

UNIVERSITY OF EDUCATION, WINNEBA

COSTUMING AFRICAN PLAYS: KING MUSU IN PERSPECTIVE



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DECLARATION

STUDENT'S DECLARATION

I, LOVE OSEI, hereby, declare that this submission is my own work towards the Master of Philosophy Degree in Arts and Culture and that, to the best of my knowledge, it contains no material previously published by another person or material which has been accepted for any other degree in this University or elsewhere, except where the acknowledgement has dully made in the text.

SIGNATURE:

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SUPERVISORS DECLARATION

I hereby certify that the preparation and presentation of the thesis was supervised in accordance with guidelines and supervision of thesis laid down by the University of Education, Winneba.

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DEDICATION

I sincerely dedicate this project to God Almighty for his utmost protection throughout the execution of this work. I further dedicate this project to my late Father, Barima Osei Gyensare IV and Professor Ernest Kwasi Amponsah. Their support and encouragement has brought me this far, and I am highly indebted to them.



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How can I end without saying Hi, to my family, especially my mother Faustina Asamoah, and my children, Reginald and Mercy, may God bless you all for the peace of mind you gave me when I needed it most.

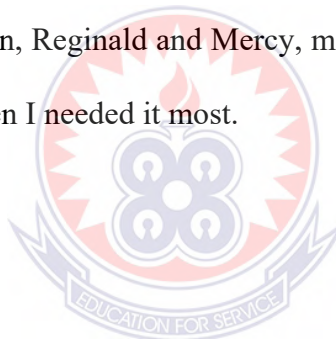
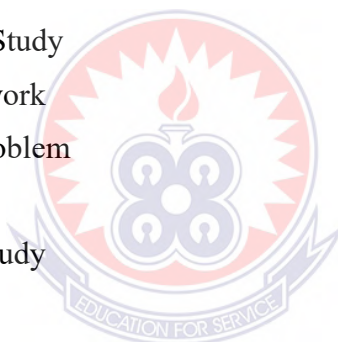


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GLOSSARY

The following terms have been explained to enhance the understanding of the thesis.

Theatre: a building or outdoor area in which plays and other dramatic performances are given.

Play: a performance that is done on a stage or in a theatre.

Costume: a set of clothes in a style typical of a particular country or historical period.

Aesthetic: beauty or the appreciation of beauty.

Audience: the assembled spectators or listeners at a public event such as a play, film, concert, or meeting.

Colour: the quality of an object or substance with respect to light reflected by the object, usually determined visually by measurement of hue, saturation, brightness of the reflected light.

Colour symbolism: it refers to the use of colour as a symbol in various cultures.

Design: a plan or drawing produced to show the look and function or working of a garment, or other object before it is made.

Baft: coarse fabric, typically of cotton.

Costume Rendering: a fully-coloured drawing or image of each character's costume(s) throughout the play.

Baft: coarse fabric, typically of cotton.

Costume Rendering: a fully-coloured drawing or image of each character's costume(s) throughout the play.

ABSTRACT

This research explored how characters in African plays could be costumed by using our locally manufactured gray baft, with regards to Kwasi Amponsah's "King Musu" as a case study. It outlined the need for a costume designer to interweave herself in the total objectives of the playwright and director before creating a suitable costume within the African circle. The role of the costume designer is very crucial in any theatrical production. The absence of proper costuming in any production denies the audience the actual interpretation, message and understanding of the play production. However, it appears that most directors in the theatre give prominence to actors and the dialogue and not the costumes used by the characters. The study explored and created appropriate costumes which is culturally contextualized and integrated in the scenery, lighting, make-up and sound to be used in performance on any stage. Since costume is symbolic in nature, it carries messages meant to be decoded by its audience. The study is a qualitative research based which used historical and textual analysis, as well as creative designs as its methodological approach. Thus, the research adopted Jakobson's model of communication as the theoretical framework. Purposive sampling technique was used in determining and selecting "King Musu" as the play text for the study. This research revealed that the use of gray baft and African textiles fabrics are appropriate in designing the costume for the African stage. It also revealed that the fabrics are less expensive and are readily available to be used. It recommends that costume designers consider using these Ghanaian made fabrics in theatrical productions.

CHAPTER ONE

INTRODUCTION

1.0 Overview

This chapter described the nature of the research problem and justified it. In doing so it highlighted the background of the study, theoretical framework, statement of the problem, objectives of the study, research questions, justification of the study, significance of the study, delimitation and the organization of other chapters.

1.1 Background to the Study

Theatre is a collaborative art form which combines words, voice, movement and visual elements to express meaning (2012). Therefore, the art of costuming in the theatre is said to be as old as theatre itself. Theatre can as well be a well-organized structural building where performances are carried out. Since theatre is one of the oldest art forms and one can rightly claim that the fundamental act of theatre occurs whenever an actor or actress communicates directly through actions and words to an audience. Various techniques, materials and settings may be employed in the communication process. Most importantly, costumes is one of the most paramount elements used in relating human experiences to an audience.

Drama is the reflection of life; it reveals the past, present and projects into the future depending on the thematic concept and type of drama (Kwakye-Oppong, 2011). Additionally, it is an expressive art form and because of its importance in the life of man, its production takes many faces of appearance. In other words, a dramatic piece can be investigative and therapeutic; it can border on expressionism or serve as a veritable means of communication, information or mobilizing a group of people. Drama does not operate in a vacuum because it uses the instrumentality of living and non-

living characters (*Dramatis personae*) to convey its message. Thus human characters or their models as actors assume designated roles as defined in the drama. These characters are part and parcel of the drama that has been written by a playwright. In drama, the focus is achieving believability, thus, the playwright takes time to represent a convincing replica of the imagined characters. In the same light, the director and his team of experts strive to represent characters as convincingly as possible. One of such elements used to achieve verisimilitude is costume and accessories which is the core issue of this study. For that matter, to achieve the desired effect, drama often depends on costume and other visual elements of the theatre to create a believable impact on its audience.

