

**AESTHETICS IN PLAY PRODUCTION AS A VIABLE FACTOR FOR  
AUDIENCE APPEAL: DRUMS OF WAR AS PARADIGM**

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**A PROJECT WORK SUBMITTED TO THE DEPARTMENT OF THEATRE AND  
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AND MEDIA ARTS**

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**ATTESTATION PAGE**

I, Olorunsola Olumide Michael hereby attest that this research report is carried out by me and that I am solely responsible for all errors and omissions, if any.

A handwritten signature in black ink, appearing to read "Michael", written over a horizontal line.

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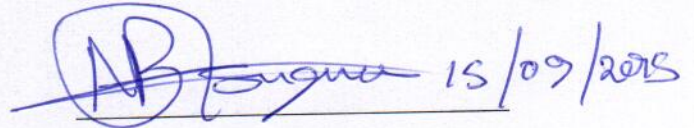
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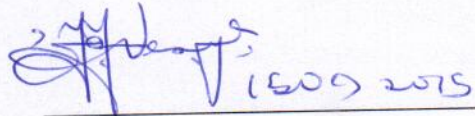


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## DEDICATION

Dedicated to Tolulope & Oluwapamilerinayo Olorunsola

Siblings like none other.

## ACKNOWLEDGEMENT

My gratitude and utmost appreciation goes first and foremost to the Lord God Almighty without whom all these would have been impossible.

My inestimable appreciation also goes to Pastor & Pastor (Mrs.) Olorunsola, my parents whom brought my humble self into this world and stuck with me right up till this point. You shall reap the fruit of your labour in Jesus name.

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## ABSTRACT

*The joy of every play director is to see that his audience is appreciative and well-receptive of his directed plays and would want to patronize the live theatre again and again; such was the production of Bakare Ojo-Rasaki's Drums of War. The production was laden with aesthetic effects which are believed to have been the major alluring factor in engineering audience patronage. Therefore, this research work takes a deep insightful look into the problem of the decline in live theatre patronage in Nigeria with a view to solving it using play directing as a useful approach. The need to incite the audience to go back to the theatre-going tradition arises as a result of the large number of theatre graduates being churned out year after year with minimal job opportunities. Therefore to tackle this sickening trend, this research work proposes embellishment of play productions with aesthetic effects that can allure audience to the theatre for play productions.*

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## CHAPTER ONE

### INTRODUCTION

#### 1.1. Background to the study

Asides from the playwright, the director is usually the first person to become involved in the creative process of play production, and the choices made by the director at every phase along the way have a great deal to do with determining whether the ultimate experience will be satisfactory to the spectators. Harold Clurman (as cited in Oyewo; 34) states thus:

Though the Artistic Director does not act, he is, or should be, responsible for the kind of acting we see on stage; though he does not usually design the sets, he is, or should be responsible for the kind of impression the sets make; and this applies to everything else on stage

Therefore, the onus of creating the needed aesthetic appeal lies squarely on the shoulders of the director. The director is saddled with the task of creating a singular work from the joint efforts of each contributor in the theatre. Edwin Wilson further stresses on the above view as he posits that:

The director must have a keen sense of proportion so that various elements work together rather than against one another. This juggling act or, to put it in another way, this weaving together of the tangible and the intangible, the spiritual and the physical, the symbolic and the literal – is the final responsibility of the director. (143)

The director's initial meetings with the production manager, costume designer, set designer and lighting designer typify the creative collaboration vital to theatre. Any notes the director has made on the technical requirements in the script are shared with the designers. The free flow of ideas that take place here will further refine the director's vision for the production as a whole. The director's creative collaboration continues during his/her work with the actors in rehearsals. The actors will bring their own interpretation to the project and perhaps inspire the director to rethink his/her interpretation. They will work closely together to breathe life into

the characters and develop a deeper understanding of the characters motivations and relationships, fleshing out the subject of the play. Later, the focus of the director's work in rehearsals will broaden to the overall look and feel of the whole production as transitions between scenes are smoothed out, effective pacing is achieved and all the design and technical aspects of the production in relation with the overall aesthetics are integrated. Alexander Dean cited in Oyewo (35) summarizes the director's required qualities thus:

A Director certainly needs to know dramatic construction and playwrights, past and present, along with possessing a working knowledge of the culture, manners, theatrical convention and period influences of the time.

The recent production of Drums of War produced by the students of Theatre & Media arts in Federal University, Oye-Ekiti and directed by a veteran director, RasakiOjo-Bakare proves that aesthetic effects can be a key factor in sustaining audience appeal for live theatre. The audience of this particular production were so enthralled by the performance that they were unperturbed by the lack of ventilation in the auditorium whose windows were all closed and veiled (due to the need to achieve total darkness in the building) because it was a matinee. The audience was so regaled that they stayed till the very end of the production and even came for the second day of the performance under similar situations. It was observed that spectacles and some awe-inspiring feats that were wrought via technical elements in the production, contributed significantly in alluring the audience for the performances. On the backdrop of this assertion, this discourse aims to bring to the fore the potency/importance of aesthetic effects in production in alluring audience interest for theatre production; as this can be very instrumental in reviving the fortunes of live theatre patronage in Nigeria.

## **1.2. Statement of the problem**

The culture of live theatre patronage in Nigeria is on the decline. Infact, Sola Fosudo(cited in [www.nigeriafilms.com/news/7375/9/fosudo-live-theatre-in-nigeria.html](http://www.nigeriafilms.com/news/7375/9/fosudo-live-theatre-in-nigeria.html)) opines that the live

theatre is barely growing by its tentacles in the university theatres. Barclays Ayakoroma(cited in [www.nico.gov.ng/index.php/item/1297-re-inventing-live-theatre-practice](http://www.nico.gov.ng/index.php/item/1297-re-inventing-live-theatre-practice)) affirms this view when he opines that:

Professional theatre practice in Nigeria has become more of a thing of the past. Unlike what obtained in the early 1960's, up to the 1980's, when live theatre was vibrant in many parts of the country, even in university campuses, the situation has deteriorated to an extent where trained artists hardly think of making a living from the stage.

### **1.3. Purpose of the study**

Theatre is an ensemble of arts and its performance is certainly one of the broad arts of the theatre. As broadly defined, it involves acting out stories in front of an audience, using combinations of speech, gesture, music, dance, sound and spectacle – indeed any one or more elements of other performing arts. In addition to the standard narrative dialogue style of plays, theatre takes such forms as plays, musicals, operas, ballet, illusion, stand-up comedy, to mention a few. Apart from some major cities such as Lagos where live theatre performances are staged from time to time, stage performances seem almost non-existent in other parts of Nigeria. The main reason for the near extinction of live theatre is the lack of audience. From the formative years, theatre has been known to thrive on audience. In an article by The Punch Newspapers, the Director of Publicity, National Association of Nigerian Theatre Arts Practitioners, OziOkoli says, “if there is an audience, theatre practice will survive in Nigeria”. As widely agreed by authorities in the field, theatre isn't only about the people producing it, it's also about the people attending the shows, the audience.

