animation of Ananse and the corn cob

Source: Fieldwork

Table 3: Distribution of participants well acquainted with American, European fables, myths, legends, science fiction stories and folktales in general.

GENDER	NUMBER OF PARTCIPANTS IN CLASS	NUMBER OF PARTCIPANTS FAMILIAR WITH FOREIGN FOLKTALES/MYTHS	NUMBER OF PARTCIPANTS NOT FAMILIAR WITH FOREIGN FOLKTALES/MYTHS	PERCENTAGE (%) FAMILIAR	PERCENTAGE (%) NOT FAMILIAR
MALE	24	17	6	37.78%	13.33%
FEMALE	21	10	12	22.22%	26.67%
TOTAL	45	27	18	60%	40%

Table 3: Reveals the extent of familiarity of the participants to foreign folktales, myths and science fiction stories. Out of 24 male participants, 17 participants acknowledged that they were familiar with foreign folktales and science fiction stories, representing 37.78% among male pupils within the entire group. The female participants, however, proved to be fairly familiar with foreign folktales and science fiction stories, with 10 participants, representing 22.22% of the entire group. On an overall basis, 60% represents the total percentage of participants familiar with foreign folktales and science fiction stories, whereas 40% of the total percentage were unfamiliar.



Figure 14.2 Researcher orally narrating Ananse and the corn cob to participants

Source: Fieldwork



Figure 14.3 A section of participants watching the still animation of Ananse and the corn cob

Source: Photograph by researcher

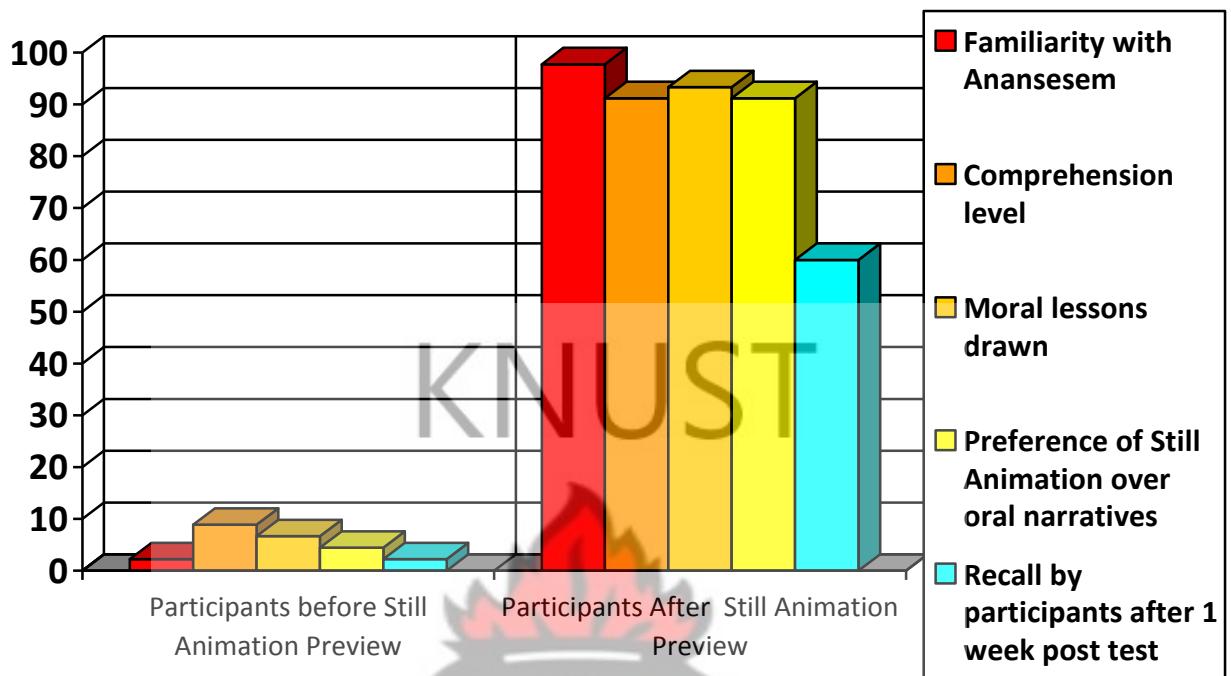
Table 4: Distribution of findings before and after preview of still animation.

BEFORE/AFTER	PARTICIPANTS' FAMILIARITY WITH ANANSESEM	COMPREHENSION LEVEL AMONG PARTICIPANTS	MORAL LESSONS DRAWN BY PARTICIPANTS	PARTICIPANTS' PREFERENCE OF STILL ANIMATION OVER ORAL NARRATIVES	RECALL BY PARTICIPANTS AFTER 1 WEEK POST TEST
BEFORE PREVIEW OF STILL ANIMATION	1 (2.2 %)	4 (8.9 %)	3 (6.7 %)	2 (4.4 %)	1 (2.2 %)
AFTER PREVIEW OF STILL ANIMATION	45 (97.7 %)	41 (91.2 %)	42 (93.4 %)	43 (95.6 %)	28 (62.2)
DECREMENT LEVEL BEFORE PREVIEW OF STILL ANIMATION	2.2%	8.9%	6.7%	4.4%	2.2%
INCREMENT LEVEL AFTER PREVIEW OF STILL ANIMATION	95.5 %	82.3 %	86.7 %	91.2 %	60%

Table 4: Reveals the findings elucidated by the participants in a comparative before and after preview of the still animation. It also shows a comparison of decrement and increment between the effectiveness of oral narratives and still animation respectively. An initial number of one (1) participant that was familiar with *Anansesem*, representing 2.22% of the entire participants, rose to 97.76, signifying a 95.54% increment. The comprehension level which was actively

demonstrated by just four (4) participants, representing 8.88% of the entire group, rose to 41 (91.22%), indicating an 82.4%’ rise in comprehension level after the preview of the still animation. Didactic and moral lessons drawn from the oral narrative were limited to just three (3) (6.7%) participants of the entire class. After the preview of the still animation, 42 participants, representing 93.4% of the entire class actively demonstrated their knowledge about the lesson they drew from the Ananse story (Ananse and the corn cob). This soared the percentage of 6.7% to 82.4% of the entire class. After watching the preview of the Ananse and the corn cob (still animation), 43 participants, representing 95.6% out of the entire group, preferred still animation to oral narratives which represented just 4.5% of the entire group. This shot up the increment level of preference of still animation to 91.2%, a finding revealing the impact and effectiveness of still animation (audio-visual communication) in oral folktales. After the oral narration of Ananse and the corn cob (before still animation preview), only one (1) participant out of the entire group was able to recall the snippets story and two moral lessons signifying just 2.2% of the entire group. However, after the preview of the still animation 28 participant, representing 60% of the entire group, were able to retell the story with remarkable accuracy, graphic descriptions and, most importantly, the participants recalled the moral lessons they drew from the Ananse story with fair accuracy.

Bar Chart measuring findings before and after field testing of Still animation preview



14.4 Bar chart illustrating findings of research and field testing

Source : Illustrated by researcher

4.2 Summary of the Tables and Bar Chart

The results from tables 2 and 3 affirm one of the problems raised in the statement of problem: (Currently, Ananse stories are on the decline in Ghana (Agroyesum) due to its neglect and the influx of Asian, American and European folktales. Due to these setbacks, Ananse stories and their moral significance are not fully appreciated and known by the younger generation as compared to Asian, European and American folktales). The illustrated bar chart evidently elucidates the effectiveness, efficiency and impact of still animation (audio-visual communication) over oral narratives which debunks the vast chasm of communicative disadvantages of oral narrative. The bar chart gives a satisfactory representation that addresses

the second research question in the introduction which questions the effectiveness of still animation (to what extent can still animation be used to present and preserve Ananse stories effectively?). Results of the tables also reveal that the recent generation of Ghanaian children have minimal or no knowledge of Ananse and *Anansesem* in general. In this regard, there is the need for disseminating and documenting Ananse stories in which case the still animation executed by the researcher serves an ideal purpose. The results from the bar chart and tables above give vivid information about:

1. How children perceive Ananse stories as compared to foreign folktales and myths.
2. Children's comprehension level regarding oral Anansesem as compared to still animation
3. The need to disseminate and educate children about Ananse stories and indigenous Ghanaian folktales in general.
4. Didactic lessons children draw from Ananse story
5. Preference of still animation over oral narratives.
6. The effectiveness of still animation in communicating folktales

4.3 Didactic Aspect of the Story

In *Anansesem*, the elder who narrates the stories is always prudent enough not to disregard or emphasize the morale behind the story. Unlike oral storytelling in which the narrator or elder highlights the moral lesson behind the story, in the still animation, the audience conclusively draws the moral lessons themselves through introspection of the vivid illustrations and sequential imagery coupled with narration. The retributive punishment inflicted upon Ananse does not only highlight the morale behind the story but it also psyches up the participants to refrain from negative conducts projected in the entire story. These myths projected throughout the story go a long way to strengthen the beliefs of the audience. After the preview of the still animation

participants were asked to explain the moral lesson they drew from the Ananse story to which they provided well thought-out and valid lessons. Among the common lessons drawn, nearly 10 key lessons run across the entire spectrum of the participants. The common lessons drawn in the class according to the participants include:

1. Evil does not pay
2. Nobody should lie or steal
3. ‘When you do bad’ God will see and punish you
4. Ananse was cheating
5. Human beings are bad and we should not trust bad people
6. Ananse was punished for cheating
7. Nyame is more important and stronger than everybody
8. Nyame punished Ananse for killing the fowl
9. Ananse was a very bad person
10. The story gives me courage to resist people like Ananse

Based on the moral lessons enumerated by the participants, the researcher made logical conclusions and explanations which elaborate further on the didactic lessons identified by the participants.

The religious aspect of the folktale instantaneously reconnects the children to the concept of a Supreme God and basic religious beliefs in general. They learn Nyame’s magnificence, omnipotence, omniscience, immortality, supernatural powers, physical and spiritual attributes and his all-pervading aspect in the life of each and every creation of His including animals, plants and mankind.

Didactic lessons expose to children, at an early stage, the fundamental dualities of life and basic cosmology. It reveals to them the interdependence of opposites which teaches them that there is an opposite effect to nearly everything in existence. Philosophical dualities expose to children the existence of a Supreme Being (Nyame or God) and His subordinates (creatures including insects, mammals and man). Feminity depends on masculinity and vice versa. Goodness (which is portrayed through the hospitality and kindness exhibited by Ananse's victims) is firmly opposed by evil (fraud, trickery, deceptive and manipulative strategies demonstrated by Ananse to elusively obtain his desires). It is highly recommended that children must be taught in the simplest form, traditional folktales, cultural norms, ethics and traditional philosophies from infancy to imbibe in them the traditional and cultural ethos. Various scholars and researchers have proven that the minds of children can be essentially honed and shaped to suit their traditions and culture. Wenger and Poe, (240: 1995) validate this theory by affirming that the Dusseldorf study is the only latest in a long series that we can significantly modify the brains of children through early training and conditioning.