In this regard, costume can be assumed to be as old as Africa theatre. To support this observation, Adedeji (1998) asserted that:

The Indigenous Nigerian Theatre generally is an activity in which an actor takes a role other than himself through mime, speech, song, or movement with the use of performing aids (costume, make-up, properties, mask) conveys or communicates a message to an audience which may be visible or invisible participatory or non-participatory. Hence, confirming that, the dynamics of aesthetics in the aforementioned traditional performances depended largely on the lavish use of colourful costume and make-up in African indigenous performances as found in Ekpe, Ogun, Edi, Obitun, Oshun, Ekuechi and Sango festivals among others. For instance, at Ife, the Edi festival that is otherwise known as “The play of Moremi” is usually a seven day event. It is a festival that displays a lot of colourful costumes and make-up in the re-enactment of Moremi’s singular heroic deed; in the emancipation of the people of Ife from the Igbos. In this festival performance, different colourful costumes made of different materials

like Aso-Oke, Sanyan and Ankara are usually worn by members of the community. The major characters in this traditional festival re-enactment are perceived in mythological characters like: 'Obatala', 'Obalufe', 'Obalaayan', 'Oduduwa', 'Yeyegbasa' and 'Moremi' among others. They are costumed in different materials in form of 'Aso-Oke' 'Aran', 'Oja' 'Raffia leaves' and 'Sinde', while the accessories are cowries, beads, tortoise shells, etc. The makeup is local white chalk and camwood stylishly designed on their faces and bodies where appropriate (p.103). This affirms the importance of costume in any African play productions.

Likewise, in the ritualistic manifestation of this same festival, bogus white wrappers and white local chalk are extensively and creatively used on the priest, his acolytes and the carrier of Ed; known as 'Tele' in the dramatic enactment of the rites of this festival. Other traditional theatrical institutions like masquerade displays, initiation ceremonies, story-telling theatres also attest to the extensive use of colourful and elaborate indigenous costume, masque and make-up designs in the evolution of these arts as theatre. Olapeju Shuaib costume and make-up as indispensable arts in theatre, practice: a historical survey (2009, p.135-137).

Costumes, therefore play an important role in the actualization of a play on the African stage. As they are seen as the non – verbal elements of a performance, they include the clothes and accessories carried by the actors and actresses on stage, they communicate hidden messages to the audience if well depicted or handled by the costumier. Since costume in drama is consciously packaged to communicate the essence of the actor, it follows that, costume in drama often stands for what the actor represents. For this reason, the costume and the actor are visually perceived as one.

Costume has come a long way, it plays a significant role in our lives. The costume used in a play is used to determine genre. It enhances aesthetic value of the play. The genesis of costume started from when Adam and Eve ate the forbidden fruit in the Garden of Eden; when they realized that they were naked, they took leaves to cover themselves (Genesis 3:7,21). In the case of theatre, costumes are the personal apparels that defines the silhouettes of the character. Visually, the performer and the costume are perceived as one, they merge into a single image on stage (Corson, 1981). People wear clothing not only for comfort but for the information they want to give others about themselves. Clothes have always signaled a number of things regarding the wearer, including: position, sex, occupation and relative flamboyance among others.

In the theatre, clothes send signals to those in everyday life, but as with other elements of theatre, there are significant differences between the costumes of everyday life and theatrical costumes. Overtime, scholars from different backgrounds have tried to give the meaning of costume in different ways. But according to oxford advanced learners dictionary (1998, p.135), “costumes are worn by people from a particular place or during a particular historical period” to reflect their culture or events. According to Oshinebo and Abodunrin, (2010)”:

The term costume can be referred to as wardrobe and dress in general, or to the distinctive styles of a particular people, class or people. In other vein, costume can be seen or referred to as the artistic arrangement of accessories in a picture, status, poem or play, appropriate to the time, place or other circumstances represented or described, or to a particular style of clothing worn to portray the wearer as a character or a type of character other than their regular personal cloth at a social or cultural event such as a

masquerade, a fancy dress party or in an artistic theatrical performance (p. 142).

Obviously, communication in a play production is therefore dynamic and complex than in everyday life or in any other art form. A play production engages itself in verbal and non-verbal communication process and costume and character are communication modes through which meaning are passed down to the audience. It is to this end that Hanson (1991) posits that; “Anyone who wants to understand how theatre works as a form should be aware of the symbolic communication which is necessary within even a single play or performance (p. 7).

Costume is undoubtedly the most popular, of all the different means of dramatic expressions known to man, probably because it is an art that is as old as creation or drama itself. Costume constitutes one of the most formidable and versatile cultural agents for the transmission of knowledge and values across ethnic, national and international borders. The Independence Day Celebration of Ghana, (6th March of every year), for instance brings together all forms of costumes as used by the various ethnic groups, educational institutions and union groups among others throughout the country. Culturally and through dress and grooming, rare clothes which may not be seen on ordinary days are displayed. It is remarkable that during this occasion, many of the ethnic groups, regardless of any scientific, social, political and other advancement, many communities especially the royals find it expedient to project their identity and powers through the wearing of very distinct dresses, some of which are symbolic of a specific ethnicity (Dzramedo, 2009). Ghana celebrated its 50th Independence Anniversary on 6th March, 2007, which brought to light costumes of cultural diversity. One such remarkable exhibition of royal dress code was from the Northern part of

Ghana precisely Upper West Region where the chief was clad in green and white striped smock over a two-piece embroidered cloth, a pair of embroidered leather boot, a woolen red cap that has a knot at the tip, a green and white towel to match the smock, talisman made with leather around the wrist and ankle, and a horse tail as a symbol of his authority. The Mamprusi, Kotakoli, Baasare, Konkomba, Kusasi, Gurma, and Moshi are a few of the ethnic groups found in the North, among whom the wearing of smock cuts across. However, a distinguishing feature among the chiefs is that, whereas the red woolen cup is worn by the chief from the Upper West Region, the Northern Region chief uses any other colour but red.

In the African theatre, costume occupies a vital position in enhancing the character's ability to project his or her mood, profession, status, age, sex, culture, religion and ethnicity among others without uttering a word. This emphasizes the saying "Cloth make a man." To further buttress this statement, Mehrabian (1967) affirmed that, in the first four minutes of contact with a stranger, the understanding of that person's nature and personality will be based on three primary but unequal factors: That the appearance will be scored fifty five (55) percent, the tone of his voice will be scored thirty eight (38) percent, and what the person says will be scored seven (7) percent. This submission denotes that truly, appearance or what we wear is important because it transmits more information about us more than what we say. In this light, actors like ordinary people are not just costumed only for the purpose of covering the body but also to present and create a lasting impression, pleasant or otherwise, to pass information about the character to the audience. Wilson (2001) reinforced this assertion by stating that;

Theatre clothes send signals similar to everyday costumes; but as with other elements of the theatre, there are difference between the costume of everyday life and those in

the theatre. He posits that stage costume communicates the same information as ordinary clothes with regards to sex, position and occupation, yet on stage during performance, this information is magnified because every element in the theatre is in a spotlight (p.64).