This sickening dwindling trend of live theatre performances due to the lack of theatre patronage has prompted this research into ways by which the theatre director can revive audience appeal for stage productions through the use of aesthetic effects.

#### **1.4. Significance of the study**

The theatre as we have come to know it today, even from primordial times exists chiefly for the audience. Without the audience, there would be no reason for the performers to perform.

The audience is important to the theatre as they also serve as source of encouragement to the actors through their appreciation and applause.

This research would also be a source of information for play directors and budding directors who would want to look into the concept of aesthetics as a crowd- puller.

#### **1.5. Scope of the study**

The study is set out to explore the viability of aesthetic effects as a factor in play directing for sustaining audience appeal in a bid to revive the dying culture of live theatre performances in Nigeria. To achieve this, the researcher shall examine various components of aesthetic effects with a view to play directing. Thus, this research shall dwell mainly on the critical investigation of the play Drums of War as directed by BakareOjo-Rasaki, the aesthetic inputs as well as the effect they had in regalling the audience.

#### **1.6. Limitation of the study**

The basic limitations to this study consist among other things:

- The problem of gathering relevant literature to provide adequate information for the study
- The lack of funds required to facilitate the realization of the study

- The intensiveness of the exercise which when added to the loaded academic calendar of the researcher is almost daunting.

### **1.7. Research methodology**

The goals and objectives of this research will be accomplished by dwelling mainly on primary source; critical appreciation of the production under study while the secondary source dwells mainly on library consultation, reviewing extant literature that are relevant to the study as well as interviewing the director of the Drums of War production, Rasaki Ojo Bakare.

### **1.8. Definition of terms**

To provide a mutual and clear understanding of the concepts that are involved in the study, it is important that the following terms that figures prominently are defined; especially within the context of their application in this study.

#### **Aesthetics**

The Oxford Advanced Learner's Dictionary (23) defines aesthetics as that "concerned with beauty and art and the understanding of beautiful things," as well as that "made in an artistic way and beautiful to look at."

#### **Audience**

According to The Oxford Advanced Learner's Dictionary (81), audience is "the group of people who have gathered to watch or listen to something (a play, concert, somebody speaking e.t.c.)" or "a number of people who watch, read or listen to the same thing."

#### **Effect**

The Oxford Advanced Learner's Dictionary (468) defines effect as "a change that somebody/something causes on somebody/something else," or "a particular look, sound or

impression that somebody such as an artist or a writer wants to create.” For the purpose of this study, the latter definition shall come in handy

### **Appeal**

The Oxford Advanced Learner’s Dictionary (57) defines appeal as “a quality that makes somebody or something attractive or interesting.”

## CHAPTER TWO

### LITERATURE REVIEW

#### 2.1. Theorists and theories on aesthetics

Aesthetics could be the yardstick for assessing every work of art. Its nature is such that the judgment is usually borne out of subjectivity. It informs the taste of judgment of any creator in his production process. Whatever is created by man to attract the interest of another should be pleasing. This is because almost everyone (if not all) loves that which is beautiful.

Effiong Johnson (19), in corroboration of the above assertion, states that:

If Human Beings had the privilege of suggesting how they wanted to look like to the Master human designer, I guess no one would have dared to suggest ugliness. Every man would have loved to look for what best appealed to him to give the Designer in his fabrication for him to come out stunning...

This stems from the story of creation in the Bible (Gen. 1:31), which records God was pleased with all that He made. This could best be referred to as judgment of taste. In Genesis, God gave the earth form and assembled all kinds of colourful creatures to ensure variety. This implies that the creator of the universe had sense of objectively assessing beauty and/or ugliness.

Various scholars have expressed their views on aesthetics whilst also stressing that the concept of aesthetics is an otherwise complex one. Hospers (as cited in Johnson, 26), asserts that "the problems of aesthetics are unusually complex and troublesome." In tandem with Hospers' claim, Ebong (cited in Johnson, 21) admits that aesthetics (in theatre) is not an easy concept to explain "because of the numerous problems associated with identifying the aesthetic in terms of the properties of its objects, arts and culture." Moving away from the complexities in the aesthetic phenomenon, scholars have actually penned down their views concerning aesthetics as objectively as they can be. Akpan and Etuk (cited in Johnson, 20),

relate aesthetic experiences to works of art thus; "we very easily and naturally tie our aesthetic experiences to works of art which are man-made objects." The same Akpan and Etuk also illuminates on aesthetics as a study of beauty and beautiful things thus;

Aesthetics is the science or study of beauty. This means that the discipline is not concerned with individual beautiful things as such, but rather asks general questions and seeks to formulate theories about that which is common to beautiful things. Precisely, it seeks to answer the question: what characteristics in things make beautiful things beautiful. (cited in Johnson,23).

Herbert Zettl (cited in Johnson, 22), also defines aesthetics as "a study of sense perception and how these perceptions can be most effectively clarified, intensified and interpreted through a medium for specific recipients". Eni Kenneth (157) agrees with Zettl above when he defines aesthetics as "the science of perception. It is preoccupied with how a work of art is perceived and the meanings deducted in understanding and appreciation of quality." Effiong Johnson on his part summarizes the application of aesthetics in the theatre thus, "Applying this (aesthetics) to the theatre would mean how the elements which make up theatre, can be intelligently and creatively harnessed and orchestrated for the attainment of optimum satisfaction. That is the theatricality of performance." Johnson (23), also avers that aesthetics doesn't necessarily have to study beauty alone; in his words, "aesthetics is not necessarily a study to discover beauty in its pure and independent state. Rather, aesthetics concerns itself with the expressed beauty in art; in this case theatrical art." Relating aesthetics and the work of a director in creating theatre aesthetics, Johnson (26), while referring to Ebong's opinion states that,

A performance can be made beautiful by the director – himself – if attention is paid to beats, rhythms and turns in their right doses, places and timings. Similarly, line delivery, movement, gestures, have to benefit from an aesthetic approach which will enable the performance to have a certain pleasant feel, rhythm or music which is not reducible to language



In the same vein, Johnson (26), identifies the theatre director as;

Having a masterly acumen to identify tempo, mood, rhythm and all other grills with which to make the performance become a thrill, is one appreciable step... having the directorial cum theatrical capacity to sprinkle them, spice them, season them, stir them, cook them and serve them, is the lofty next step there is for the performance to guarantee finger-licking consumption with stomach-yearning appetite for more.

Due to the diversity of human nature though, theatre directors have been known to have different interpretations to a play. Deficiencies in interpretation could serve to dampen the aesthetic effect. As Johnson posits; "on the stage, no two interpretations can exactly be the same. However, while dissimilarity is bound to identify the interpretative attempts of directors, it is possible that there could be wrong interpretation. Aesthetics, subjective as it is, may not provide sufficient covering for "wrongness" or "badness".