The dualities not only teach them that ignorance, naivety, and weak-mindedness is subject to manipulative tendencies but also the consequence and punishments duly associated with such abhorred misbehaviours. Children also learn the dualistic notion of life and its opposite effect, death; they conceive the immortality of Nyame (God) through his grandeur and supremacy. This conclusion is affirmed by one participant who affirms that Nyame is more important and stronger than everybody. In terms of cosmological dualities, children identify and distinguish between day (brightness) and night (darkness), sky (heavens) and land (earth); they also learn the tendency to distinguish between species of mythical characters and creatures. Cosmological

dualities also reveal to children heavenly bodies and their opposite associations such as sun and moon, stars and clouds which are all visually captured effectively in the still-animation. Psychological and emotional dualities teach children to develop natural empathy for the weak and the suffering and encourage them in subtle ways with zeal and vim to willingly offer help to those in dire need of assistance which further develops their senses to love their neighbours unconditionally, thereby promoting bonding, rapport and uniting instincts in their psyche (deepest feeling).



Additionally, they also enlighten them that they are obliged to acknowledge authority (chiefs, queens, elderly ones) and most especially supreme authoritative power (Nyame or God) which deserves respect, honour and veneration. This enables them to contemplate and strike a mental distinction between superiority and inferiority and makes them aspire to become superior members of the society. They instinctively acknowledge the notion that hard work is associated with reward, kindness with appreciation and sadness with joy. Truthfulness is opposed to dishonesty and the destructive and negative effects of untrustworthiness and duplicity. At an early stage, they also learn about reality and forgery which smoothens the progress of their mental aptness to detect fraudulent people and most importantly character impersonation as portrayed by Ananse who tricked the villagers into thinking the dead body he brought to the village was indeed the son of Nyame.

Furthermore, children become aware of the notion that happiness is opposed to anger and how this duality can be cunningly utilized effectively to gain undue advantage of situations. They also learn about the emotional response associated with each duality which in psychological

terms is referred to as the fight or flight. They learn to know when they are obligated to fight for their right when the need arises and when to flee from dreadful and dubious encounters.

With these basic illustrations of psychological and philosophical dogmas, children playfully learn, acquire and understand various character traits (evil, manipulative, authoritative, strong-willed, weak-willed, egocentric, enthusiastic, obedient, disrespectful, opportunistic) and character flaws (greed, selfishness, gullibility, thirst for power, and weak-mindedness). They are also exposed to an array of virtues (good, respect, appreciation, strength, hard work, perseverance, relentlessness and determination). Usually associated with these virtues are vices which include cunningness, theft, character impersonation, fraud, conniving, trickery, manipulation, abuse of power, corruption, untrustworthiness and bullying. Through all these subtle visual communication cues and array of psychological and philosophical data, children gradually become fully conscious of all these character traits, behavioral patterns, virtues, vices in course of their day to day encounters with members of the society. They also gradually build their skills with precision regarding how to react and deal with difficult situation to nurture their problem solving abilities.

In understanding the basic behaviour patterns of human nature and fundamental philosophical principles of life, children are able to discard the naïve and misleading impression that everyone in the society is of good nature and harmless, thereby perceiving any shifty character as a potential threat that can mislead them. When this idea is debunked, children build an investigative, truth-seeking approach and inquiry to human nature and life in general. Advantageously, they gradually become resistant to trickery and dreadful manipulations from

their peers or even some elderly miscreants, which enable them to overcome such encounters with accuracy and mental efficiency. Children will be able to break away and shun bad peers who have the tendency to influence them negatively. This rebellious notion and mental aptness to negative behaviour becomes embedded and intrinsic in their mindsets. As one participant rightly put it, “The story gives me courage to resist people like Ananse”.

The more they are exposed to positive behavioral demonstration, the more self coached they become which most likely speeds up the tendency of good moral behaviour and assimilation of cultural ethics, norms and values. This principle is fundamental to behavioral psychology which Wenger and Poe (25: 1995) affirm, that the first law of behavioral psychology is you get what you reinforce. Brown also from a psychological standpoint asserts that skills are goal-directed, learnt sequences of actions that once learnt are routinised. When learnt, they have built-in feedback mechanisms that enable us to adjust our actions to the task in hand (2004:28).

This routinised attitude when encouraged gradually nurtures a spirit of moral uprightness and cultural pride in children to embrace what is Ghanaian and African on an overall basis. Exposure to character flaws such as greed, selfishness, dishonesty, physical or mental manipulations, trickery, conniving and character impersonation grants children the opportunity to adopt and nurture positive behavioral attitudes and psychological thinking patterns which would help them avoid or break away from such persona destructive flaws.

On the other hand, this positive approach boosts their egos and self-esteem. They also keep a memorized album of various modus operandi, deceptive, misleading and manipulative strategies employed by perpetrators of treachery to take undue advantage of gullible people and how to

respond or elude each situation. On the whole, positive neuro-linguistic thought patterns form in the minds of children which have the tendency to condition their mindset to invariably aim at positive thinking patterns. All these mental chain reactions which apparently promote rapid mental development are merely sparked by the subtle didactic lesson associated with Ananse folktales. The brief discussion above answers the third research question in the introduction to this research which enquires that can Ananse stories be used to address and educate children on manipulation and misdirection?



The mental development cycle to a considerable extent, creates room to awaken the genius in each and every one individual with the power of self-actualization and cultural identity. Children think and conceive the world around them not entirely through words or linguistics but rather through pictures, creativity, fantasy, active imagination, playfulness and art. The amalgamation of learning with creativity, association and active imagination is a widely held dogma which is affirmed by constructivists, who argue that we learn through building schemata to interpret the world; as the schemata become more sophisticated, so does our understanding of the world. Central to the notion of constructivism is the view that experience and knowledge are filtered through the learner's perceptions and personal theories (Brown, 2004:35).

Wenger and Poe validate this fact contributed to Einstein's scientific prowess: "Einstein claimed to think primarily in terms of visual images and feelings, verbal and mathematical representation of his thoughts came only after the important creative thinking was done". Furthermore, "this combinatory play", Einstein wrote, "seems to be the essential feature in productive thought" (Wenger and Poe, 13:1995). Through these simplistic visuals, creative and imaginative ways,

children are able to interact and understand nature and the environment in which they live. Through art and creativity, effective communication and principles can be taught to children because art is a universal language understood by every race, class, creed and civilization.

Brown (2004) urges art educators to use simple, visual approaches and language familiar to the students to explore and show connections and links between and within topics. This suggestion applies to history and English literature as well as to sciences, engineering and medicine (2004:22). That is apparently the more reason why visual art and creativity form pre-requisite curricula for crèche, kindergarten, nursery and primary schools (most especially Montessori preschools).

Art and creative processes grease the wheel for social change, cultural dynamism, productive mental development, higher learning and intellectual thought and also serve as a catalyst for ingenious inventions which help human endeavours.

4.4 Effectiveness and Impact of Still Animation in Ananse Story Telling

The effectiveness and impact of still animation can be measured through various audio-visual communication theories but it is essential to briefly highlight the impact of oral narratives. In oral narratives as Yanker states: the narrator sets the plot in a locale and names his characters, and in the drama that unfolds, the performer's preoccupation is to defend his credibility by vividly reliving a true event in front of his audience. For the story is a rhetorical device, and like

an experience narrative, has been selected from the teller's repertoire to deal with the situation at hand (as cited by Yanker: 220 in Stahl 1977:9).

Schott share quite a dissimilar and contrasting opinion on dramatizing events and role playing in which he recounts in his description of the Builsa storyteller in the Northern Region of Ghana. Schott states that:

The Builsa storytellers hardly ever indulge in any mimicry or “role playing” while telling stories and they also use gestures only very sparingly. Even in lively, animated rounds of storytelling (I had the pleasure of being present at many of these while recording Builsa stories) the tellers hardly ever lost their poise. The reactions of the audience were also limited to occasional bursts of laughter, exclamations of astonishment, or applause at the end of the story told, but I almost never heard any interruptions or other reactions of the public (Schott, 1994:165).

The duty of the interactive narrator as a dramatist has been interchanged by introduction of the progressive visual imagery (still animation) coupled with the voice over narration of the virtual story teller. Visual communication aspect of the still animation engages the audience in active imagination and free associations of the cartoon character and the environments in which they are portrayed. It is the narrator who has seen it and like the storytellers among the Haya of Tanzania, he has the responsibility to re-enact or "see" the event so that the audience may see (as cited by Yanker in Seitel 1980).

Unlike the role played by the narrator in describing (with dramatic gestures) vivid or lucid events in folktales, self explanatory illustrations served as a representation and re-enactment of real life events to vividly explain each episode within the story. Dramatic effects are captured and portrayed through visual irony, comical exaggerations, plausible body gestures and facial

expressions of the cartoon characters. Skillful voice modulation, vocal stress and alluring narrative approach were utilized to emphasize and re-enact realism in crucial aspects of narration to convey plausibility of the entire story. Visual communication formed the basis for the development of understanding of the Ananse story. The understanding of the Ananse story did solely depend on quantity or quality of the oral narration, but on the proficiency of representing creative imagination and validity of the interconnections created throughout the story. On the hand, strong perception skills and active processing of information and visual representations is required to deepen understanding of still animation.

The researcher observed the feedback and noticed the emotions expressed by the participants through their uncontrolled facial expressions and micro-expressions. It was also noticed that key aspects of the still animation previewed generated a common stir and display of emotions and facial expressions to content visual tension or relief. For instance, the participants could not restrain their emotions, but burst into a contagious laughter at the sight of seeing Ananse's stomach bloated in satisfaction after eating all the meat in Begyekrom (the village in which he cunningly exchanged a corpse for hundred slaves). The participants also demonstrated fitting facial expressions to depict their shock for the gullibility of Ananse's victims. This observation invariably answers the first research question ; how can Ananse stories in Ghanaian indigenous societies be made more entertaining and educative to children?

In other scenes, they displayed disgust for Ananse's treacherous and cruel tactics. Some participants remained sad after watching Ananse murder the poor fowl in secrecy. Most participants jubilated for the retributive penalty Nyame pronounced on Ananse for his evil and unaccepted deeds. To measure the validity of the didactic lessons drawn and the effectiveness in

recall of Ananse story by participants, Dale's cone of experience was used to analyse the impact and effectiveness of still animation. Dale's cone of experience presents a conical classification of the impact of various educational teaching aid and communication models.

Introduced by Dale (1946) in his textbook on audiovisual methods in teaching, the Cone of Experience is a visual device meant to summarize Dale's classification system for the varied types of mediated learning experiences. The organizing principle of the Cone was a progression from most concrete experiences (at the bottom of the cone) to most abstract (at the top) (Molenda, 2003:1).