In other words, Wilson (2000) asserted that the purpose of costume is to serve as a communicator of everyday life, expressing socio-economic status and class, as well as the culture of the character. Costume deals with everything the actor puts on to enable him or her portray a stage action; be it layers of clothing which includes underwear, hair dress/headdress, accessories such as, umbrella, hand fan, jewellery and footwear. The concept, design and appearance of all these items are the concern of the costume designer, and he or she must be able to manipulate the design of each character's costume to project and transmit specific personal information about the character since costumes worn by an actor can profoundly affect the audiences' perceptions of the character. The purpose or place of costume in theatre can be fully understood when juxtaposed with the demands it has to meet during any given production Culture reflects a people's way of life and this is manifested in their political, social, economic and religious lives for which clothing plays a dominant part, (Dzramedo, 2009).

Costumes can also be derived from everyday dress or it can be symbolic. A dress made for a ghost must of necessity depart from the natural dress worn by humans, it is usually symbolic.

Since drama is a reflection of life, the role of the costume designer in any African stage performance is to be able to portray all the cultural connotations and their relevance as revealed in a play to educate the audience. In the theatre, costume is regarded as one of the main medium of identifying and expressing the cultural background of a play. The

designer's greatest challenge is to give visual forms to abstract ideas (Wilson, 2001). To achieve this aim, the designer must be familiar with the script. He or she must divorce himself or herself from his or her world of reality and be transported to the cultural world of the drama by understanding the philosophy and the concept of the playwright. Furthermore, the designer should be willing to experiment, relying on the desired atmosphere of the play to determine among others, the cultural setting and suitability of the designs. (Tortora & Eubank, 1995). To achieve these, the designer is expected to carry out research, read wide and arrange for oral interviews where necessary. The importance of costumes to theatrical performances cannot be over emphasized, it is one of the most personal and relatively non-verbal form among other visual elements in the theatre. Hence, it is necessary that playwrights, artistic directors, actors, Costume designers, scholars, theatre practitioners revisit the practice of costume for better recognition as a form of art, that stands on its own; thus, requires adequate attention. Play performances should not take place without consulting a costume designer, who organizes a critical section with the artistic director, cast members and other technical personnel before the actual performance. Costume designers are expected to make provisions for the required numbers of costumes to be used for the performance, and it should be ready in good shapes at least a week or two before the performance day, better still they should be tried and tested by the actors. Actors must not be left alone to source for their costumes themselves. Hence, costumes must be seen as an inevitable element of the theatre that possess the strength to inform and express the qualities of a particular play performance.

In this thesis project, therefore, the researcher conveyed the vitality and excitement of this discipline and showed its relevance and power to make or mar an African production, using "King Musu," written and directed by Kwasi Amponsah, in coming

out with the appropriate approach in costuming the character's vis-a vis help in telling the story not necessary with actions and dialogue but the costuming playing a major role in this regard.

1.2 Theoretical Framework

This research, costuming African plays using "King Musu" as a case analyzed the characters and their appropriate costumes in telling the story in a manner where audience did not struggle to decode the varied messages these characters so costumed have for them. Therefore, Jakobson's model (1960) of communication was adapted as the framework of this thesis project.

1.2.1 Jakobson's Model of Communication

The field of theatrical costume design is based not only on the necessity of literally clothing the bodies of performers, but also on the belief that clothing can communicate. Communication in this sense is defined, per Kaiser (1997), as "the meaningful exchange of information through visual personal cues" (p. 211) and is achieved through a multi-stage process modeled by Roman Jakobson (1960). In Jakobson's model, the addresser sends a message within a certain context using a method of contact, or "a physical channel and psychosocial connection" (p. 353). The addressee then interprets the message using a code "common to both parties" (Jakobson, 1960, p. 353). In the case of costume design, the context is the theatrical experience, the addresser is the designer, and the addressee is the audience. Thus the maker of the message (designer of costume) is not the presenter of it (wearer of costume), a scenario that can be found in other forms of communication. Another example is a written character speaking dialogue created by a novelist, a concept Scholes (1982) called "duplication of sender" (p. 31). In fact, theatrical performances include "duplication of receiver" as well, in that

the messages that characters direct at each other on stage are actually intended for the audience (Scholes, 1982, p. 31). In figure 1, Jakobson's (1960) model of communication, the line represents the contact, or the communication channel.



Figure 1: Jakobson’s Model of Communication

Jakobson’s (1960) model specified that the addressee receives the message through contact, a means of receiving the message. In the case of costume design, then, the information about play and character that the designer has chosen to feature is transmitted through the performer’s appearance. Once received, the message is interpreted using codes shared by designer, performers, and audience, a culturally defined “meaning system by which the message is structured” (Fiske, 1990, p. 35). Indeed, it has been noted that “theatrical costumes are probably the most obvious use of clothing to communicate” (Brach, 2012, p. 53) and that the “telling quality of clothes is the underlying principle of costuming” (Young, 1927, p. 2). The message addressed to the audience can contain multitudes of meanings in varying levels of perceptibility

In contemporary Western theatre, costumes are chosen to visually establish factual as well as emotional aspects of each character and to further the overarching themes and moods of the play (Brewster & Shafer, 2011). On the surface, costumes “set the character in time (historical period) and space (geographical or imaginary place)” (Cunningham, 1989, p. 3). Young (1927) wrote that “costume can be an index to the environment of the characters, an instant indication of the historical period ... and even

of the time of day” (pp. 4-5). Russell (1985) promoted the use of costumes to “locate and place the play” in the quite specific terms of “the city, the country, a particular nation, or in the north, south, east or west of a particular continent or country” (pp. 4-6). While communicating the physical location of the characters in time and place, costumes are additionally utilized at a deeper level, to display personal traits and attributes. These appearance codes will be explored in more depth in later sections. Costumes can signify the occupation of the character, either expressly, as with a police officer’s uniform, or more broadly, as with a business suit that suggests a type of profession rather than a particular one (Brewster & Shafer, 2011; Cassin-Scott, 1979a; Clancy, 2014; Motley, 1964; Russell, 1985). Prisk (1966) noted that fundamental function of costume design is that “before a character speaks a single line, the costume can help to establish for the audience his age, nationality, social status, likes and dislikes, and personality” (p. 3). The financial status of a character is often a primary message intended to be communicated through costumes (Clancy, 2014; Cunningham, 1989; De Marly, 1982; Emery, 1981; Jory, 2003; Motley, 1964; Russell, 1985). Young, writing in 1927, urged designers to remember that a woman’s clothing “has always been a good index to the economic standing of her lord and master,” by which she presumably meant a woman’s father or husband (p. 17). Designers hope to communicate personality traits through costumes as well as attitudes towards those traits. For instance, a costume might indicate not only the amount of money available to a character, but also the character’s relationship to that money. As Brewster & Shafer (2011) explained, the costume could portray “more detailed character attributes, such as miserliness [or] generosity” (p. 162). As with attitudes towards money, costumes are typically planned to reveal a character’s position on a continuum of diverse viewpoints and sentiments, for instance, adherence to the sexual ideals or the moral conventions of