On the issue of evoking emotion in the audience through aesthetics, Bell (cited in Johnson, 31) opines that "significant form" is the one quality shared by all objects that provoke aesthetic emotions. Significant form according to him means "arrangements and combinations that move us in a particular way..." Johnson discusses on the nature of the African audience and their emotional ability thus;

The average African has within himself capacities, or what can be called "aesthetic emotions", to enjoy the theatrical experience at his disposal. The "object" in this case the play, indeed attracts all the necessary attention – all the aesthetic attention, to empower it, such that it can evince a kind of release that will evoke aesthetic response from the spectators.

Vogel on her part (cited in Johnson, 35) recognizes the place of morality in African art and implies that a true aesthetic object is that which upholds moral values: She avers thus:

African aesthetics generally has a moral basis, as indicated by the fact that, in many African languages, the same word means "beautiful" and "good". It is consistent with the use and meaning of African art that it should be both beautiful and good, because it is intended not only to please the eye but to uphold moral values...

In creating drama for an African audience, the use of ritual aesthetics as postulated by Atakpo (cited in Johnson, 36) is pertinent. Atakpo identifies lighting, costumes, music, sound-effects, make-up, set, and above all ritual as aesthetic elements in drama. He goes ahead to posit:

The presence of ritual therefore becomes an aesthetic value since it evokes the feeling of eeriness, supernatural, the mundane and fierceness. The presence of incantations, prayers, mass, dirges, libation, chanting, procession and worship in drama exemplify ritual as an aesthetic element which creates sensory perceptions, and these elements intensify, clarify and interpret various experiences in the play.

Johnson (37), however agrees with Atakpo's claim but also stresses the need for the ritual to be dramatic in form to have that aesthetic feel. He states that:

It would appear that the essence of ritual in drama is to create or evoke sensory perceptions in the audience so as to intensify, clarify and interpret the dramatic experience. Of particular interest in the ritual enactment are the indices thereof, such as chant, incantations, prayers, procession etc. which, in themselves, are very dramatic and can heighten the "dramatic-ness" of the drama. For ritual to be aesthetic it must indeed serve a purpose; perhaps serve such purpose better than any existing or available alternative. It should be added that ritual that is intended to be aesthetic, must not be allowed to become seemingly dirty, nauseating and unsightly. Should that be allowed, the aesthetic intended in this case would be lost

Away from ritual, Akpan (cited in Johnson, 38) discusses "theatre as aesthetic structure". He stresses the need for theatre to compel its audience to have an engagement with the performance; otherwise it would not serve as an aesthetic structure. He gives an illustration via the genre of fine arts arguing that a significant form enables a painter's banana on canvas, for instance, to strikingly show the "bananeness in the banana". Relating this back to the theatre, he stresses the need for the "performaness" in the performance for the attainment of aesthetics. Or to put it more succinctly, the theatre must have "theatricality" in all its productions. In his words, "theatre as aesthetic structure is the awareness of consciousness, the recognition of the process of perception." Meanwhile Udosen (cited in Johnson, 45) on his

part identifies basic principles of design as important in creating desired aesthetic effect; namely, "balance, proportion, unity, rhythm and emphasis." Johnson (46), posits that "theatre arts must conduct its art in a manner that aesthetic can become obvious" while Udosen using the words of John Keats (cited in Johnson, 46), "A thing of beauty is a joy forever. Its loveliness increases, it will never pass into nothingness..." Still on the criteria necessary for aesthetic appeal, Iji (cited in Johnson, 49) lists "essence, quality, production, expression, appearance, beautiful..." as what could fit into the general "aesthetic criteria".

Bamidele (cited in Johnson, 50) commenting on the issue of language in aesthetics identifies the indices of aesthetic properties:

Aesthetic properties of language use in the theatre considers the verbal lullabies and climaxes, sonorous lamentations, sparkling epigrams, pauses and whispers which serve as devices for dialogue that impact audial shape to play.

Black African Aesthetics in the context of Traore's discourse (cited in Johnson, 52) "is identified through the particular features and approaches which characterize the African performance, as opposed to the preoccupations of the Western Drama." That aside, aesthetics can be said to be a two-way thing between the performance and the audience; Ejeke (cited in Johnson, 57-58) acknowledges that not all experiences are aesthetic, since some could be boring, incomplete and purposeless. He goes further to see aesthetics as "an intense interest resulting from fulfillment or completion. This phenomenon is attributable to the active participation of the perceiver or creator, together with the ordered structural quality of the object perceived." However, he also states that theatrical art, if well packaged, will generate interest in and involvement by the audience. Johnson (59) confirms this latter view thus:

In the theatre arts' experience, the audience who are in the auditorium both see and hear. They see the actors perform the play. They see the scenic provision, the basic lighting for illumination and the manipulated lighting for effects. They see the costumes, the stage props, the hand props and the general décor of the stage. At the same time, they hear. They hear the lines of the play. Some lines are poetic, some

proverbial, some rhetorical, others ordinary. They can even have the privilege of hearing pieces of antiques from the ancient past and seeing some representation as though on a museum gallery. They hear songs, music, drumming, instrumentation sounds and sound effects... through these aesthetic fields; the theatricality can be realized in theatre experience.

The above assertion by Johnson simply goes to say that every element infused in the creation of theatrical art serves to create the needed aesthetic appeal for the audience. If these elements are well co-ordinated, and presented, they would capture the audience's attention and leave them spell-bound.

## **2.2. Aesthetics in playdirecting**

Play directing is the art of co-ordinating theatrical elements into a complete work of art ready for audience consumption. Johnson (127), on his views about directing states that, "Directing as an art takes every other art of the theatre into its preserve, manipulates it effectively and presents one indivisible art." In addition, he avers (27) "play directing is a behind-the-scene activity between the director and his team to create in the 'private' seclusion of the theatre, away from the curious and prying eyes of the public, the three-dimensional beauty that is seen on stage in production." Therefore, the art of directing being a collective effort, it is pertinent to note that each of the theatrical elements that converge to create the total aesthetic effect should be given adequate and equal attention. The elements are detailed further in this chapter:

### **2.2.1. Aesthetics in set design**

The Set designer according to Lawal (130) is "an artist who provides series of drawing, paintings, and sketches with adequate instructions regarding the construction and painting of the set. A very important component of set design is line. Line is the element of

design that defines form. They are ever present in the theatre in the body of actors, in stage elements and decoration. The vertical line gives a feeling of formality, seriousness and dignity, the diagonal line presents a feeling of anxiety and foreboding while the horizontal line exudes the feeling of repose, relaxation, content and mass at rest.

There are four basic patterns of setting scenery or set. They include sequential setting, simultaneous setting, evolving sets as well as bare stage.