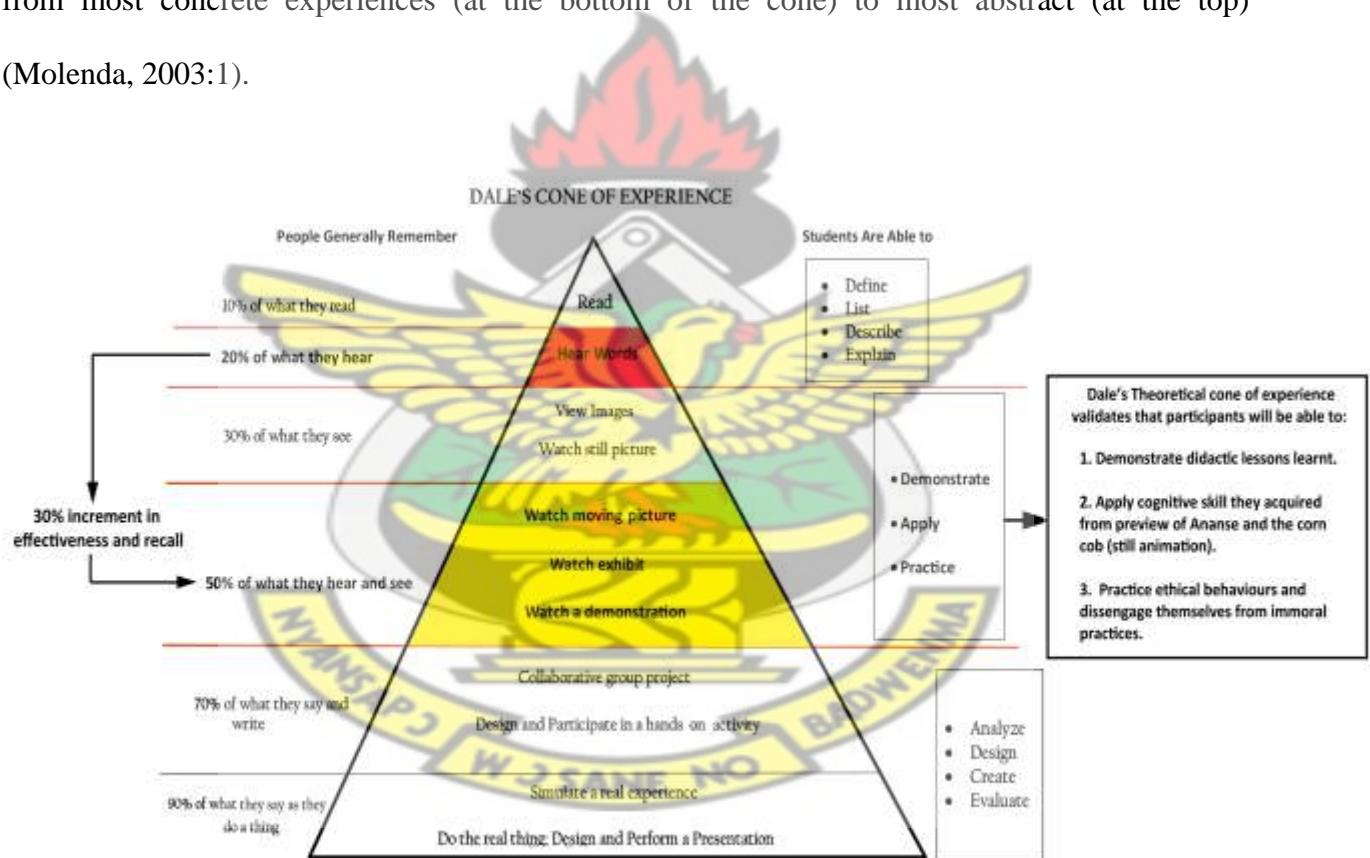
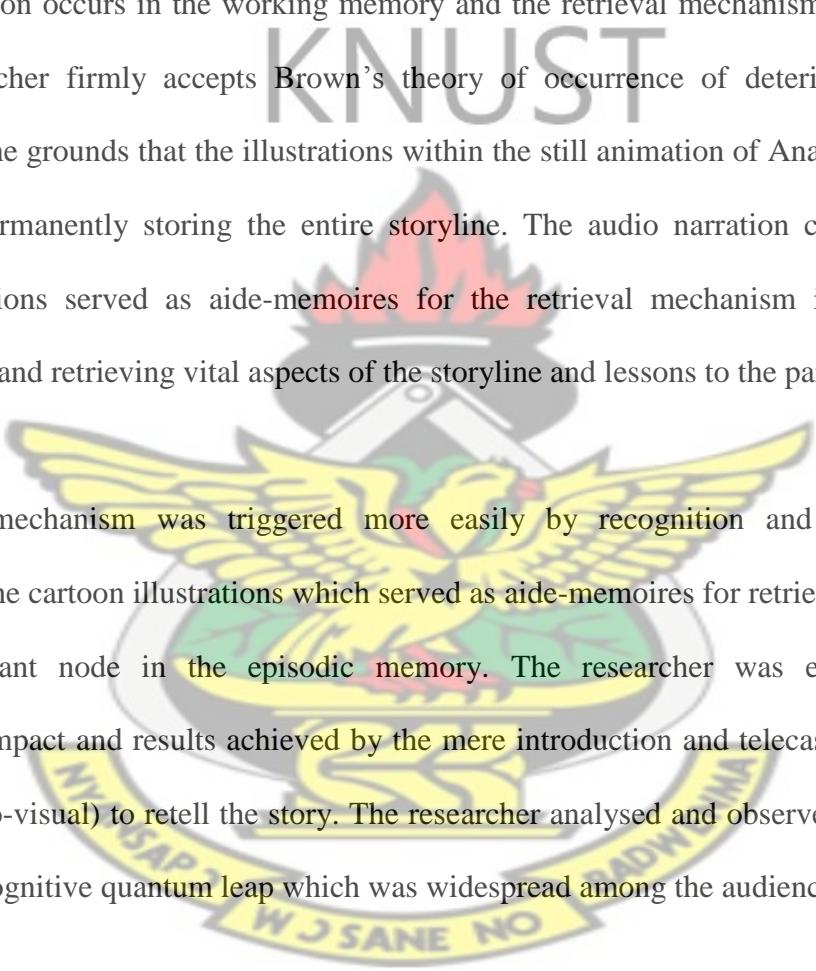


Figure 14.5 Conical diagram of Dale's cone of experience illustrating the effectiveness and impact of still animation over oral narration

Source : Illustrated by researcher

Various audio-visual educators and art education theories propound similar theories graphically presented in Dale's cone of experience. Brown, a gestalt psychologist affirms that for a long time it was thought that forgetting was due primarily to traces in the long-term memory decaying, but experiments on recall and recognition suggest that memories may be stored permanently. The major deterioration occurs in the working memory and the retrieval mechanism. (Brown, 2004: 24). The researcher firmly accepts Brown's theory of occurrence of deterioration retrieval mechanism on the grounds that the illustrations within the still animation of Ananse and the corn cob aided in permanently storing the entire storyline. The audio narration coupled with the cartoon illustrations served as aide-memoires for the retrieval mechanism in the brain for triggering recall and retrieving vital aspects of the storyline and lessons to the participants.



The retrieval mechanism was triggered more easily by recognition and inter-connected associations of the cartoon illustrations which served as aide-memoires for retrieving information from a significant node in the episodic memory. The researcher was enthused by the overwhelming impact and results achieved by the mere introduction and telecasting of the still-animation (audio-visual) to retell the story. The researcher analysed and observed that there was an accelerated cognitive quantum leap which was widespread among the audience.

A comparative bar chart below shows 60% increment in recall, which indicates impact and efficiency in still animation over oral narratives with regard to comprehension and recall of lessons and storyline. (Fig. 14.6)

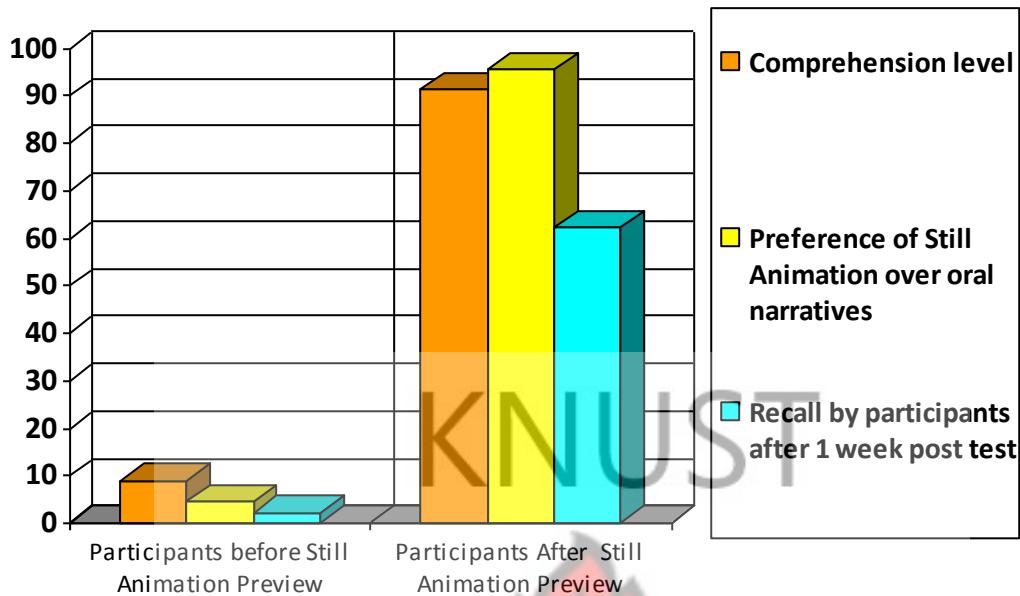


Figure 14.6 Bar chart illustrating impact and efficiency of still animation over oral narratives

Source : Illustrated by researcher

In summary, the comparative analysis of Dale's cone of experience and the research findings illustrated in the bar chart give a satisfactory response to the second research question posed in the introduction of this research which states that, to what extent can still animation be used to present and preserve Ananse stories effectively?

4.5 Critical Analysis of Ananse's Modus Operandi

In most West African stories Ananse operates as a trickster on many levels, often employing covert manipulative tactics and always inventing new tricks. Hansen (2011:1) aptly contextualizes mythical trickster archetypes in general in which he states that:

The Trickster is seen as an example of a Jungian archetype. In modern literature, the trickster survives as a character archetype, not necessarily supernatural or divine, sometimes no more than a stock character. He is an enduring archetype, incarnated as a

clever, mischievous man or creature that tries to survive the dangers and challenges of the world using trickery and deceit as a defense and appears in many cultures and a wide variety of popular media.