the society depicted in the play (De Marly, 1982; Russell, 1985). Thus costumes in the theatre represent more than the clothes of which they consist. According to Monks (2010), “they become symbolic of a series of moral, emotional, and ideological qualities, and stand in for a set of broader social values” (p. 39). Costume designers depend on the communicative properties of appearance and the audience’s ability to understand the intended messages, but designers generally do not examine the underlying assumption that these processes exist. However, within the apparel field several theoretical perspectives are utilized to support the conclusion that a garment can be the medium by which a message is sent from one person to others. In addition, though not a theoretical perspective, there have been positivist impression formation studies that have linked “the effect of clothing and appearance cues to people’s perceptions by manipulating them in experiments” (Kaiser, 1997, p. 37). As Johnson (2015) said, “fashion at its core is inherently about communication” (p. 1), and these were some of the approaches the researcher used to explicate the costume design process for characters in “King Musu”.

1.3 Statement of the Problem

Both costume and characters play a significant role in Africa play production. Costume on its part tells the viewer the genre of the play. That is whether it is comedy, farce, melodrama and tragedy among others. It also indicates the background of the play. Meanwhile, characters are the cast of the play, they range from the extraordinary characters to the dominant and minor characters. Without characters, a play cannot be produced. In order not to miscast and misinform the viewers, certain measures would be looked into. Also the role of both elements is to convey meaning and interpret situations.

Costumes among other elements in the theatre ranging from light, sound, props and set design stands to have more distinctive features because it creates strong visual effects and also communicate hidden meanings to audience to enhance the total aesthetics of a performance.

Costumes should express the personality of the character. It should reveal social status, tastes, and idiosyncrasies. It should aid the audience's understanding of the actor's relationship to the other characters and to the play itself.

The use of suitable costumes that describe a character cannot be exaggerated. Attaining spectacle in a production through the use of costume is very vital. Nevertheless, in recent times, the same cannot be said of costumes for both screen and stage productions, especially when these characters do not have concrete associations or well defined character traits. Costumes used in some movies rarely reflect the attributes of the character. Hence communication through costume is minimal or not present at all. Some costumes prescribed for actors are based on the fashion trends in vogue, thereby turning the production into a display of designer wears and fashion styles. And theatre, which is larger than life and involves live audience, is equally following the trend. With the researcher's personal experience in this regard, the movie industry and stage plays have consequently turned into a parade of different fashion styles and a display of stylish garments that have no bearing on the movie or play. Some plays are also shown with the whole citizenry wearing the same type of fabrics. Including the chiefs and elders, making the production unimaginative, with no proper identification. Also, the gravity of importance given to dialogue. Thus, costume as a visual element which will speak strongly about the actions before the audience, are not given the needed attention. Hence, it appears audience are bored with dialogues, which in most cases are forgotten

within the time of performance. The absence of proper costuming in any production denies the audience the actual interpretation, message and understanding of the entire play production.

This thesis- project addressed some of the above-mentioned problems and concerns by blending African textile fabrics and gray baft in creating costumes for the play “King Musu” for better understanding of the story in the African context.

1.4 Purpose of Study

The cardinal purpose of the study was to project African plays by using African textiles fabrics and gray baft in costuming African plays in highlighting its functionality and cultural aesthetic qualities.

1.5 Objectives of the Study

The objectives of this study was to:

1. Examine the play King Musu and individual characters, leg by leg for relevant costume.
2. Transmit the importance of individual characters and theme of the play.
3. Chronicle the step-by-step scholarly approach in designing costumes for the chosen play.
4. Design costumes using gray-baft and African textile fabrics to reveal the inner objective of the characters.

1.6 Research Questions

The study was driven by the following questions:

1. How does the text reveal the individual characters for appropriate costumes?
2. What is the significance of the individual characters to the theme of the play?

3. What are the step-by-step scholarly approach in creating costumes for the chosen play?
4. What costume design will reveal the inner objective of the characters by using gray baft and African textile fabrics?

1.7 Justification of the Study

The costumes of actors on stage to depict the period or era of the play is no doubt justified. In addition, the work tried to reveal the inner objective of characters through the usage of gray-baft and Ghanaian local textiles in costuming, to enable the audience distinguish between characters and their traits.

1.8 Significance of Study

The study created room for the designer to explore possible ways of presenting characters on stage who have sectional information from the script about them. The documentation became a source of reference for upcoming costume designers.

1.9 Delimitation

This study was limited to the usage of costumes in a theatrical performance with regards to “King Musu” (2018), a Kwasi Amponsah’s play. The scripted play was used as a case to review the use of costumes in stage productions. The play outlines many characters but for the purpose of the objective of the research, the researcher delimited it to costuming the major characters. This was necessitated due to the large dramatis personae and with critical and thorough analysis and reading, it was realized that the selected characters carried the themes, setting and the needed space for the creative process.

1.10 Organization of Chapters

The study is divided into five chapters. Chapter One introduces the subject and gave the philosophical and historical back ground to the study. It also states the framework, objectives, research questions, justification, significance and delimitation of the study. Chapter Two, deals with the review of related literature. The Third covers the methodology employed by the researcher to accomplish the study. Chapter Four presents and discusses the results of the study. Finally, Chapter Five summarizes and concludes the study, and makes recommendations based on the findings.



CHAPTER TWO

LITERATURE REVIEW

2.0 Overview

The chapter supported the validity and essence of the research conducted. It did that by outlining the findings and views of other authors and specialists on the field of study.