### **Sequential Setting**

Sequential setting is achieved by sliding one set of wings and backflats out and replacing it with another set. Sequential setting allows for rapid change of mood as well as locale and can create great audience excitement. To achieving aesthetics with sequential setting, the play director must be able to manage scene changes. Music in-between scene changes are recommended to keep the audience entertained

### **Simultaneous Setting**

The simultaneous setting allows for different locales on stage at the same time but most or all of the action will occur on one part of the set at a time. The part of the set being used is illuminated while the rest of the set is in relative darkness. While working with simultaneous setting, the play director has to be careful so the actions in the dormant parts of the stage do not overlap the actions on the part of the stage where the action is taking place so the audience attention is not lost.

### **Revolving Sets**

This type of setting is one in which the next locale is achieved by an addition, rotation or elimination of certain parts. Evolving sets allow for changes without intermissions or lost time. They can unify a production by showing that each scene in a play is integral to the whole. They require enormous advanced planning, since every prop and furniture piece must somehow be accounted for at every moment. But for many productions, the fluidity,

fascination and stylistic excitement of evolving scenery is well worth the trouble and creates a fantastic aesthetic effect.

### **Bare Stage**

Frequently, stage directions may merely request "bare stage". The actions have to be highly elaborate and the dialogue in the text highly descriptive. Masks, costumes, lighting effects, music, ensemble acting, dancing and extravagant special effects aid the theatricality of the bare stage

Johnson (198) states his view on the scenic background as an aesthetic factor thus:

By far, the scenic background is the most imposing visual unit in a production. Its primary function is to support the spoken word of the dramatic form. To attain the aesthetic in the scenic background, some of the follow considerations must be made: the background depiction must truly be the visual interpretation of the dramatic story...as the audience sits there to watch, and staring at them is the background painting, they should (at least minimally) configure the play in their heads, based on their interpretation of the background design. When the background can function as such, it would have served an aesthetic purpose.

### 2.2.2. **Aesthetics in lighting design**

Light is the most important plastic medium on stage. Without its unifying power, our eyes will be able to perceive objects as they were but not what they express. According to Appia as cited in Lawal (121), light should "go beyond its primary function of revealing form to go on to expressing the mood and nature of the form that is being lit." Colouration of light is achieved by the use of gel or filters because one of the functions of light is to reflect the mood of a particular scene. Intensity of light has to do with how high or low, how brightly or dimly lit a scene is, depending on the mood or locale that is being expressed. Distribution on the other hand is the amount of light and the area of stage they are directed. There are also two types of illumination in lighting; the general illumination and the specific illumination. The general illumination is when light is thrown on stage purely for illumination to reveal the

stage, properties, actors and actresses. Specific lighting on the other hand is when particular areas of the stage are lit at a particular time to draw the audience attention to that area.

There are three (3) basic ways of working with light during a scene or act:

**Static Lighting:** In this instance, the lights come on at the beginning of the scene and do not shift, except to go off at the end of the scene. Traditionally, this form of lighting is used for naturalistic plays since it generally copies the lighting of everyday life. It is also used frequently for tight, fast farces and comedies and for realistic dramas. It is also useful for Brechtian "epic" theatre, which serves to downplay the magic of the theatre

**Imperceptible Light Cueing:** The director achieves this by imperceptibly shifting the lights. He can acquire mood changes and focal changes by slowly shifting lights to emphasize new areas of the stage and perhaps new background colouring.

**Bold Theatrical Cueing:** The director can call for highly focused lighting effects to produce a non-naturalistic style. Blackouts, single spotlights, follow spots and colour shifts were originally considered expressionist in their serious theatrical approaches. They create a theatrical effect that must be justified on its own terms. The overall effect of theatrical lighting, of course, is to emphasize the theatricality of the presentation; no attempt is made to disguise light changes as if realistically occurring by some natural process. Rather, the lighting changes are the director's and designer's interpretations into the script to enhance its inner action.

In the aspect of creating aesthetic effects, Johnson looks at light in its aesthetic form as revealing scenery forms, enhancing costumes and creating effects. On the revelation of scenery forms, Johnson (193) posits, "collaboration is essential in both the scenographer's and lighting designer's arts for both to act as mutual enhancers. The lighting man holds the key to the aesthetic in the revelation of the scenery form. His choice of lamp can "spare" the

scene designer's colour and texture of fabric, and the director's desire". While for the enhancing of costumes, Johnson (193) states;

It must always be remembered that both costume and lighting are aesthetic elements in their respective rights. However, while costume does not have the physical ability to hinder light, light has every capacity not only to hinder costume but, worse still, to destroy it. Ineffective stage lighting resulting from ill or non-consideration of the stuff and colour of costume, can destroy any aesthetic sense costume and make-up were to serve

While on the creation of effects, Johnson (194) avers:

Effect's creation through light, is an aesthetic area of specialization unequalled in the theatrical scene. Other elements do it well, but lighting does it much better... this is what lighting can do, and it must contribute such quota as desired towards achieving the aesthetic in performances

### 2.2.3. **Aesthetics in costume and make-up design**

Prisk (cited in Lawal, 138) defines costume as "any garment and its accessories worn on stage." He identifies three principal functions of costume; to assist in the characterization of the actor, to individualize the character and to facilitate and enhance the movement of the actor. Stage costumes fall broadly into five categories: historical, modern, national, traditional and fantasy costumes. A particular costume may fall into more than one category. A modern costume may at the same time be a national costume. Historical costumes are also period costumes, and these have to be specially built after a close study of the original model. The main elements of stage costume design are shape, materials, colour, texture and ornaments. The design depends on the character of the play. In plays set in the present day; the dressing will be of the period and the costumes seen every day will be those used on stage. They should be appropriate for the occasion and the character; for the audience will be able to judge whether the player is correctly dressed or not. In designing costume, knowledge of fabrics and textures and of colour values is required. In stage costumes, as in other things



on the stage, cheap materials of the right colour can be dyed or painted. Texture as an element of design is the tactile aspect of form and it appeals to our sense of sight and touch. In texture, we have two surfaces: the rough and the glossy. The glossy surfaces are usually credited to nobility and well-being while the rough surface is linked to the lowly. Texture is the first thing that the audience sees when light or curtains come up. Texture is best revealed by directional light as they expose all features we have on the surfaces and avoid distracting reflections. All colours are affected by light and different materials look rich under stage light, other materials do not. The effect of stage lighting on the colours of dresses and the dress in relation to the scenery must be considered. For instance, strong amber lighting is bad for red, blue and green while light pink lighting improves all colours except green. Meanwhile, ornaments are those elements of design we put on stage for pure beautification. Johnson explains aesthetics in costume to the style, establishment of relationships and scene changes. On style, Johnson (157 – 158) avers that each character has to be dressed in the style appropriate for the time frame of the play and the social status of the character; “whatever the choice of style, the aesthetic can be found when the dominant character trait of the character is reflected in the costume style assigned to him”. On the establishment of relationships, Johnson (159) further posits, “the aesthetic giving costume is the costume which establishes character relationships in the drama.” On scene changes, Johnson (160) opines that each character’s change of costumes has to be consistent with the scene changes of time/location i.e. “what I wear to bed cannot be the same thing as what I wear to work in the daytime or what I wear to the local bar for palm wine”

On the other hand, make-up is to make the performer’s face look right (not necessarily natural) to public in the context of the production and its design. According to Ford as cited in Lawal (143), make-up is “to give your face the appearance an audience expects it to have according to the character you portray. The appropriate complexion and

shape is expressed in terms of tint, light and shade respectively". Make-up falls into several groups, which may be further sub-divided. They are: straight, character, stylized and fantastic (the last two overlap considerably).