In agreement with Hansen, every Ananse story presents a variety of numerous manipulative strategies and trickery employed by Ananse. The critical studies and analyses of *Anansesem* by the researcher reveals that Ananse demonstrates quite a unique methodical and consistent manipulative tactic in nearly all his deceptive and manipulative strategies and charades. He applies and combines principled manipulative manoeuvres with timeless scheming tactics respectively, which undoubtedly grants him undue advantage to override the logical thought processes of his unsuspecting victims in order to bamboozle, outwit and out-manoeuvre them for his personal gain or interest. The researcher observed that terminologies used to describe and explain the various stages regarding the researcher's hypothesis of Ananse's manipulation scheme are of Western and Chinese origins but it must be stressed, however, that the exact phenomenon has existed for hundreds of years in Ghana and other West African kingdoms, chiefdoms and societies with the evidence of recorded history. Linguistic hurdles distinguish the concepts but should the language barrier be extinguished, the underlying principles and philosophies behind manipulation, deception and trickery are strikingly similar to that of Ghanaians and West Africans in general.

It must be noted that before the actual thievery occurs, Ananse engages his victims in a series of non-threatening but subliminal indirect manipulative tactics. Ananse's modus operandi can be primarily broken down into six major tactical stages. In succeeding pages, "Ananse and the corn cob" is analysed within the context of the hypothetical six major tactical schemata.

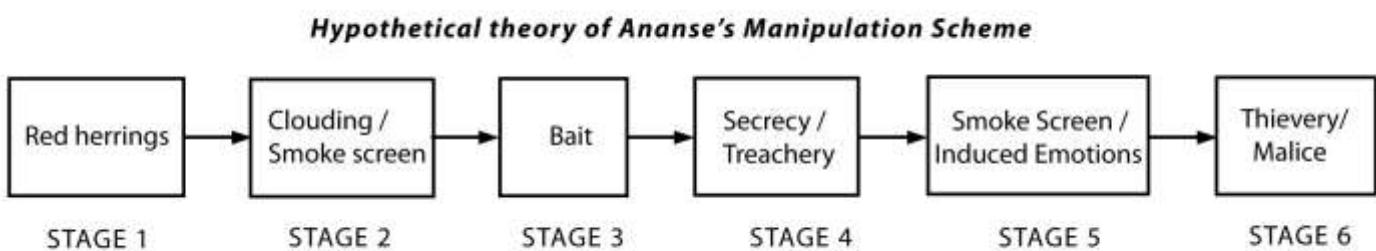


Figure 14.7 Diagram illustrating Ananse's manipulation scheme

Source: Illustrated by researcher



Stage 1 (Red herrings): In the initial stages of the whole manipulative process, Ananse makes adequate use of the concept of red herrings. Ananse adopts a religious red herring approach in which he uses religion to approach and establish rapport as well as loyalty in order to demolish the psychological defenses of his victims to them from his main goal thereby quelling any suspicion or resistance. Prior to the religious prank, Ananse ensures that he presents himself to his victims in a very needy situation with noble intents, humble gestures and beguiling smiles to which his victims are inevitably obliged to assist him.

Stage 2 (Clouding/smoke screen): Ananse then uses his mystical association with Nyame (Supreme God) as valid grounds to weave inextricable web of lies which resonates favourably with his gullible and ignorant victims. Ananse also enshrouds his personality with awe and an over-emphasizing chicanery of spiritual nobility, hence obliterating his position in Nyame's Kingdom as a mere messenger. This tactic which is deeply linked to the Chinese art of manipulation and deception is referred to as clouding. The concept of clouding is to envelop your victims in a thick smoke of ignorance in order to cloud their logical reasoning. During this stage, Ananse ensures that he envelops his victims in a thick smoke of ignorance to an extent that his

covert web of lies and selective honesty clouds the vision, logic and reasoning power of his victims.

The concept of clouding can be closely likened to the contemporary Ghanaian concept of deception and trickery popularly referred to as “*azāqā*”. To make the tactic at this stage even more effective, Ananse employs another potent but subtle manipulative tactic known as facial smoke screen. Ananse exudes confidence and “trustworthiness” through a “seemingly genuine” facial gesture (facial smoke screen) to make his lies more plausible and to conceal his ulterior intentions. As one poker manual explains it, while playing the good player is seldom an actor, instead he practices a bland behaviour that minimizes readable patterns, frustrates and confuses opponents to permit greater concentration. An adaptable concept, the smoke screen can be practiced on a number of levels, all playing on the psychological principles of distraction and misdirection (Green, 1997: 52).

Stage 3 (Bait): Right after the second stage, Ananse indirectly offers the bait to his victims devoid of any possibility of suspicions, criminal intent and without any hint of abundant returns. At this stage, Ananse does nothing more but exercises great patience to proceed to the next stage of his manipulative scheme. The concept of consciously offering direct/indirect bait is widespread among gamblers, drug peddlers and even petty traders mostly in the southern part of Ghana. The cynical act popularly referred to as “*first akwaaba*” literally translates “first welcome” in English by tricksters or dishonest individuals which must not be confused with “*akwaaba*” which genuinely means welcome. The “*first akwaaba*” concept is erroneously interpreted by fraudsters and tricksters, as “warmly welcoming” their unsuspecting preys to whatever game, endeavour or activity they are about to be engaged in (usually playground

games, commerce, trade, pilfering, courtship, friendship, gambling, diplomacy, fraud etc). From the researcher's childhood playground experience and logical evaluation, the "*first akwaaba*" concept, in essence, means "first bait", which psychologically lowers suspicion of foul play or cheating and sublimely binds the mind of the unsuspecting sucker in a non-threatening manner to post-manipulation tendencies and trickery. The researcher wishes to emphasize, however, that the fraudulent Ghanaian concept of consciously offering direct/indirect bait in manipulation and trickery is not too dissimilar from the corrupt and cynical Chinese concept of "give first before you take", or the analogous covert *wu-wei* dogma referred to as "slow-slow, quick-quick" (*wu-wei* meaning action through non-action, or parallel concept among Ghanaians referred to as "slow but sure").

Stage 4 (Secrecy/treachery): During this stage, Ananse invariably manoeuvres in secrecy to commit malicious acts ranging from mischief to bizarre treachery in which he clandestinely leaves obvious clues that deliberately link and implicate the malice or treachery to his victims. During this stage Ananse exhibits his true creepy nature as a fraudster and duplicitist often revealing sinister grins, sneers, overt plastic smiles, shifty eyes and sneaky movements.

Stage 5 (Smoke screen/induced emotions): During this stage, Ananse employs facial smoke screens once again to trick and fool his unsuspecting victims. Ananse uses facial smoke screens such as elaborate frowns, clenched teeth, fierce eyes, and snarls to create the illusion of discontentment, disappointment, rage, betrayal; he also expresses his disapproval for blasphemy and treachery on the side of his victims. Progressively, Ananse injects false ideas into his benefactors to induce non-existent fear. Ananse uses his feigned rage and grounds of blasphemy to intimidate, cause panic and induce guilt in his victims who spontaneously feel "intense guilt

and embarrassment” and finally supplicate and submit to Ananse’s outrageous proposals and demands. Ananse then uses this “golden opportunity” to intensify his coercion usually accusing his victims of atrocious trumped-up charges ranging from treachery to blasphemy. His helpless victims erroneously believe beyond reasonable doubt that they are indeed the cause of Ananse’s disgruntled behaviour and as such they must appease him at all cost.

Stage 6 (Thievery): It is at the last and crucial stage of the manipulation process that Ananse, with alacrity, takes undue advantage of his victim’s vulnerability to rob them of their valuable possessions. Ananse does not express any sign of remorse after stealing from his victims, but instead, he escapes the clutches of his victims in a rather stylish manner often feigning appreciation and re-establishing rapport through pseudo sincerity, “benign” facial smoke screens and friendly gestures such as warm handshakes, sweet smiles, and waving. Interestingly, the duplicity involved in Ananse’s modus operandi is indeed skillful and meticulous on many levels in that Ananse demonstrates an acute sense of prudence which makes his victims unable to discern that they have been bamboozled and swindled. Ananse cunningly disguises the nature of his manipulative schemes and since his victims fail to see through the cloud of dust with which Ananse surrounds his beguiling and sinister acts, they neither resist nor resent him. Ananse through the entire story escapes effortlessly unscathed but later meets the wrath of Nyame (Supreme God) in the heavens.

The researcher acknowledges that not all Ananse manipulation schemes in *Anansesem* rigorously follow the same pattern demonstrated through this story but rather, the hypothetical theory propounded principally underscores all of Ananse’s tactics and schemes. Ananse intensifies or

minimizes some key stages of the entire scheme in correspondence to the aptness or gullibility of his victims respectively.

From a psychological standpoint, Ananse does not merely demonstrate manipulative and witty traits, but he apparently portrays himself as a pseudo master psychologist often exhibiting noticeable traces of cognitive abilities and a witty understanding of behavioral psychology. Ananse's modus operandi traverses branches of modern psychology, repeatedly operating on the edges of psychological theories and principles related to emotional prediction and emotional intelligence. In instances, Ananse employs the concept of emotional prediction in which he uses a set of pre-determined schemes which enables him to accurately predict specific emotions that will be aroused in his victims. With the fore-knowledge of his victims' emotions, Ananse then cunningly feigns his own emotions and occasionally stirs up the intensity of emotions he desires in his victims for a specific or determined result.

The intensity of behavioral psychology manifested in Ananse folktales evidently demonstrates the high level of analytical and observation abilities of some ancient West African sages in evaluating various personas, according to distinct character traits and personality disorders which existed in past West African kingdoms, states, chiefdoms and societies.

4.6 Ethical and Philosophical Rationale behind the Ananse Archetype

The findings revealed that, during the critical evaluation of the Ananse archetype, there exist thought-provoking philosophies and intellectual dogmas which delicately justify the Ananse archetype with compelling and applicable opinions. In a meta-ethical sense, it would be an instinctively valid ground to out-rightly condemn and forbid the Ananse archetype. A deeper

understanding of unethical archetypes in *Anansesem*, disclose that “*Ananseism*” traverses the boundaries of conventional ethics. Also, Ananse archetypes are non-conformists who rarely conform to widely accepted norms and behaviour, in so doing, incessantly breaching laws of moral philosophy and customary norms. The further abhorrence of “*Ananseism*” rests on the bedrock that Ananse archetypes build around themselves a fortress of ruthless tactics making manipulation and deception a sole raison d'être. In intellectual dimensions, however, Ananse's charades of beguiling and sinister duplicity should not be erroneously abhorred as an entirely obnoxious or unethical behaviour. Unethical, unorthodox or maverick personas can be justified through an array of valid significant arguments deeply rooted in philosophical schools of thought. Tzu, the ancient Chinese general and strategist, in his unorthodox and infamous military treatise, presents an exceptional set of cunning but ruthless military strategies in perfecting the art of trickery, deception and unfair guerilla warfare. One of Tzu's (4 BCE: 25) nifty quotes states that “If your enemy is superior in strength, evade him”. In equivalence to Tzu's philosophy, an adinkra pictographic maxim in a similar effort propounds a matching code of belief which states that “*man ko ta man ko no*” which literally translates in English as “a town sitting on top of another” or a town ruling over another. Glover (1971) gives a more compelling and convincing philosophical explanation of the maxim by asserting that “The top is reached not by size or might, but by sense”, which is captured in the self-explanatory adinkra pictograph below.