The review was therefore worked into the following sub-headings which are:

- Brief Survey of Africa Traditional Theatre
- Definition of Costume
- African Textile Fabrics
- History of Theatrical Costume
- Costume and Culture
- Costume and Society
- Costume and Religion
- Costume and Politics
- Costume and Theatre
- African Textile Fabrics
- Costume Traditions in Ghana
- The Use of Colour in Costume Design
- The Costume Designer's Research Process
- Summary



2.1 Brief Survey of Africa Traditional Theatre

Africa as a continent has had different levels of development in traditional African festival. The way it has flourished in West Africa has not been the same in East Africa. Nazareth (1978), in his discussion of East African drama, asserts the fact that it is well

known that Africa had dramatic forms before the coming of the colonial rulers from Europe. He concedes the fact that West African forms of drama, including religious drama, have survived and have exerted a powerful influence on modern African dramatists, Wole Soyinka being an outstanding example. Manhood (1973) attests to the existence of traditional forms of drama in East Africa with a particular reference to Kikuyu dances and funeral dances of the Nyakyusa of Tanzania, both of which she takes as examples of African “Pre-drama”. Rubadiri (1971) points out that in East Africa, colonialism was an experience which came to envelope everything totally and which, simultaneously, almost stifled any indigenous attempt expressing through the newly-acquired language. This became too serious that even indigenous burial rites were disallowed. Ngugi wa Thiong’o (2009) confirms this in his book, *Re-membering Africa*, when he records how one of the anti-colonial resistance figures, Waiyaki wa Hinga, was buried alive at Kibwezi with his head facing the bowels of the earth in opposition to the Gikuyu burial rites’ requirement that the body faces Mount Kenya, the dwelling place of their Supreme Deity. This totalitarian colonial administration in East Africa resulted in forcing the aspiring East African dramatist to abandon his indigenous cultural forms only to face dramatic ideals which were totally alien and not even the best (Nazareth, 1978). However, there have been efforts in this region to salvage what the situation has become in East Africa.

First, it is Wainaina (2002) who explores into the worlds of Kikuyu mythology by avoiding the atomistic treatment of myth. He looks at myth as a whole and its elements organically connected in order to avoid the phenomenon of paramyth... Nyarang’o (2011) analyzes the aesthetics embedded in the Okwaroka, a ritual performed annually by the Abagusii community in Kenya. This ritual is performed during the initiation of boys into adulthood. Were (2014) also, in the same vein, has explored into the initiation

ceremony of the Bukusu people as it relates to the Imbalu education. The research was conducted in Sibembe village in Bungoma County using sociological theory. Leshoai (1978) notes that just as it has been in West Africa, the theatre of black South Africa has its roots in traditional story-telling, poetry, dances, songs, proverbs, and riddles. These early dramatic styles provided entertainment, education, and spiritual therapy for all members of society. He asserts that these artistic displays usually took place at night around fires or in open spaces, and on ceremonial or festival occasions they would be held outside people's houses or a royal residence. But the use of drums and masks in these performances did not develop to the same extent as in other parts of Africa. Leshoai attributes this to the fact that South Africa came under vigorous Christian and Western influence much earlier than most other African countries. This shows clearly the different levels of challenge that African indigenous festivals have faced. This is because masking and drumming are essential aspects of traditional festival theatre in Africa but South Africa faced a serious setback in this regard. In Nigeria, for instance, the sound of the drum alone alerts the community of the performance, not to talk about its importance during a performance. Stage play is not an exception to the value and role of drumming in a festival performance.

It is evident that colonialism with its attendant negative influences through education, religion and force crippled the robust and rich African indigenous festivals and that was why most social anthropologists and literary scholars wrote to further deny the existence of indigenous drama and theatre in Africa. This is one of the reasons why a lot of literary critics from Africa have doubted the possibility and capabilities of Western literary critics or anthropologists positively appreciating Africa's indigenous festival theatre. Emenyonu (1971) argues that what many Western critics issue on African literature is a reflection of a profound lack of knowledge about African cultural

traditions coupled with ignorance of the existence, nature and depth of the heritage of African oral literature. In most cases, some vague literary background or a landing on an African soil has not been enough to correct this intellectual imbalance. It is now clear that African literary critics should be seen as the best possible interpreters of their own literature. However, Onoge (1985) advises critics of African drama that the very society of literature requires that criticism goes beyond literature texts, metaphysically conceived as monadic entities; to a dialectical conception which includes the micro and macro structures surrounding their creation as well as appreciation. This recommendation by Onoge was utilized in this study.

2.2 Definition of Costume

Costume as defined by the Andersons (1994, 20) is “anything worn on stage whether it be layers of clothing or nothing at all. It includes all accessories used by the actor such as hats, jewellery, bags, mufflers, shoes, fans and all items the actor carries as part of his characterization”. The Encyclopedia Americana (2001, 378) also defines clothing as “all the elements used in covering and adorning the body such as headdress, jewellery, accessories, hand items, footwear and body designs, in relation to a country, time, class or position”. In view of their common elements, the words costume and clothing may be used interchangeably to mean apparel. Costume reflects the historical, present and past of an individual, including his community, sex, age, status and occupation. Barton (1963, 23) supports this claim by stating that “costume is the outward and visible sign of the inner spirit which informs any given period and nationality”. The internal character traits of an individual are made manifest through the costume he or she wears. In addition, each costume is unique to every period and a people’s civilization. This distinguishes them from other nationals, and it communicates non-verbally to onlookers. For instance, the Romans were particular

about one's status in society, and clothes were a simple way of expressing one's status. Rich people wore purple because it was an expensive dye; and important men had red shoes. Barton (1963, 121) shared these views as follows:

Ancient Rome was very much a "face-to-face" society and public display and recognition of status were an essential part of having cloths. Much of Roman clothing was designed to reveal the social status of its wearer, particularly for freeborn men. In typical Roman fashion, the more distinguished the wearer, the more his dress was distinctively marked, while the dress of the lowest classes was often not marked at all.

In the same vein, Kurland (2004, 2) asserts that "costumes are not mere garments, they are visual tools used to release the soul of a character, a way to lift a character off the page into a three dimensional world". This implies that, the costume an actor wears on stage depicts his inner spirit, which is made visible to the outer world. The mood of the actor, to a larger extent, is revealed to the audience through his costume. Psychologically, costumes aid an actor to express his emotional state to the audience. The costume serves as a tangible tool to express the intangibility of a character's behaviour. Arnold (2001, 411) confirms this in his book, *The Creative Spirit: An Introduction to Theatre* which expresses that character definition expressed through costume must support rather than impede the actor's work. Kaiser (1985, 184) also adds, "Wearing costume are more tangible and visible than any other form of human behaviour". This is quite true for the Ghanaian actor who may be draped in cloth as a Chief. His demeanour and gestures are well calculated and majestic, showing forth some level of pomposity and glamour, thereby expressing the kingly and noble nature of his status. On the other hand, a dancer in a bright coloured, lightweight attire does so to relieve any weight that may impede movements.

2.3 History of Theatrical Costume Design

Before the nineteenth century, the time period in which a production was set was of little import to either practitioners or audiences. From Greek and Roman dramas, to the morality and mystery plays of the Middle Ages, through the Renaissance spectacles, stories were presented as universal, with characters who were instantly discernable types, “ranging from God’s and heroes to innocent virgins, Wily Slaves,” harlots, or villains, but not individuals (Clancy, 2014 13). In contemporary theatre, audience generally expect a production to express a single encompassing artistic vision, a vision imparted by a creative leader who unites all the disparate theatrical elements under one original concept. Until the Victorian Era however, the components of a theatrical production remained separate and unrelated. There was little concern for a unified vision, and there was no call for an artist to produce a cohesive work of art.