**Straight:** It speaks for itself. The aim is to stage, in costume (and wig if necessary) and under stage lighting, as it does in real life.

**Character:** It covers much larger field, making the face look older, younger, fatter, thinner, villainous or angelic or racial type. An instance is tribal marks to depict a Nigerian and pointed nose to depict a Briton

**Stylized:** This is dictated by the style of production. If in a production of Greek drama, for example, the costumes have been designed to look as if they have been hewn from stone, the naturalistic face will look wrong; the face will need to look as if it has been hewn from stone as well.

**Fantastic:** This also speaks for itself and it is more often met in opera and ballet (dances) than in drama. If a performer is intended to look like a Russian wooden doll or a Picasso painting, then his or her face must be painted to simulate a wooden doll or Picasso painting.

On aesthetics in make-up, Johnson (161) avers: "make-up if it adds to what we have to make us happier and more satisfies, is then an aesthetic element of theatre".

#### 2.2.4. **Aesthetics in choreography**

Choreography according to Collins Dictionary (as cited in Bakare, 1) is "the art of devising dances... the arrangement of a dance..." Building upon the above definition, Bakare (1), gives his own definition of choreography as "the structuring of movements in time and space to make statements." The artistic individual armed with this responsibility is called the "choreographer". Bakare (1), defines the choreographer as "a creative thinker whose creative thoughts are expressed not verbally but through body movements called dance." He goes

ahead to define dance as “the rhythmic movement of the human body in space and time to make statements.” Choreographers design and direct the dance or stylized movements in musical & dramatic productions, working closely with the director and musical director.

The aesthetics in choreography can be found in the beauty of the dance as exhibited in the machinations of the choreographer. The beauty of choreography can be found in:

- Dance designs
- Directions of Movement
- Principles of composition

### **Dance Designs**

Designs in dance according to Bakare (29) are “concerned with the level, direction and dimension of the dance. Bakare (29 – 33) goes further to give four elements of design in dance as:

- Line – This is the progression of movements from one dance movement to another
- Mass – This is when the bulk of the dancers is considered as they perform at the same time
- Coherence – This means that all the elements of design must be roundly knitted together without any loose end
- Symmetrical & Asymmetrical design – Symmetrical design in dance is a situation where all sections of the design (either space or body design) are in equilibrium whereas asymmetrical design is the exact opposite where there is no equilibrium in body or space design

### **Directions Of Movement**

Bakare defines directions of movement as:

...lines in which dance patterns are created. They are patterns in which either the body of dancers or the movement of the dancers on the floor can be designed. One can refer to them as floor patterns or body patterns as the case may be. (34)

Bakare (34 – 39) gives seven directions of movement and the meanings they communicate to the audience thus:

- Circle – This gives a feeling of communality. It suggests that some sort of affinity exists amongst them
- Zig-Zag – This communicates a feeling of uncertainty. It suggests hesitation
- Serpentine – This formation gives a feeling of sensuousness. It communicates erotic feelings
- Straight line – This gives a feeling of boldness. It communicates strength and determination and sometimes expresses confrontation
- Curve – This suggests gentleness. It communicates emotional feelings
- Arc – This direction suggests incompleteness. It gives a feeling of disintegration
- Angles – It gives an illusion of depth on stage. It is also used to communicate a sense of security on stage

Bakare (39) further suggests variation in the use of these directions as he avers that: “variation matters in the use of directions. Monotony should be avoided by the choreographer so as to capture and sustain the interest of the audience”

### **Principles Of Composition**

Dance composition which is choreography is based on the following principles which are pointed out in Bakare (44 – 49) thus:

- Unity – The choreographer must ensure that all parts of the composition are coherent and harmoniously related so as to enhance an overall sense of completeness
- Transition – The choreographer employs this to link all parts of his work together. It is used to create a sense of relationship between the pieces and the whole composition

- Variation – A choreographer should not allow monotony of musical tunes, movements and motifs in his work. He should make sure the audience keeps experiencing different dance elements from beginning to the end
- Contrast – Contrast is achieved by interrupting the predominant material content with the introduction of movement that opposes it
- Repetition – This is a device used to highlight the important and predominance of a particular movement in the dance and to constantly remind the audience of the predominant material contents of the very important motifs in their dances

Akpan (cited in Johnson, 40) identifies only "rhythmic movements" as the element a choreographer must work on to attain aesthetic goals. Johnson (40) also equivocally states, "while movement is crucial in the execution of dance, it is not however the only element, and definitely not the only tool in crafting the aesthetic. Bakare (cited in Johnson, 40) identifies centering, posture, rhythm, gravity, balance, breathing, grounding and space" as the very elements of dance and states that "without them, dance may not be accomplished".

#### 2.2.5. **Aesthetics in sound & music design**

The use of sound and music in the theatre goes back to primitive rituals that combined dramatic action with music & dance. Sound as a separate theatrical design element on a par with scenery, costume & lighting is a fairly recent development. With the advent of modern sound equipment in the 1960s, sound production and reproduction began to play significant roles in theatrical productions. Digital technology has been advancing from one level to another such as: DAT (Digital audio tape) recorders, hard disk recording, CDs, DVDs, flash drives and computer hard disk storage. In order to be able to manipulate sound effectively, the theatrical sound designer must be acquainted with principles of sound perception concerning distance and loudness, masking, recognition and reverberation.

- Distance & Loudness: The inverse square law tells us that the loudness of a sound decreases significantly over distance (that is the farther the distance, the weaker the audibility). This is because air absorbs sound energy. The higher the frequency, the greater the absorption
- Masking: This is the blocking of one sound by another. The process or phenomenon occurs when one sound or event demands our attention to such a degree that it negates other sounds or events. That is when a louder sound takes over a quieter sound. Sound masking may also occur if a sound is unusual or out of place
- Recognition: Decreasing the amplitude (volume or intensity) of a sound does not by itself give the sound a sense of distance. Likewise, merely increasing the amplitude does not necessarily allow people to hear a sound better. Recognition of a sound depends on the interaction of its duration, familiarity and volume.
- Reverberation: The ears receive sound waves both directly from source and reflected off various surfaces. These multiple reflections are what causes or are known as reverberation. Reverberation can therefore be defined as a combination of multiple, blended sound images caused by reflections from walls and other surfaces. If reverberation time is long enough for individual sounds, then it is referred to as an echo

A sound is perceived as rich if it contains a degree of reverberation, and if it does not contain reverberation at all, the sounds become flat or dry. A sound designer can manipulate the mood of a sound or the piece of music through frequency as well as reverberation control.