14.8 An adinkra pictograph of a deer standing directly on top of an elephant, signifying the vast discrepancy of advantage in agility and aptness over grandeur and might.

Source of pictograph: Ablade Glover

Deception and manipulation is a necessary art form which is also endorsed and validated by Machiavellian dogmas. Machiavelli (1515:72) cautions that “For a man who wishes to act entirely up to his professions of virtue soon meets with what destroys him among so much that is evil”. Prima facie, from anthropological, evolutionary and historical records, there rarely exists a complete utopian habitat, ecosystem, civilization or social organization. From a purely evolutionary perspective, deception and manipulation are all pervading natural phenomenon which mammals, insects, crustaceans, amphibians, molluscs, reptiles, arboreal, plants and living creatures in general spontaneously or deliberately employ as defense mechanisms to perfect the art of survival, adaptation or even evade total extinction. Weak creatures are naturally endowed with unique deceptive and cunning psychological, physiological, and biological characteristics which invariably enable them to elude vicious predators. A species of mollusc is infamous for its

risky deceptive charades, often employing a host of unique deceptive charades to hoodwink predatory sea creatures, and warding off some of its potential attackers by mimicking the predatory traits of the attackers and most feared predators. The chameleon is notorious for its deceptive art of camouflage and concealment, often disguising itself in congruence to the environment when a threat ensues or the need arises. The chameleon's defense mechanism of unconventional camouflaging traits and independently rotatable (180 degrees) eyes compensates for its meek, weak and sluggish physiology.

From a philosophical standpoint, deception, trickery and manipulation is a prerequisite to overcome certain conundrums of life. It is highly essential in the art of survival, adaptation, overcoming lethal or life-threatening episodes and all manner of existence in general. An Akan proverb summarizes the rationale for deception by stating that "*opete di basaabasaa 3na enyini ts3*" which literally translates in English as the vulture uses dirtiness and filthiness to prolong its life span. Sarpong (1991) elaborates further by explaining that the vulture always portrays itself as unwholesome and an unworthy meal for its potential predators in the food-chain cycle thereby naturally quelling any attack or repelling fast food instincts in predators.

Similarly, Green (1998: 21) entreats that deception and masquerade should not be seen as ugly or immoral; all human interactions require deception on many levels. He further asserts that deception is a developed art of civilization and the most potent weapon in the game of power. Playing with appearances and mastering arts of deception are among aesthetic pleasures of life.

Still-animation, and animation in general, can be used as an audio-visual communication tool to persuasively educate and bridge the vast chasm between the con artists, manipulators, politicians,

false prophets, quacks and gullible indigenes. This Ananse folktale illuminates the quintessential phenomenon of how some corrupt and undignified political officials, false priests, charlatans and quacks employ cunning and manipulative strategies to unfairly persuade and inject false thoughts into the minds of gullible people in our modern socio-cultural environment.

4.7 The Essence of the Ananse Archetype and Deception in Ghanaian socio-military Strategies

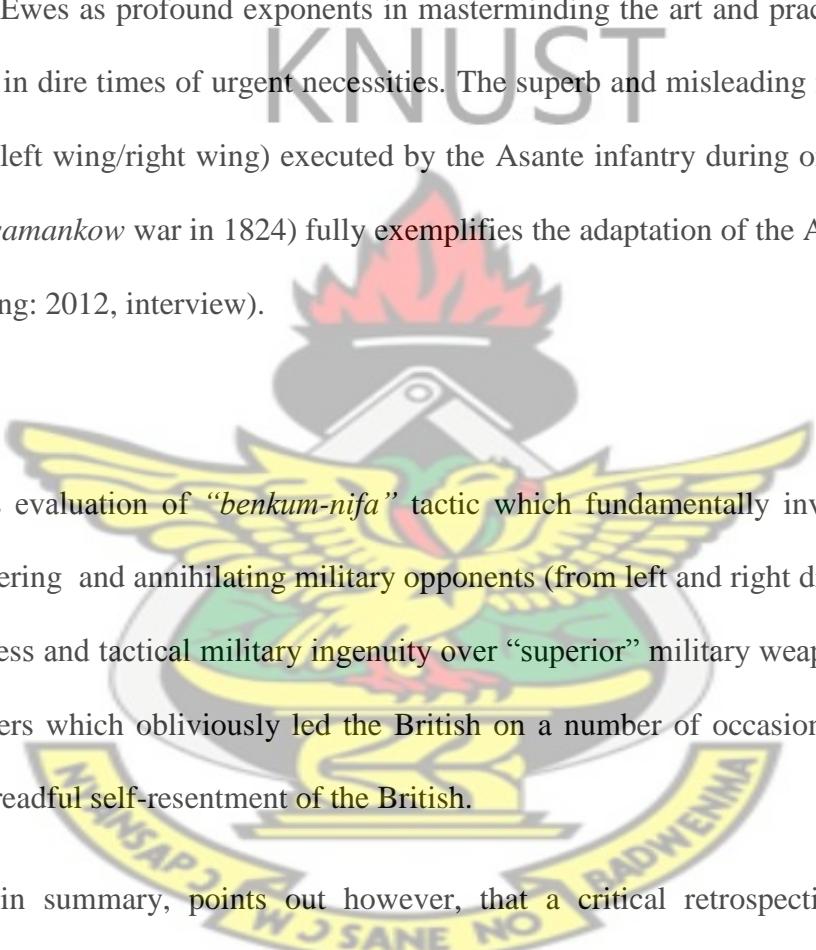
The sparse evidence in folktales and oral history, which reveals the intensity of trickery and defense mechanisms apparently tapped through the bio-mimicry of mammalian, reptilian, amphibian, arboreal and other small creatures among some ancient African sages are of interest to the researcher. The role of Ananse archetypes in oral folktales and tradition gives the researcher the barest sketch of the extraordinary achievement of some ancient West African sages, their keen observational skills in logical reasoning and thinking patterns. It reveals how they essentially incorporated experiential wisdom and crucial introspective deductions of ecosystem (zoology, botany, biology, psychology, etc) in terms of human, plant and animal nature into anthroposophical folktales, linguistics, proverbs, morality, ethics, arts, etymology, eulogies, ballads, events, odes, taboos and religious creeds to preserve and transfer esoteric as well as intellectual knowledge to young and unborn generations. Vansina (1985:8) advocates the incorporation of experiential knowledge into oral tradition which states that events and situations are forgotten when irrelevant or inconvenient. Others are retained and reordered, reshaped or correctly remembered according to the part they play in the creation this mental self-portrait.

The researcher's study of *Anansesem* revealed a host of Ananse archetypes which can hypothetically be classified in two prime archetypes, namely protagonist Ananse archetype and antagonist Ananse archetype. The two prime archetypes can further be broken down to several traits, not all sinister but often highlighting varying degrees of cleverness, ethical trickery, charades, wit and masquerades. Protagonist Ananse archetype tries to achieve very huge ambitions, usually insurmountable tasks through the use of cunning and clever tactics. Examples of this archetype include; Crafty Ananse archetype, wise Ananse archetype and tactical Ananse archetype. The antagonist Ananse archetype on the other hand causes mischief, malice and treachery through ruthless and unorthodox tactics. Examples of this archetype include; Greedy Ananse archetype, Manipulative Ananse archetype, Fraudulent Ananse archetype and Callous Ananse archetype.

Having analysed selected Ghanaian historiography, the researcher noted that the Ananse archetype is deeply rooted and programmed in the psyche of most Ghanaian anthroposophical teachings. The Ananse archetype is an internalized principle which has been adapted and used in varying degrees. It can be traced to events regarding distant, past and recent West African heroes, warriors, kings, chiefs, kinsmen, priests, queens, ruthless villains, noble aristocracy and various personalities.

From a folkloric and metaphoric dimension, three key events in the study of Ghanaian oral and written history, which displays an enthralling whirligig of showmanship remotely related to Ananse archetypes, includes the episodes which surround the legendary formation of the Asante Empire and the Anglo-Asante wars. It subtly reveals a great deal of ethical and unethical Ananse archetypal traits and tactics ranging from covert treachery, greed, prudence, deception,

elusiveness, callousness, vendetta, severe antagonism, brutal exploitation, heroism, whimsical charades, cleverness, brilliance, subliminal manipulation to all manner of nifty guerilla tactics. The researcher evaluated that each distinct episode represents a shade of the crescendo in the art of “*Ananseism*”. Some groups, personalities and episodes even exhibit to an extent, the perfection of the art itself. Historical accounts have proven some key ethnicities, most repeatedly the Asantes and Ewes as profound exponents in masterminding the art and practical application of “*Ananseism*” in dire times of urgent necessities. The superb and misleading military tactic of “*benkum-nifa*” (left wing/right wing) executed by the Asante infantry during one of the Anglo-Asante wars, (*Nsamankow* war in 1824) fully exemplifies the adaptation of the Ananse archetype at play (Agyemang: 2012, interview).



The researcher’s evaluation of “*benkum-nifa*” tactic which fundamentally involves the art of covertly beleaguering and annihilating military opponents (from left and right directions) clearly signifies cleverness and tactical military ingenuity over “superior” military weaponry/strategy of the British soldiers which obviously led the British on a number of occasions to devastating massacres and dreadful self-resentment of the British.

The researcher in summary, points out however, that a critical retrospection of the nifty “*benkum-nifa*” tactic and all other cunning “*Ananseistic*” manouvres, tactics, strategies employed during anti-colonial rebellions, appears to be crafted, adapted and primarily motivated as a result of irritation, territorial invasion/rebellion, colonial non-compliance and escape from treacherous situations.

4.8 Cultural Preservation and Relevance of Disseminating Oral Tradition

Hugh Masekela, a renowned South African musician who toured Ghana through his cultural musical performance made an open remark on Okyere's TV programme about Ghanaian cultural heritage. He predicted that if Ghanaian children are not taught about their culture today, tomorrow they will ask their parents "I heard we used to be Ghanaians, is that true" (Adom Okyere's 'Good Evening Ghana' show, 2011). Rapp, a German scholar, offers a similar precautionary metaphor in which he asserts that what Ghana has to offer by way of myths and proverbs, tales and folktunes, is a treasure trove. Later generations will pronounce harsh judgment if these spiritual riches are neglected and lost (Rapp, as cited by Dzobo, 2006).