This lack of cohesion can be viewed as surprising considering the purpose of theatre had remained essentially unchanged since Aristotle instructed theatre-makers to create “the most realistic representation” of a situation by achieving unity of action in order to arouse emotion, provoke delight, and spur learning (Aristotle, 2000, 47). Yet, theatre – makers did not think realism in costumes was necessary to the work of creating realistic world’s on stage, and there was certainly no costume designer developing costumes “to help delineate the character and further the interpretation of the play as a whole,” a commonly accepted definition of contemporary costume design (Anderson and Anderson, 1984, 10). It was not until the actors' union staged a successful strike in 1919 that performers on Broadway were no longer required to provide their own costumes, and it was another seventeen years until the stage design union “recognized costume design as a separate entity” (Blausen,).

2.3.1 Costume and Culture

Culture is the holistic socially acquired behavioural patterns material and non- material, not acquired instinctively, but learnt, and observed by a group of people (McKelvie, 2021, 15). Material culture consists of all products of technology and science: sites, buildings, monuments, and objects. Non- material culture incorporates the value-systems, religious beliefs, moral, linguistic and literary activities, dance, music and other products of art that includes clothing (Dzramedo, 2009).

Sarpong (1974, 13) admits that “culture is dynamic, never static, and have not only been manifested and shared by the members of a society, but also been passed on from one generation to another in an uninterrupted succession. Culture is a social and objective fact which moulds us into either a Ghanaian or a Nigerian; because the society of our origin gives it to us. It is a more or less knotted society where individuals seem to have the same beliefs, values, ideas, language, practices, dress code, and food and so on. Africans believe and live their culture for which clothing and adornment is not an exception. Before a man can learn of other fashions, he has already been introduced to one at birth, which is automatically imbibed. Many important moments of life are accompanied by the wearing of costumes prescribed by custom in each culture, manifested in a people’s political, religious and economic life. As noted by Tortora and Eubank (1989, p.1-6) “Clothing tells the observer something about the organization of the society..... Reveals whether there are rigid delineations of social and economic class or a classless society.

2.3.2: Costume and Society

Another way of cultural manifestation of costume is through the people’s social life. Thomas Carlyle (1795-1881) in his major work, perceives dress as a significant part of the human culture and society, a powerful reflection of social condition and historical

forces. (Thomas, 1998, 43) admits that, “the society is founded upon clothes”. If he is right and clothing has such a significant role in representing identities, culture, society and history, costume designers in Africa have not paid adequate attention to it.

Carlyle states that “All that mankind does or beholds, is in continual growth.... Cast for thy Act, thy Word, into- the everlasting”. Like Carlyle states, individuals are actors and clothing indicates their roles in the drama of society. This should be the representation of characters in Kwasi Amponsah's “King Musu.” In addition, Carlyle shows the fact of clothing is not comfort but decoration. He argued that clothes are more often means for presenting the social, cultural and historical background of the character as well as the personality rather than being used for the sake of the character's comfort.

Right from birth through initiation, to marriage and finally till death, a person's dress and grooming tells where they originate from without any verbal communication. Festivals, naming, marriage and funeral celebrations therefore become a platform to exhibit true culture. While the Gas of Ghana may decide to use white cloth in celebrating the funeral of an elderly person, Ashanti's may use white or maintain the black colour regardless of age. Note: However, if an Ashanti parent loses to death a first child, whether young or old, they are obliged to wear white clothes. (Kwakye-Opong 2011; Dzamedo, 2009).

A time for celebration offers Akan's the opportunity to display their rich cultures. Their clothing and adornment is of Paramount importance in their cultural presentation. Osei Kwadwo (2002) notes that the way of dressing of a people depicts their culture. This further explains why when an Ashanti is attending a special ceremony, they will not only feel comfortable in wearing the Ashanti hand woven *kente* cloth but also wear it

with pride and dignity since it is one of the ways of projecting their culture. The Ashanti king will wear the *kente* cloth wrapped round the body leaving the right shoulder bare, gold anklets, exaggerated gold rings and a crown embedded in gold. The queen mother will also wear *kente* clothe with the same shoulder bare over a silk or velvet cloth and it's accompanied accessories, such as a long necklace with big pendant, exaggerated gold rings on both hands, and anklets. This obviously distinguishes her from other women, and even royals during any festive occasion.

2.3.3: Costume and Religion

Religion according to Mbiti (1990) permeates all areas of life so fully that it is not easy or possible to separate it. Religion does not only “Centre on God who reveals himself but also with a concrete, visible, phenomenological and existential fact”. It is built on faith of the people and therefore expressed in diverse ways. The Moslem woman in identifying her religious background would wear a veil as the culture demands. In the same vein, the costume of the traditional priest communicates his role in the worship, and the particular deity he respects. All these can be observed through the type of fabric used, symbolic materials attached to the costume and the way and manner the costume is worn.

It is imperative therefore to state that Africans have religious and ritual costume. These clothes depend on the type of religion or ritual in perspective and it's mode of performance. Some even have colour codes. For instance, the predominant colours of ritual and traditional religion for the Yoruba's in Nigeria are white, red, and black. White symbolizes the benevolent spirit or the holiness of the objects of ritual as in the case of Sound, Obatala, Olokun and Ifa deities. The colour red represents the earth, while black symbolizes the forces of darkness. Just like the deities, what the ordinary

man wears communicates information about his tribe, nationality, ethnicity, religion and occupation, which might differ from one African community to another.

2.3.4: Costume and Politics

In the political life of a people, costume can be portrayed in their culture. For instance, the Paramount chief, Benkumhene, Nifahene, Ankobeahene, and many others of the Akan's of Ghana do not dress the same during durbars. It is a taboo within the Ashanti culture for any of these sub – chiefs to wear the same cloth as the Asantehene (Otumfo). To avoid such a clash, it is cultural expedient for all these chiefs to be seated before the appearance of the Otumfo so that a change in clothe will be affected, if needed. This is simply to say that the Otumfo should not be dressed the same way as the sub – chiefs. In view of this the Otumfo is assigned a special Weaver who makes his clothes with designs that are distinct from all others (kwakye- Opong 2011). In the olden days, for instance, a black and white *kente* clothe was solely reserved for the king; and no other chief was expected to wear it (Kyeremateng 1965).