**Acoustics:** A scientific study of the total effect of sound especially as produced in an enclosed space. Acoustical measurement of a room or the theatre indicates how that specific room of theatre responds to sounds. In the theatre, this may relate to reflection, absorption and creation of harmonies that characterize a theatre's reverberant field

**Acoustical Reverberation:** Reverberation, which is a major acoustical study, must be controlled for sound to be heard well (speech travels at a different level than sound). Since sounds unlike lights emanates in all directions from source, it is reflected by many different surfaces in a typical theatre.

All the above serve to contribute to the clarity of sound for the purpose of the audience. When the sound in the theatre is not clear enough, the audience loses interest in the performance. Johnson (185-186) posits: "clarity of the sound effect is an uncompromised issue. If the particular sound track must be part of the team, it just have to be clear... clarity of the sound is crucial as a cause-to-effect factor. It will cause understanding of the essence, and, more importantly, will cause appreciation for its utility.

#### 2.2.6. **Aesthetics in director's blocking and arrangement**

The job of the director is to create an aesthetic effect with the picture he creates on stage. He should have a sense of rhythm and picturization through casting of actors, placement of actors and furniture.

On the casting of actors, Johnson (130-131) posits that the director must identify the most desirable traits in each of the characters and note which of the actors have that trait. For example, if the character is a tall person, the director should not manage a small person for the role.

On placement of actors and set, the director has to create a beautiful picture in the eyes of the audience, avoiding masking, straight line or other placement hazards. The stage has to be balanced symmetrically.

### 2.3. The relationship between drama and aesthetics

From the definition of Aesthetics given in the Background to study of this research, it can be deduced that Aesthetics can as well be termed as the “philosophy of art”. Therefore, it is safe to say that aesthetics and arts may well mean the same thing except that aesthetics is the study of artistic works.

Fundamentally, aesthetics in drama is found mostly in the “Total African Theatre Experience”. The total theatre is not entirely an African concept as it was first developed by a German composer, Carl Orff and the term was coined by Serge Diaghilev. The total theatre or “performative trinity” as coined by Nsikan Asuquo is a fusion of drama, music and dance peculiar to the African festival theatre. Asuquo (430) explains that total theatre is “a performance that includes all or most of the theatrical elements – music, dance, song, spectacle and special effects”. In the same vein, Adenekan refers to the term “total theatre” as “eclectic drama”. Adeoye (cited in Adenekan, 665), says that total theatre is “usually a production style that makes free use of all the many resources of the stage and theatre in general, drama, music, song e.t.c.”

Empirically, a proven method among seasoned play directors in achieving aesthetics in drama is the use of theatre ensemble. Theatre ensemble is the strongest collaboration that exists in the theatre. The director’s task is not solitary, but rather dependent on a cohesive team of collaborators. Each contributor tells his own part in the story in a way that does not contradict the other fellow’s own and the director’s vision for the play. Charles Nwadiuwe posits that:

The theatre is an art through which man grapples with nature, interacts with the social system, and influences his living conditions. The essence of theatre as an embodiment of performing and plastic arts is communication. The organic nature of theatre necessitates a collaboration of various artists working in harmony to produce an ensemble. This presupposes that someone must be in charge of the ensemble to pattern and co-ordinate the works of all in artists and



personnel in the production process. The job is today, assigned to the director. (1)

From the above disposition, it is gathered that the job of creating the ensemble lies squarely on the shoulders of the director. Edwin Wilson concurs with the above assertion as he states that:

For many audience members, the director's work on a production is one of the least obvious components. Other elements-performers, scenery and costumes-are onstage and are immediately visible to spectators, and the works of the playwright are heard throughout the performance but audience are often not aware that all the performers speak and move, how the lights changes colours and intensity often originate with the ideas of the director.

The best proven way of achieving aesthetics in play directing is through rhythm. Rhythm according to Wikipedia is derived from the greek word "rhythmos" means "any regular recurring motion, symmetry". This same rhythm can be used in the use of dances, music, movements and even dialogue. Dean & Carra cited in Bakare (196) describes rhythm as an: "...experience we receive when a sequence of impressions, auditory or visual, has been ordered into a recurrence of accented groups..." The use of auditory impressions includes the use of music and the actor's delivery of lines; the music has to have rhythm in tone and pitch of voice. The actor's delivery of lines has to have modulations. When the actor recites his line on the same level, he is no different from the newscaster and the audience would easily get bored. But when he modulates his line, it comes at the audience as a beautiful sound. The visual impression includes the placement of sets, the lighting, the costumes, make-up and even the actor's placements and blockings. The director has to be careful to ensure that the actors are placed in a manner that would be pleasing to the eyes of the audience. Dean & Carra (cited in Bakare, 196) concludes the matter of rhythm thus:

This experience is marked by a willingness to adjust ourselves emotionally and muscularly so as to conform with

the accented groups upon the intensity of the impressions our experience is expressed by the degrees of emotional and muscular reaction ranging from inner feelings to bodily movements.

#### 2.4. The effect of aesthetics on man

According to Olson & Marshuetz ([www.psychologicalscience.org/index.php/publication](http://www.psychologicalscience.org/index.php/publication)), aesthetics can be defined as the psychological response to beauty and artistic experiences. The human response to beauty can be said to begin in the brain. According to Olson & Marshuetz:

The brain is such a good beauty detector; in fact, that it can judge the appeal of a face before you've even seen one. When participants in a recent study were presented with attractive and unattractive faces for only 13 milliseconds, they were able to judge the face's attractiveness accurately (that is, in accordance with experimenter's ratings, even though they were not consciously aware of the stimuli and felt like they were guessing.

In agreement with the above view, Ivan Hegendoorn ([www.bc.edu/anbruyn/critique.html](http://www.bc.edu/anbruyn/critique.html)) opines that: "art and aesthetic experiences are governed by implicit and explicit rules, some of which have their roots in human psychology and brain function." We all have strong reactions to works of art, even though the images that move us vary across individuals. Moreover, we are moved by particular images for very different reasons. Nonetheless, the ability to be aesthetically moved appears to be universal.