In agreement with these remarks, the researcher observed that weekend television programmes meant to entertain and educate children on Ghanaian culture have all been withdrawn. Educative tele- plays like *By The Fire Side* (Ananse plays), *Kokrokoo* and hobby time (children Saturday morning and afternoon shows) have been replaced with political talk shows and discussions. After-school cartoon shows have been replaced with mature films and drama series such as Malaysian and Latin -American soap operas or hardcore rap video sessions. It must be noted that Children also form a part of the nation's population, as such they require viewership attention on national television. Apparently, the inadequacy of television airtime allocated to children's programme, promotes and engage's their attention and viewership in adult programmes, films and discussions. Most of the political and adult programmes which saturate the programme schedule of most television networks in Ghana expose children to an endless cacophony of

belligerence, verbal abuse and some dicey issues which apparently affect critical decisions some children make.

Personalities in the cultural and creative industries including some musicians, artists, dramatists, choreographers and film makers that encircle the Ghanaian socio-cultural milieu are also to be partly blamed for this canker. For instance, it is not surprising to observe that the music industry which draws oral tradition (especially Nana Ampadu and other highlife musicians) is now hijacked by people with insufficient cultural awareness or introspective lyrics. They enforce demeaning and uninspiring lyrics on the listening public ranging from themes such as promotion of hedonism, debauchery, drug usage, prostitution, sexual perversion/promiscuity, brain drain, ill-gotten wealth, fraudulent activities, profanity, disgusting vulgarism, aggression and ridiculous ideas about life which do not aim at motivating young ones in mental development, progress, self actualization or positive thinking patterns whatsoever. Thus music, another potent medium of disseminating and reinforcing our traditional folktales and promoting Ghanaian culture is losing its values and aesthetic appeal.

The same cycle is applicable to the Ghanaian movie industry which fills the imagination and minds of the young ones with highly suggestive pornography, excessive occultism and horror imagery. Apparently, the appreciation and pride in traditional ideals is rather minimal among suburban Ghanaian populace and appears to be limited to indigenous societies.

Children have very malleable minds which are molded in assimilating such social vices promoted and preached in our musical lyrics. As stated by Wenger and Poe (1996), children are extremely suggestible, and your expectation of negativity, even if unspoken, could lead the child to construct some problem that did not exist before. These negative messages apparently send

subliminal cues to the sub-conscious mind of our children whenever they listen to such lyrics. The ideas gradually become entrenched in their psyche and collective consciousness which has the tendency of negatively altering their mindset and thought processes.

It must be pointed out, however, that a handful of musical artistes (mostly highlife) such as Nana Ampadu, Koo Nimo, Atongo Zimba, Amandzeba, and a few other *Nwonkoro*, *kolomashi*, *agbadza*, *borborbor*, and *kpanlogo* traditional ensembles are contributing to ethnomusicology through the promotion of oral tradition and culture in their musical performances/endeavours. Most recently a few contemporary musical artistes are enforcing positive lyrics to quell negative behavior and curb social vices through their musical campaign for decorum in the Ghanaian society.

Declining traditional ideals such as *Anansesem* must be reawakened to hone and shape morality among straying Ghanaian children and teenagers. However the researcher must establish that the goal of reviving ancient oral tradition is not advocating promotion and the return to past traditions to recover and revitalize some repulsive ancient traditional customs and rites, or rekindle some ridiculous superstitious rituals which do not aim to wheel mental development or social progress in anyway whatsoever.

Ghanaian educational authorities must decisively strive to aim at supporting, promoting and preserving positive cultural knowledge and traditional rites respectively which would enforce and nurture mental development in the younger generations. The vice President of the Republic of Ghana, John Mahama, expressed his worry about the lackadaisical measures taken by some past and recent governments in appreciating and supporting the arts and culture industry.

He said the culture industry was a tool for economic development but expressed worry over the fact that apart from Dr. Kwame Nkrumah who had supported the industry, successive governments had ignored it. (as cited in the Daily Graphic, 2012: pp.32,33).

With reference to Mahama's observation, Nkrumah rightly declares in his motion for independence in 1953 that:

The people of Ghana today take pride in their ancient name (Ghana which originally means Warrior King) not out of romanticism but as an inspiration for future. It is right and proper that we know our past. For just as the future moves from the present, so has the present emerged from the past. He further asserts that there was much glory in our past, what our ancestors achieved in context of contemporary society, gives us confidence that we can create, out of the past, a glorious future, not in terms of war and military pomp, but in terms of social progress and peace (as cited in the Ethiopian observer, 1958).

Granted the inextricable weave of maxims and proverbs inherent in traditional folktales, oral tradition, visual art, symbolism, it is expedient to express the philosophical allegory in allusion to medieval Asante maxim symbolism (Adinkra). Interestingly, the lengthy oratory by Nkrumah can be philosophically traced to an Adinkra symbol which aptly and accurately captures, Nkrumah's philosophical proclamation. His declaration about knowing our history to understand the present and future is vividly and graphically captured in “*sankofa*”, an adinkra symbol which conveys a maxim that going back to recover the past is not abhorred or frowned upon. In philosophical language this can be paralleled to Nkrumah's declaration because it illustrates the fundamental idea and concept of visiting one's past and knowing one's history and traditions in order to build a magnificent future. The Adinkra pictograph below illustrates the philosophy of *sankofa*.



14.9 Adinkra symbol illustrating the essence of hindsight and revisiting our past

Source of pictograph: Professor Ablade Glover

The brief philosophical allusion discussed above, elaborates on the importance and purpose of acquainting ourselves with our past cultural traditions hinting on an essence of developing a retrospective glancing eye to our arts, oral traditions and seemingly “forgotten” cultural practices.

Sutherland resounds a formal proposal to the vice President of Ghana in which she called for policies and actions geared towards the restoration of the country’s culture as an important part of the total and fundamental effort at making the critical paradigm shift in national development (as cited in Daily Graphic, 2012: pp. 32, 33).

Sartre provides a rather compelling argument which strengthens Sutherland’s proposal by stating that:

we can break out of what he calls the “prison-house” of alien language and culture which Europe has imposed in so many parts of the continent where the younger generation has forgotten its own culture and only studies European history at school” (as cited in the Ethiopian observer: 1958: 8).

From the proposal and argument put forward by the two scholars reveal, that the more specifically an art or tradition and its practitioners are identified with a particular culture, the harder it would seem to replace this identity with a more inclusive one. The topical discussion in this sub-section accomplishes the third objective of this research which sought “to elucidate the crucial implications of decline in disseminating and documenting Ananse stories as well as oral traditions within indigenous societies in Ghana”.



Philosophical cues elucidated in simplest forms through folktales, proverbs, folksongs, dance, adinkra symbolism, in general encompasses nearly every philosophical aspect of life. One may be astounded by some of the awe inspiring philosophical and esoteric wisdom exhibited and expressed in the simplest forms via parables, maxims, symbolism, folktales, and various forms of art in general. Conclusively, Agbodeka summarizes the essence and relevance of teaching and learning African past traditions in which he asserts that the importance of this is to be seen in the fact that the traditions of a people hold all the genius of the race. To deprive a people of the wisdom of its past is to destroy its soul. We need to base on the wisdom of the African past to be able to contribute the quota that is Africa's to contribute towards world civilization. (Dzobo: 2006, by Agbodeka in forward).

4.9 New Dimensions of the Trickster Trait

Several dimensions and trends of ‘Ananseism’ and exploitations have sprung up and permeated most aspects of Ghanaian socio-cultural milieu. As Adjei (2011:2) states, in Africa, as life

becomes more and more precarious and unfulfilling, ingenious ways are being sought daily to negotiate survival. In the process, certain characters have dug deep into the vaults of popular culture and folklore and, advertently or inadvertently, stumbled upon the trickster character as a master in the art of survival. The recent dimensions range from gambling, psycho-politics, cyber fraud, advertising charades, marketing gimmicks, organized religion and religious charlatanism.

The level of trickery and charlatanism present in modern Ghanaian socio-cultural milieu cannot be over-emphasized. The most notorious forms of charlatanism, manipulation and trickery can be narrowed down to cyber-fraud and religious charlatanism which runs into astonishing connection with Ananse's modus operandi projected in the Ananse story. The advent of information and communication technology has shaped, modified and improved various fraudulent and manipulative schemes among the Ghanaian populace most especially the youth. Ghanaian mysticism, rituals and occult practices have also played key roles in recent dimensions of the trickster trait

In summary, the brief discussion demonstrates the evolution and cyclical treachery, cynicism and greed inherent in the trickster trait since the invention of Ananse as a mythical trickster and charlatan.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0 Overview

This chapter outlines the summary, conclusions and recommendations of the research findings. It highlights crucial recommendations which will help revive the dissemination of Ananse story telling and promoting animation as an art form.

5.1 Summary

An effort has been made in this research, to primarily discuss the essence of reintroducing, disseminating and preserving Ananse stories through the production of a still animation. This research also reveals subtle aspects of Akan philosophy in art, oral tradition, symbolism and maxims. As discussed in the research, Ananse stories form an indispensable part of Ghanaian culture and as a result the Ghanaian society benefits from it immeasurably. This research also demonstrate the importance of oral tradition and folktales in the cultivation of morals and values as well as the implications associated to their decline in dissemination. This section of the finding appropriately captures the third objective of this research which sought to elucidate the crucial implications of decline in disseminating and documenting Ananse stories as well as oral traditions.

The production of a 15 minute still animation complements this report to illustrate the Ananse folktale to children which serves as a source of reference material in understanding and

appreciating Asante indigenous folktales. The production of the still animation also serve to address the achievement of the second objective of this research (to document Ananse stories through still animation).

The research discusses informative findings, which highlight the impact, effectiveness and advantageous communicative capabilities still animation possesses over oral narratives. The main findings revealed through the field testing and analyses of still animation viz-a-viz oral narratives, that still animation proves to be a valid alternative and comparatively effective audio-visual communication medium through which Ananse folktales and oral tradition can be disseminated and preserved. Crucial findings and hypothesis, such as the hypothetical theory of Ananse's manipulation scheme, the hypothetical classification of Ananse archetypes, the ethical and philosophical rationale behind the Ananse archetype and the essence of the Ananse archetype and deception in Ghanaian socio-military strategies summarize the uniqueness of this research in the study and evaluation of *Anansesem* and the Ananse archetype.

5.2 Conclusion

This research comprehensively explains a pragmatic and alternative approach in addressing the re-establishment of the dissemination of Ananse stories and awakening the story telling instincts in Ghanaian indigenous societies which adequately satisfies the first objective of this research (to select an Ananse story in Asante folklore and device an alternative model to retell the story). Conclusively, the findings and studio procedures in this research are beneficial in studying and analyzing the dynamic and current trends of storytelling to future researchers who wish to research into the dissemination of Ananse stories or delve into the application of still animation

to re-tell Ghanaian folktales. Most importantly, the measurement in effectiveness of still animation through field testing and comparative analysis affirm the advantage of still animation has over oral narration. This research vividly proves how still animation can be an effective alternative and expedient communication medium in re-telling and preserving Ananse stories in Ghana. A further step in enhancing and increasing the effectiveness of audio-visual communication in Ananse stories would require future researchers and animators to explore the advancement of still animation through the realms of classical animation and 3d animation. In conclusion it is imperative to categorically state that this research points to the reality that, if the excitement and enthusiasm shown by the pupils of Agroyesum Primary School during field testing of the still animation (Ananse and the corn cob) is anything to go by, then this research has achieved its aim and validates the hypothetical standpoint that, indeed, still animation can be used to preserve and disseminate Ananse folktales since audio-visual appears to communicate effectively, fascinate and captivate children than raw oral narratives.