Through the use of fabric, texture, and colour, the political hierarchy is therefore achieved and this has come to be imbibed consciously; helping to delineate the different cultures even among the Akan's. When it comes to accessories the picture is clearer; because, ornaments used by the Otumfo would not be worn by any of his sub – chiefs because the finger that wears a particular ring and the relevance attached to it, all have cultural connotation (Ross 2002). For example, the Otumfo wears the royal rings on the fourth finger known as the Mpiteansa (finger for rings) and these rings come in different shapes and designs. Worn to suit a particular occasion, the rings are also symbolic depicting a specific message the king would want to communicate to the people (kwakye- Opong 2011).

2.3.5: Costume and Theatre

Keir Elam (1980) reviews the history of theatre semiotics of Theatre and Drama. Elam analyses theatrical semiotics, codes and early theories from 1900. In his book, he examines the semiology of theatrical systems and codes – and suggests a new way of reading plays. In addition, he shows how the production of meaning varies in different societies. Elam focuses on the role of costume as a code in theatrical system, and argues that costume may suggest socio economic, psychological or moral characteristics. In *Semiotics of Theatre and Drama*, Elam outlines how visual codes stands for several signifiers. Elam outlines the importance of understanding semiotics in a performance and text while examining theatrical signs and their definition.

In her book *The Semiotics of Theatre* (1992), Erica Fischer – Lichte considers the social signs of clothing and it's meanings as a code in different cultural systems. She perceives a character's external appearance and costume as a significant part in the creation of a theatrical portrayal. In addition, she states that costumes are a particular system, which are formed by material, colour and form. With the help of this units, clothing and costumes can produce a series of different meanings which, however, are related to the identity of the person and or the character. Hence, with the help of these units, may be possible to establish and stabilize the person's identity. Also, according to Fischer – Lichte, clothes which functions as protection and decoration are transformed to carry symbolic and metaphoric meaning in theatre; costumes function as a specific system to generate meanings in a performance or text. As a significant part of my study, I will rely on Fischer- Lichte statements on costume and their various meaning in different cultures in “King Musu” play performance. Observing these cultural developments is important for my study when constructing the costume for Kwasi Amponsah’s “King Musu.”

2.4 African Textile Fabrics

African textiles have had and still have an exceptional significance as a means of *communication*, information and mutual association within particular communities. There is spiritual and historical significance in not only the choice of colours, dyes and type of threads used, but also in the decorative element, the symbols used and the figural compositions which are directly related to historical proverbs and events. They represent a form of storytelling often taking the place of the written word and convey messages of importance for an individual, family, or larger social unit.

African textiles are often used for social and political comment, for *commemorative* purposes marking special occasions like political or tribal events, weddings, funerals, burials, naming ceremonies. Historically, their usage was controlled by chiefs and regional leaders and they were distributed with favour.

As *personal adornment* they are wrapped as skirts round waists and hips and thrown over the shoulder or made into tunics and robes. African textiles are not always worn but sometimes used as backdrops against which public ceremonies were held.

African textiles are also used quite simply as items of *warmth or cover* but centuries of tradition and a culture of crafting beautiful items imbues some African communities with an air of elegance and vibrancy in their clothing attire that one does not experience in the Western world which chooses conformity above individual expression.

2.5 Costume Traditions in Ghana

The traditional costumes of Ghana are not just beautiful. The culture of this country and its ancient heritage influence the folk clothing much. That's why the designs, fabrics, and patterns aren't random. They are used by Ghanaians for a long period of time, and therefore, they carry the old knowledge and tradition. At the same time, the national outfit of Ghana looks so bright and festive that it brightens the mood of everyone around Owusu (1995).

One of the main clothing crafts in Ghana is the weaving. Locals had wooden looms and produced handmade fabric long before the colonization of this land. They wove cloth from cotton and raffia fibers (widespread African palm tree). This craft isn't forgotten even today. Ghanaians still use their traditional looms to make Gonja cloth and kente cloth – national clothing of Ghana is usually made from these fabrics.

Though the traditional dress of Ghana is very bright, merry, and pretty, Ghanaian costumes are experiencing serious problems today. Lots of cheap second-hand clothes are delivered to Ghana from Great Britain and other European countries. So, locals don't have to spend time, efforts, and money to make outfits by the traditional techniques and methods. Every year, more people give up on wearing Ghana-produced clothing and replace it with modern European garments. By the way, such second-hand costumes received a smart and odd name "Obroni Wawu" (it is translated as "the dress of the dead white man"). To fight the habit of wearing cheap second-hand garments, local authorities and top managers of large companies even implemented a new tradition: they ask their employees to wear traditional African outfits on Fridays. This tradition is called "thank Ghana it's Friday".

2.5.1 Ghanaian smock

The traditional garments of Ghana are the kente cloth and the Ghanaian smock. The smock is made from the fabric called “Gonja cloth”. The kente cloth is originated from Southern Ghana, while the Gonja cloth – from Northern Ghana.

2.5.2 Gonja cloth – thick striped cotton fabric. The cotton is picked, dyed, and woven by hand. Usually, the pattern on this cloth is blue/black and white stripes. Long narrow pieces of fabric (about 4 inches wide) are woven and then sewn together or sold in rolls.

Ghanaian smock (there are other names, for example, “dansika”, “fugu”, “batakari”, etc.) is a garment that resembles a shirt. It is mostly worn by men but there are female versions. Usually, the neckline and sometimes the front part of the smock is embellished with embroidery. The threads used for the embroidery pattern are white or blue & white. The pattern on the fabric itself is a combination of black and white or blue and white stripes of different width. The smock is worn with a kufi cap (a small round skull-cap widely used in Africa) or a red fez hat.

2.5.3 Kente cloth

Kente cloth is another traditional garment of Ghana. It is a handwoven piece of fabric with very colorful and symbolic patterns. This outfit is mostly worn for special occasions, ceremonies, and celebrations. The garment is very important for Ghanaian culture. First kente appeared about a 400 years ago. It was woven from raffia palm fibers and the tissue structure looked like a basket. At first, kente cloth was used only by royalty but later it became an item for ordinary people. Nowadays, kente cloth is made from cotton, and this clothing fits African climate perfectly.

Kente is a unisex outfit, but men and women drape it in a different way. Men use it as an ancient Greek toga – across one shoulder and around the body. Women wear a two-piece kente: one forms a wrap-around skirt (2 yards long and 45 inches wide piece of fabric) and another one is used as a shawl. A plain-colored blouse is worn to complete the attire.