## CHAPTER THREE

### DATA ANALYSIS

#### 3.1. Synopsis of Drums of war

The play centres round the fictional town of Abakpa which is embroiled in a bitter battle with the neighbouring town, Ibuji. The war is instigated by the King of Abakpa, King Onome who is a blood-thirsty tyrant always spoiling for war and supremacy at the slightest hint of provocation.

The play starts with an insight into the situation of the play. The women of Abakpa marched to the war front to intervene in the war and stop their sons, brothers and husbands from fighting the Ibuji warriors. They succeed in stopping the war and receive the support of Queen Otubu, King Onome's wife but Akogun, the war general steps in and orders the warriors to continue the war but he is attacked by the people and he narrowly escapes death. Meanwhile, the king is busy celebrating the arrival of his daughter, Omowale at the palace while his men are being slaughtered at the battlefield. Beleku, a chief challenges him pointing out this fact but he is promptly sent to the gallows on the orders of King Onome. Akogun staggers in and delivers his report of the situation at the war front. Onome orders Akogun to return to the war front but he resigns instead and he is promptly derobed and exiled from the palace as punishment. The king appoints Gbeje as the new Akogun but he cunningly declines and delegates the position to Orighoye, the crown prince. The King initially refuses but after persuasion with his chiefs and pleading from Orighoye himself, he finally concedes and sends his only son out to lead the Abakpa army. Omowale tries in vain to dissuade Orighoye from going to war. Orighoye is killed in the war which was a total disaster for the Abakpa army as they carried their dead ones back to the King's palace. King Onome on finding out about his

son's death is distraught as Queen Otubu commits suicide. He is eventually dethroned and banished from the kingdom.

### **3.2. Aesthetics in Drums of war production**

In the production of Drums of War staged on the 3<sup>rd</sup> & 4<sup>th</sup> of February by the students of the Theatre & Media Arts Department of the Federal University Oye-Ekiti as directed by the playwright himself, Bakare Ojo-Rasaki, the aesthetic input can be described as that of the Total African Theatre. Bakare maintained a situation where all the production elements like sound, lighting, set design/scenery, costumes, make-up even the special effects unit were harnessed together. In staging the play, Bakare uses a lot of theatrical elements like dance, music, spectacle, dialogue to create a masterly mix for his audience appeal. Scene-after-scene, the play maintained a particular steady rhythm, mood and motion-action.

#### **The Cast**

To begin with, his choice of actors contributed to the aesthetic input as actors with the right, height, physiognomy and vocal strength for the characters were cast into the right roles; the likes of Isaac Gondo as King Onome, Rotimi Bukola as Queen Otubu, Akindipe David playing Beleku, Akujor Emeka as Akogun, Unegbu Christopher playing Gbeje, Iletogun Oyegoke as Jeje, Ogundiyi Olorunfemi playing Orighoye amongst others. The features of the body, face, psyche and aura were perfect indicators of their character and temperaments.

#### **The Set**

In its contribution to the overall aesthetics of the play, the set was constructed in a manner that revealed a realistic picture of King Onome's palace and the flats were painted to give a symbolic image of the situation in the play as akin to that of Nigeria. The set comprised of flats with the central ones painted in the colours of Nigeria while the rest flanking it was painted black to signify the bleak situation in the play.

## The Costume & Make-Up

The make-up & costumes not only depicted the culture and locale of the play but revealed a good sense of character portrayal in terms of status and social personality of the characters who wore them. A good example is the conferment of Orighoye with the title of Akogun, he removed the prince's costume and was robed with the attire of Akogun. The costume was used by Bakare to also create a symbolic image of the Abakpa Kingdom as present day Nigeria with each chief representing different ethnic groups and the King a combination of the three major tribes.

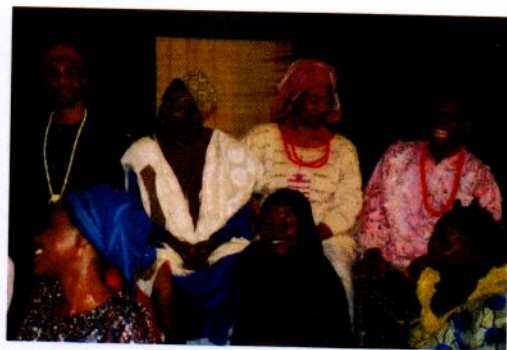


Fig 1 & 2: The Abakpa chiefs depicting various ethnic regions of Nigeria

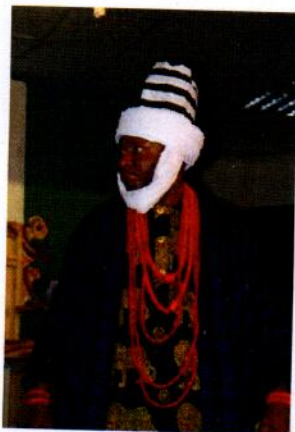


Fig. 3: King Onome dressed as an amalgam of various ethnic groups. This creates an impression in the minds of the audience that the King represents the entity called Nigeria and they are more interested to know what the character would do.



Fig. 4 & 5: Orighoye dressed as a prince (L) and as Akogun (R)

### Choreography

Choreography in the production of Drums of War included the choreographing of the war dance as well as the welcome dance for at King Onome's palace for the arrival of Princess Omowaye. The dances were intricate with varieties in floor patterns and movements. They served to create mood in the play as well as add to the story of the play.



Fig. 6 & 7: The prominent direction of movement in the war dance was the straight line depicting strength, determination and confrontation. Both sets of warriors in the above pics confront themselves from opposite directions



Fig. 7 & 8: The welcome dance for Princess Omowaye was very colourful depicting the happiness of the occasion

## The Sound Design

Another contribution was the sound design. The sound effects were highly effective in communicating situations to the audience especially during the war scene where shots were fired continuously. The sound effects served to make it realistic enough to the audience. The music in the play served to fill in the space left void by scene changes as well as to contribute to the story being told on stage. For example, when Beleku confronts King Onome, the entire townspeople freeze in a placating manner pleading with the King while the song "tetete" was sung.

## The Lighting

The lighting in the play served to firstly provide illumination and also create a sense of realism in the minds of the audience through the use of Ellipsodal, Fresnel, Floods, Follow-spot, Crystallized jells and strobe lights. The lights were used to heighten or attach importance to particular areas in the play. On Ogbegun's entry as the narrator in the prologue, a follow-spot picks him to show his importance in the performance and the same was done for Beleku's being led to the gallows to show the importance of that bit in the overall. In the war scene, to match the heightened tension created by the sense of urgency in the sound effects and character's movements, strobe light is used to heighten the scene.