5.3 Recommendations

Still animation has proven according to this research, an alternative and a fairly effective visual communication medium through which Ananse folktales and oral tradition can be disseminated and preserved. Still animation can be used to explain complex Ghanaian folktales, philosophies, ethics and traditional code of beliefs to children. Animation knows no boundaries; as such anything imagined can be expressed through animation as such, Ghanaians must endeavour to discard the condescending notion they have of the art of animation and rather strive to study or pursue animation careers. Animation traverses barriers, the frontiers of ethnicity and culture,

social class or creed. Recent computer graphics and animation procedures have immensely shaped audio-visual communication and multimedia revolution, one that Ghanaian artists must endeavour to grasp and implement. Still animation should be appreciated and acknowledged as a sublime alternative medium through which didactic folktales and oral traditional dogmas can be disseminated.

Animation has rapidly taken dynamic and diverse dimensions in both practical and scholarly sense. Storytelling periods and sessions should be re-introduced in primary schools to enable children acquaint themselves with traditional Ghanaian folktales. With regard to the educational system in Ghana, it will be worth considering introducing animation into the mundane art curriculum as a visual art program in the senior high institutions. This will foster more interest in animation and produce future animators to contribute to the Ghanaian filming and creative industry. The established advantage and benefits animation offers in the discipline of audio-visual communication and motion graphics makes still animation an expedient communication medium for developing African societies struggling to eschew decadence and restore decorum, as well as decency among children, the youth and some elderly people.

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Appendix

The entire story was broken down into various snippet episodic events which can be referred to as scenes. Each scene distinguishes itself from other scenes through variance in dialogue, setting, time, location and the actual event which takes place. The story can feasibly be categorized under tragic-comedy depicting Ananse as a tragic hero and can be broken down into various key segments as tabulated below.

3.8.1 Shooting script

Table depicting various segments of shooting script

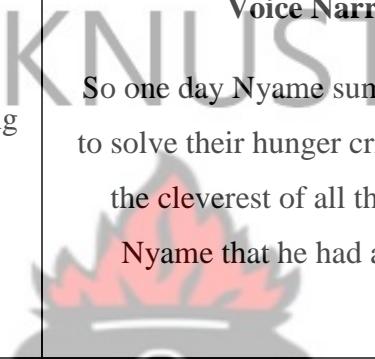
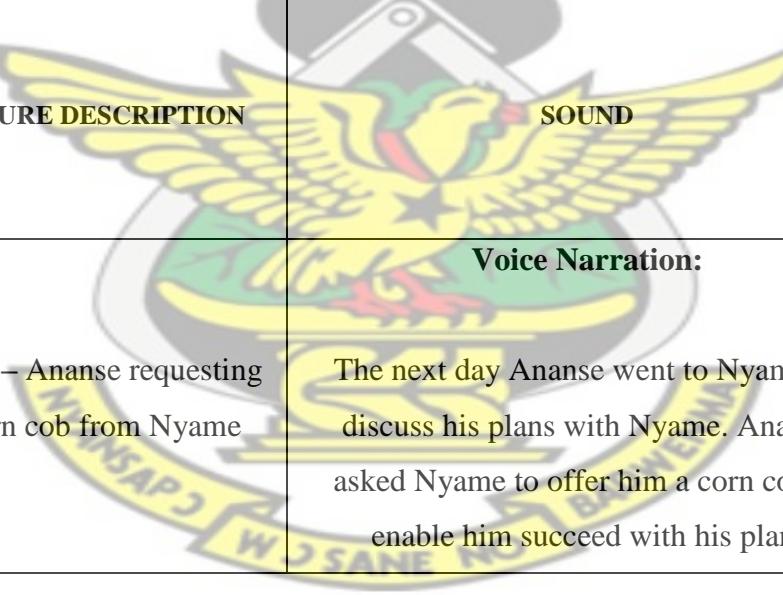
DURATION: 15 MINUTE STILL-ANIMATION

TITLE: ANANSE AND THE CORNCOB

SCENE 1: - Interior View of Nyame's Palace with Nyame seated before his elders.

EXT. DAY: Morning to dusk

SHOT	PICTURE DESCRIPTION	SOUND	TIME DURATION

1	Black background with Text accompanying narration.	Voice Narration: Once upon a time, there was a prolonged famine in Nyame's kingdom. All the creatures were hungry and had no food to eat.	0:23 Seconds
2	MLS: Nyame in a meeting with his elders	Voice Narration:  So one day Nyame summoned his elders to solve their hunger crisis. Ananse being the cleverest of all the creatures told Nyame that he had a brilliant idea.	0:14.Seconds
SHOT	PICTURE DESCRIPTION	SOUND	TIME DURATION
3	MCU – Ananse requesting a corn cob from Nyame	Voice Narration:  The next day Ananse went to Nyame to discuss his plans with Nyame. Ananse asked Nyame to offer him a corn cob to enable him succeed with his plan.	0:19 Seconds

		Voice Narration:	
SHOT	PICTURE DESCRIPTION	SOUND	TIME DURATION
4	HALS – Ananse promising Nyame to offer him a hundred slaves in return for granting him the favour by giving him the corn cob	Ananse pledged to Nyame that if he was offered the corn cob, he would repay Nyame with a hundred slaves who would then farm and bring abundant crop harvest.	0:09 Seconds
5	MS – Nyame bursts into laughter in response to Ananse's vague promise.	Voice Narration: Nyame laughed at Ananse's incredible strategy and asked him how he was going to succeed.	0:10 seconds
6	MCU – Ananse receives the corn cob from Nyame's palm with delight	Voice Narration: Eventually, Ananse managed to convince Nyame with his plans and Nyame offered him the corn cob	0:11 Seconds
7	MLS – Nyame uses his magical staff to cast Ananse to Earth.	Voice Narration: With his magical Gye Nyame staff, Nyame cast Ananse to Asaase Yaa to fulfill his mission.	0:05 Seconds
8	LS : Ananse falling from the skies	Voice Narration: Ananse fell from the skies in dreadful fright.	0:07 Seconds

9	MCU: Ananse smashes his head against the rock in pain.	Voice Narration: Ananse landed on Asaase Yaa and smashed his face against a rock	0:06 Seconds
10	ELS – Ananse sets off and reaches the first village	Voice Narration: Ananse set off to Adukrom, the first village, to fulfill his mission	0:17 Seconds

KNUST

Shooting script

DURATION: 15 MINUTE STILL-ANIMATION

TITLE: ANANSE AND THE CORNCOB

SCENE 2: Exterior scene of Ananse interacting with Chief in Adukrom village

INT. DAY: Dusk to dawn

SHOT	PICTURE DESCRIPTION	SOUND	TIME DURATION

11	OSS – Ananse reaches the first village and requests a night's lodging from the chief.	<p>Voice Narration:</p> <p>When Ananse arrived in Adukrom, he met the Chief, Nana Ofori, and requested for a place to sleep for the night. The Chief agreed and gave Ananse a room to sleep in.</p>	0:25 Seconds
12	MLS – Before Ananse goes to bed, he asks the chief where he could hide the corn cob safely.	<p>Voice Narration:</p> <p>Ananse was offered a place to sleep, but before Ananse went to bed, he enquired from Nana Kwame where the fowl could be kept safely since it belonged to Nyame. Nana Ofori showed Ananse a hiding place in the room.</p>	0:15 Seconds
SHOT	PICTURE DESCRIPTION	SOUND	TIME DURATION
13	DSS : Ananse and Nana Ofori sleeping	<p>Voice Narration:</p> <p>They all went to sleep, but Ananse did not sleep for long. He was scheming an evil intention in his mind.</p>	0:11 Seconds
14	LS – Ananse sneaks and steals his own corn cob	<p>Voice Narration:</p> <p>Later that night, Ananse woke up and secretly sneaked out with his own corn cob.</p>	0:07 Seconds

15	LS: Ananse feeds all his corn to the fowls in the compound.	Voice Narration: Ananse fed all his corn to Nana Ofori's chickens.	0:21 Seconds
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DURATION: 15 MINUTE STILL-ANIMATION TITLE: ANANSE AND THE CORNCOB

SCENE 2: Exterior scene of Ananse interacting with Chief in Adukrom village

EXT. DAY: Morning to Midday

SHOT	PICTURE DESCRIPTION	SOUND	TIME DURATION
16	MLS: Next morning, Ananse demands his corn cob and accuses the chief of theft.	Voice Narration: The next morning, Ananse violently grabbed Nana Ofori and accused him of stealing his corn cob; he also threatened to slap him if he was not able to retrieve his corn cob	0:17 seconds
17	MLS: Ananse continues to	Voice Narration: Ananse continued complaining about	0:19 Seconds

	accuse Nana Ofori	his missing corn cob and demanded that Nana Ofori gave him a whole basket of corn to pacify him.	
18	LS – Ananse demands a whole basket of corn cobs to pacify him. Chief obliges and hands over the basket to Ananse.	Voice Narration: For fear of embarrassment and being accused of stealing Ananse's corn cob, Nana Ofori granted Ananse's wish. Ananse received a basket full of corn in excitement.	0:10 Seconds
SHOT	PICTURE DESCRIPTION	SOUND	TIME DURATION
19	MLS: Ananse departs with basket of corn and waves.	Voice Narration: Ananse parted with Nana Ofori and the people of Adukrom and continued his journey to the next village.	0:23 Seconds

KNUST

Shooting script

DURATION: 15 MINUTE STILL-ANIMATION

TITLE: ANANSE AND THE CORNCOB

SCENE 3: – Exterior afternoon scene of Ananse negotiating with stranger under a tree

EXT. **DAY:** Noon

SHOT	PICTURE DESCRIPTION	SOUND	TIME DURATION
20	ELS: Ananse resting under a tree with a stranger holding a fowl in the distance	Voice Narration: After sometime, Ananse became tired and rested under a tree since the basket was too heavy for him to carry. Then Ananse spotted a man in the distance holding a chicken. Ananse schemed a secret plan.	0:18 Seconds

21	<p>MLS: Ananse exchanging corn for stranger's fowl</p>	<p>Voice Narration:</p> <p>Ananse managed to persuade the stranger to exchange his chicken for all his corn.</p> <p>He tricked him into believing that he could harvest the corn the same day he plants it.</p>	0:22 Seconds
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KNUST