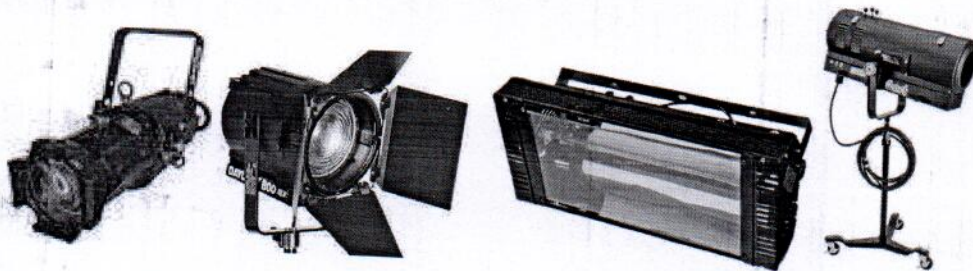


Fig. 9, 10, 11 and 12: Ellipsodal (up left), Fresnel (up mid), Strobe light (up right) and Follow spot (down)

## Spectacle

The final and most important ingredient of the Total African Theatre aesthetics found is the use of spectacle. The spectacles ranged from the war dances which included varieties of stunts typical to Nigerian dances to the war scene where horrifying events were pictured like a baby being severed by the waist, a hand being severed from the body, an innocent woman beheaded amongst others. The spectacles evident in the production were done in such a way that it awes rather than horrify the audience.



Fig. 13 & 14: The war dance filled with various stunt actions



Fig. 14 & 15: The invoking of the war gods by both set of warriors aided the spectacle



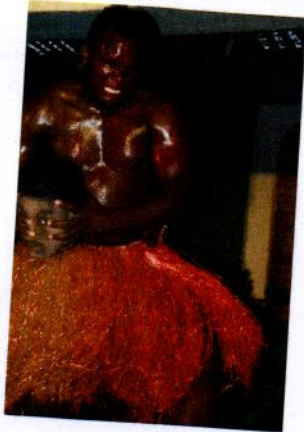
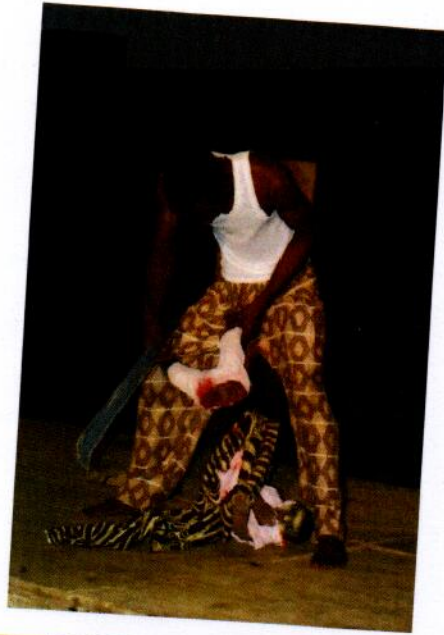


Fig 16, 17, 18 & 19: Horrifying events which left the audience enthralled

### 3.3. **The role of aesthetics in Drums of war**

In his submission on the reason for staging Drums of War, the director BakareOjo-Rasaki states that he used the play to preach against war and violence in the face of the impending elections at the time. In his own words:

I needed to use the play to conscientize the public against war, against and terror and that contributed to the way I approached the play. To achieve that, I had to make the tragic situations in the play so that they would shock the audience

so that those who have been clamoring for war would know that war and violence are no tea parties.

When asked on what the aesthetics in the production was meant to achieve, he posits

thus:

The aesthetics in Drums of War was used to sustain the believability and also sustain the interest of the audience. As Brecht said, if you are using a performance to teach a lesson, you must also use spectacle to ensure that the audience is kept awake.

### **3.4. Audience reaction**

Effiong Johnson (174) refers to the audience as “a body of people who have left homes, businesses and any other preoccupation, for the theatre to watch a performance on stage”. He also stresses the importance of the audience in the theatre environment thus: “In any form of drama, be it didactic, agit-prop or purely entertainment based, the audience is the ultimate, the target for the performance experience to be fulfilled” (176). In the same vein, he proves with statistical evidence that about 75% of theatre goers visit the theatre purely to be entertained. Thus, aesthetics is important for any theatre to be successful.

The play Drums of War was run for two days; for the sake of the university environment so students and staff who were busy the first day could watch the play the second day. Nevertheless, on both days, the main auditorium where the play was shown was filled literally to the brim. Students and staff jostled amongst themselves to gain admission into the auditorium with the tickets they had previously procured from the Theatre & Media Arts students, The Business Manager of the department; Mr. Umenyilorah Uzodinma (in an oral interview) who was in charge of the ticket operations confirmed that the hall was packed for the first show and they had to even send some students back as the hall was getting too stuffy. On the second day, the same thing happened as even some students who had watched the first show came back for the second show because they were enthralled with the first

performance. Olubunmo Deborah, a 100 level student of Sociology (in an oral interview) was really enthralled about the production and gushed about the spectacles she saw on the day stating it as the reason she couldn't leave the hall in spite of the heat caused by the population density in the hall.

## CHAPTER FOUR

### SUMMARY, RECOMMENDATION & CONCLUSION

#### 4.1. Summary

In summary, as proven by the wealth of evidence produced in this research work, it is safe to say that aesthetics is a proven method of sustaining audience appeal in theatre productions. The essence of sustaining audience appeal is firstly for the purpose of education. According to Bakare, "if you are using a performance to teach a lesson, you must also use spectacle to ensure that the audience is kept awake". It is also a proven fact that without the audience, a theatre cannot take place. The theatre takes the form of a three-place relationship – the performer, the performance and the audience. They co-exist together dependent on each other. No one can stand alone.

#### 4.2. Recommendation

Sequel to the understanding of the issues discussed in this research work, it is pertinent to note that the audience can only be enticed to the theatre when you use the means of communication they understand. Effiong Johnson (190) states:

From childhood, the African is exposed to singing folk songs, acting in moonlight folktales, dramatization, dancing, acrobatics and so forth – all these being elements on the "total theatre" phenomenon characteristic of the African theatre. With this orientation from a favourable culture, theatre indeed holds promises of success in the Nigerian environment.

The use of the mode of communication of the Nigerian culture is to create an atmosphere in the theatre which the audience can relate to. Bakare (in an oral interview) affirms this position thus:

Part of what led to the abandonment of the theatre by the Nigerian audience is that foreign aesthetics were forced on them and they could no longer see things that they can relate with, connect with. They could no longer see their stories

being told... No matter how much you pretend, your culture is who you are. If you want to bring the audience back, you have to bring the African aesthetics back on stage.

This researcher therefore recommends the use of aesthetics as applicable to the audience cultural worldview in play production for the dual purpose of entertaining the audience as well as drawing them back to the theatre.

#### **4.3. Conclusion**

In conclusion, everyone likes the beautiful, the handsome, the good, the attractive, the bright and the colourful. This is a ready tool at the hands of play directors to attract audience to his theatre with the use of aesthetic effects. This research work has been able to prove beyond doubt that the play director has the wealth of theatrical elements at his disposal to create an aesthetic element that would wow the audience and make them keep visiting the theatre.

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