Shooting script

DURATION: 15 MINUTE STILL-ANIMATION

TITLE: ANANSE AND THE CORNCOB

SCENE 3: – Exterior afternoon scene of Ananse negotiating with stranger under a tree

EXT. DAY: Twilight to Midnight

SHOT	PICTURE DESCRIPTION	SOUND	TIME DURATION
22	<p>MLS: Ananse in a warm embrace with Nana Kwame</p>	<p>Voice Narration:</p> <p>When Ananse reached the next village, he met the Chief, Nana Kwame, and the Chief put up with him cordially. They quickly became good friends and laughed together, but behind those happy moments Ananse had evil intentions.</p>	0:15 Seconds

23	LS: Ananse sitting on a mat and holding his fowl	Voice Narration: Ananse was offered a place to sleep, but he enquired from Nana Kwame where the fowl could safely be kept since it belonged to Nyame.	0:18 Seconds
24	MLS: Nana Ofori placing fowl in the cage with Ananse spying from his hut.	Voice Narration: The fowl was put in a quiet cage and everybody went to sleep. But while the chief was placing the fowl in the cage, Ananse hid and saw where the fowl was being kept.	0:11 Seconds
SHOT	PICTURE DESCRIPTION	SOUND	TIME DURATION
25	MLS: Ananse secretly steals his own fowl from the cage.	Voice Narration: Soon after the chief left to sleep, Ananse sneaked and secretly stole his own fowl from the cage.	0:11 Seconds
26	ELS: Ananse bludgeons and smashes the fowl to death up a hill.	Voice Narration: Ananse silently took the fowl up the hill in the village and beat the poor little fowl to death.	0:17 Seconds

27	<p>LS: Ananse smears the blood of the fowl on Nana Kwame's door</p>	<p>Voice Narration:</p> <p>After killing the fowl, Ananse sneaked to Nana Kwame's hut and smeared the blood on the chief's door to create the impression that Nana Kwame killed his fowl.</p>	0:13 Seconds
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KNUST



Shooting script

DURATION: 15 MINUTE STILL-ANIMATION

TITLE: ANANSE AND THE CORNCOB

SCENE 4: Exterior afternoon scene of Ananse scolding Nana Kwame and the villagers

EXT. DAY: Morning to Twilight

SHOT	PICTURE DESCRIPTION	SOUND	TIME DURATION
28	<p>LS: Ananse angrily accuses Nana Kwame of murder.</p>	<p>Voice Narration:</p> <p>The next morning, Ananse accused Nana Kwame of killing his chicken. He pointed to</p>	0:18 Seconds

		the blood stained door as his evidence.	
SHOT	PICTURE DESCRIPTION	SOUND	TIME DURATION
29	ELS: Nana Kwame and the villagers kneel to beg Ananse for forgiveness	Voice Narration: Ananse demanded that Nana Kwame and his people pacify him. The Chief and his people begged Ananse to take their offer of 10 sheep to calm his anger.	0:09 Seconds
30	ELS: Ananse departing from the village with 10 sheep.	Voice Narration: Ananse accepted the offer and left the village gloating in excitement.	0:15 Seconds
31	ELS: Ananse rests on a rock with two people carrying a corpse nearby.	Voice Narration: Ananse became tired and rested while he kept an eagle eye on his sheep nearby. Then suddenly Ananse spotted two people nearby carrying a dead body.	0:26 Seconds

32	MLS: Ananse negotiates with strangers to exchange the corpse for his sheep.	Voice Narration: Ananse approached the two strangers and asked who the dead body was. The strangers explained that the corpse was a relative who was going to be buried in a far village. Ananse claimed that he knew the village so they should accept his sheep and hand over the dead body to him for burial.	0:08 Seconds
33	ELS: Ananse carries the corpse and waves to the strangers in a distance	Voice Narration: They both agreed to Ananse's proposal and parted ways with Ananse.	0:11 Seconds

Shooting script

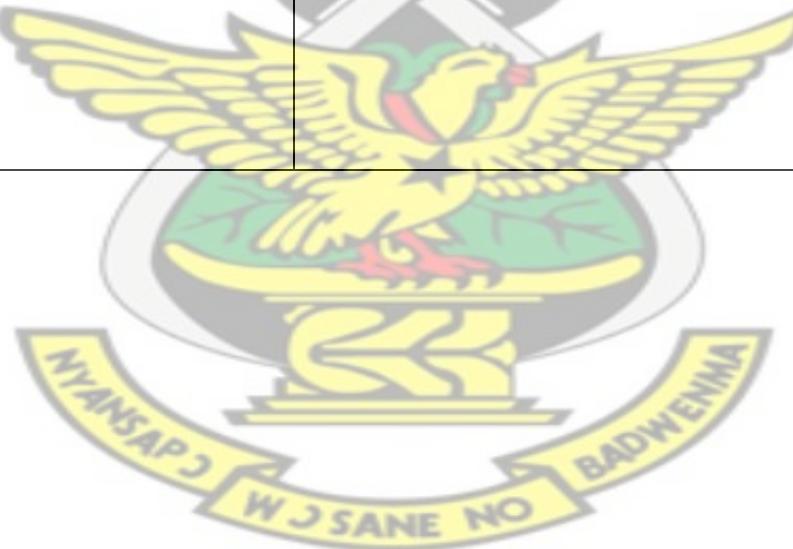
DURATION: 15 MINUTE STILL-ANIMATION

TITLE: ANANSE AND THE CORNCOB

SCENE 5: Exterior evening scene of Ananse's arrival in Begyekrom with villagers surrounding him. **EXT.** **DAY: Evening to Afternoon**

SHOT	PICTURE DESCRIPTION	SOUND	TIME DURATION
34	ELS: Ananse wading through a stream with the corpse on his shoulders.	Voice Narration: Before Ananse could reach the next village, he was extremely tired due to the heavy weight of the dead body.	0:24 Seconds
35	ELS: Ananse is warmly welcomed in Begyekrom	Voice Narration: Ananse finally arrived in Begyekrom, the last village where he was warmly received. Ananse told the people of Begyekrom that the dead body was Nyame's son who was just tired and was asleep due to the long journey.	0:18 Seconds
36	SS: Ananse being carried on a plank and Queen Agyeiwaa orders "Nyame's son" to be sent to the sacred room	Voice Narration: The people of Begyekrom thanked and hailed Ananse for bringing them a saviour. The Queen gave her crown to Ananse and asked her servant to send Nyame's son to the sacred room.	0:18 Seconds
SHOT	PICTURE DESCRIPTION	SOUND	TIME DURATION

37	ELS: Ananse seated and chewing chicken thighs and villagers actively engage in drumming and dancing.	Voice Narration: Later that evening, Ananse was treated like a King. He ate all the meat in Begyekrom and watched as the villagers danced and sang praises to his name.	0:10 Seconds
38	LS: Ananse being carried by three servants to his hut	Voice Narration: After the feast, Ananse was so full that it took three men to carry him to his hut.	0:11 Seconds



Shooting script

DURATION: 15 MINUTE STILL-ANIMATION

TITLE: ANANSE AND THE CORNCOB

SCENE 5: Exterior evening scene of Ananse's arrival in Begyekrom with villagers surrounding him. EXT. DAY: Evening to Afternoon

SHOT	PICTURE DESCRIPTION	SOUND	TIME DURATION
39	MLS: Children try to wake “Nyame’s son up”.	Voice Narration: The next morning, the queen asked her children to wake Nyame’s son up but the children noticed that he wasn’t breathing.	0:12 Seconds
40	MLS: Children rush to Ananse’s hut to alert him	Voice Narration: The children quickly reported the matter to Ananse, who replied that Nyame’s son was a heavy sleeper so they must shake him very hard to wake him up.	0:11 Seconds
41	MLS: Children shake “Nyame’s son” in vain.	Voice Narration: The children went back to shake Nyame’s son but he never woke up because he was already dead long ago.	0:15 Seconds
SHOT	PICTURE DESCRIPTION	SOUND	TIME DURATION

SHOT	PICTURE DESCRIPTION	Voice Narration:	TIME DURATION
42	MLS: Children return to Ananse's hut	The children went back to Ananse to inform him but Ananse lied that Nyame's son was a heavy sleeper as such they might even have to flog him to wake him up.	0:09 Seconds
43	ELS: The whole village assemble and watch in “horror” as “Nyame’s son” is being flogged.	Voice Narration: A few moments later, the whole village gathered around to watch Nyame’s son being flogged mercilessly.	0:10 Seconds
44	ELS: Ananse arrives on the scene and watches in “horror” as “Nyame’s son” is being flogged.	Voice Narration: Ananse later arrived on the scene and accused the people of Begyekrom of killing Nyame’s son.	0:17 Seconds
45	SS: Ananse tries to strangle one villager for “killing” “Nyame’s son”. Villager wail and weep while Nyame watches in silence.	Voice Narration: Ananse became angry and threatened that Nyame would punish all the people of Begyekrom for killing his son. All this while, Nyame was watching Ananse.	0:15 Seconds

46	MLS: Queen Agyeiwaa offers a hundred slaves to Ananse to appease Nyame.	Voice Narration: Ananse demanded Queen Agyeiwaa to replace Nyame's son with a hundred slaves to appease Nyame. The Queen agreed and handed over the people to Ananse.	0:06 Seconds
47	HALS: Ananse calls on Nyame from the peak of a mountain..	Voice Narration: Ananse called on Nyame to create a path to transport the slaves.	0:07 Seconds
48	ELS: Nyame creates a pathway and Ananse leads slaves to Nyame's Kingdom.	Voice Narration: Nyame created a pathway and Ananse led the slaves to Nyame's kingdom.	0:15 Seconds



Shooting script

DURATION: 15 MINUTE STILL-ANIMATION

TITLE: ANANSE AND THE CORNCOB

SCENE 6: Interior scene of Nyame's palace with Ananse and slaves of Begyekrom standing before Nyame

INT. DAY: Afternoon

SHOT	PICTURE DESCRIPTION	SOUND	TIME DURATION
49	MLS: Nyame accuses Ananse of cheating and tricking the villagers and others.	Voice Narration: Nyame was very angry at Ananse for cheating and deceiving the people he encountered while on his mission. Nyame freed the slaves.	0:10 Seconds
50	LALS: Nyame sentences Ananse but Ananse kneels and pleads.	Voice Narration: Nyame sentenced Ananse to life imprisonment. Ananse begged but Nyame asked his guards to send him away.	0:10 Seconds
51	LS: Ananse being led to prison cells	Voice Narration: Ananse was sent to the prison, where all the evil creatures were kept	0:13 Seconds
SHOT	PICTURE DESCRIPTION	SOUND	TIME DURATION

		Voice Narration: Ananse was locked in the prison with all the other evil creatures and he became sad and miserable.	0:12 Seconds
52	MCU: Ananse locked behind prison bars with other evil creatures in the dark background		