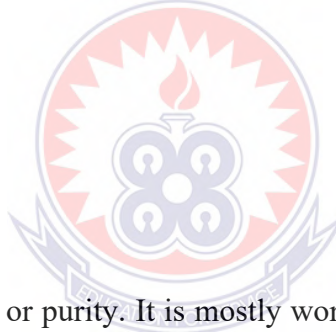
The most important feature of a kente cloth is its pattern. There are more than 300 various patterns, and each and every one of them has its name and a unique deeply symbolic meaning. Each pattern has a background – social or political events, achievements of a certain person, wise sayings, and so on. For example, there's a pattern called "Fathia Fata Nkrumah". It is dedicated to the marriage of the first president of the Republic of Ghana and the Egyptian woman Fathia. This marriage was important and symbolic for Ghanaians because it united different nations on the African continent.



2.6: Colour Symbolism in Costume Design

Colour is a very important aspect of a costume. It can convey a symbolic idea or reveal something about the character wearing the costume. Colour can also be used to help the audience see the similarities or differences between characters. For example, where two families are feuding, the performers may be dressed in different colours to help the audience differentiate. Selected colours are used to interpret each character in the play. Since the setting of the play in this production is in Africa, a careful study of how Africans perceive colour is considered in order to interpret each character extensively. These colours are red, yellow, white, blue, gray, purple, black and brown. Each colour carries a meaning, which is subjective to every society or group of people. In the Ghanaian setting, colours are symbolic and their meanings convey moods and feelings.

The use of colour is not just for aesthetic purposes but for the symbolic usage. Korankye (2010) explains how coloured objects reflect and absorb colour waves. This means that the eye reflects and absorbs colours in a woven fabric. The beauty of an analogous colour arrangement will be appreciated by some; others will prefer complimentary arrangements, whilst some will only choose the colour scheme for an occasion. A well-arranged colour and design brings out beauty and make fabrics stand out well. Colours are critical ingredients that need to work to produce successful fabric. Colour has such a powerful effect on people that it can be used therapeutically (Dillon, 2001). Colour sensation is a characteristic of human experience which is used when designing fabric, clothing, painting at home, garnishing food, furnishing, lighting, paper design identification and security. The most common colours used during the aforementioned activities are;



2.6.1: White

It is a sign of joy, virtue, or purity. It is mostly worn by the priestesses, diviners, and those who assist them for rites such as purification rites, sanctification rites and is associated with egg white and white clay. When it is combined with either; green, yellow or black, it is used to signify spiritual strength. White can be used during funerals for people who died at an old age. (Tamakloe, 2016). It is used for spiritual purification, healing, sanctification rites and festive occasions. In some situations, it symbolizes contact with ancestral spirits, deities and other unknown spiritual entities such as ghosts (Morton, 1997). White colour is associated with innocence, cleanliness and purity, which create a peaceful and relaxing interior. It mixes well with all other colours and tints them down, enlarges small spaces and brightens dark rooms. It is believed that a child is born “pure”, without sin and when he/she grows and dies, he/she

returns to a “pure” state again and this means that “purity”, which the colour white signifies, marks the beginning and end of life. It is therefore not surprising that in almost all parts of Ghana when a child is born, both the child and his/her parents, especially mothers, adorn white clothes.

2.6.2: Black

It represents extreme vitality, old age and maturity since it is believed that as things grow old, they get darkened. It is popularly used as a funeral colour to signify sorrow, grief or sadness. Black deems other colours, thus prevents them from being prominent and effective. It is used to tell people that whatever is done in secret would one day be revealed (Tamakloe, 2016). The black colour helps to reveal hidden colours and thus it is mostly used as outlines for most of the designs in African fabrics.

2.6.3: Red

Red represents blood, which signifies life. It is used to symbolize seriousness, heightened spiritual or political mood and danger. Red symbolizes passion, anger, warmth and energy. Therapeutically, it increases heart rate and circulation. Red appears as a brilliant and cheerful colour which gives the impression of warmth and appears to advance towards the observer (Ajibade & Obongha, 2012).

2.6.4: Blue

This is associated with the sky, aquamarines, water and sapphires. This symbolises relaxation, coolness, tranquility, good fortune, peacefulness, harmony and love related ideas. Blue is a cold colour and appears to recede from the eyes. A blue room is more restful than red whilst the sky calms and relaxes the human body. Morton (1997) indicates that different shades of blue used together can look a little cold and uninviting, rather, blue blends well with other colours.

2.6.5: Yellow

This is associated with the sun, sunflower, gold, butter yellow and egg yolk. It relates to hot climates and lifts spirits. Yellow is a very luminous and vivid colour which conveys the idea of purity and symbolizes sanctity, preciousness, royalty, wealth, spirituality, vitality, heat, happiness and fertility. Chiefs are adorned with gold during outings and festive occasions to show the richness of the land. Each cloth has a name and a meaning. The designs, patterns and motifs have names and meanings which were derived from historical events, individual achievements, proverbs, philosophical concepts, oral literature, moral values, social code of conduct, human behaviour and certain attributes of plant and animal life. Patterns and motifs are rendered in geometric abstractions of objects associated with the intended meaning. These are generally created by weavers who also assign names and meanings to these patterns. Sometimes, kings and elders may ascribe names to cloths that they specially commission to be made for them. There are over three hundred (300) different types of cloths and or designs, each with its own name. (Tettehfiio, 2009).

2.6.6: Purple

This colour is viewed in the same way as maroon. It is considered as earth associated with colour used in rituals and healing purposes. It is also associated with feminine aspects of life. Purple cloths are mostly worn by females.

2.6.7: Gray

It has a close resemblance to red-brown which is associated with the colour of Mother Earth. Red-brown is usually obtained from clay and is therefore associated with healing and the power to repel malevolent spirits. It derives its symbolism from the white part of the egg and from white clay used in spiritual purification, healing, sanctification rites

and festive occasions. In some situations, it symbolizes contact with ancestral spirits, deities and other unknown spiritual entities such as ghosts. It is used in combination with black, green or yellow to express notion, spirituality, vitality and balance.

2.6.8: Brown

This represents the decay or rottenness of things that have passed away. This colour is close to the soil and it is associated with it as well as colour of rotten objects. It is also used to mourn the dead. Farmers and hunters often use this colour. Brown is often seen as solid, much like the earth, and it's a colour often associated with resilience, dependability, security and safety.

2.6.9: Green

This is associated with vegetation, freshness, jealousy, innocence, harmony, reassurance, peace, planting and harvesting. Tender green leaves are usually used to sprinkle water during purification rituals. It symbolizes growth, vitality, fertility, prosperity, fruitfulness, abundant health and spiritual rejuvenation (Asmah, 2004).

Green is perfect for creating a natural, peaceful and secure environment. A touch of green in fabric design will have much the same cheering effect as seeing new leaves and shoots after a long rain. It blends and combines successfully with most other colours.

2.7: Design

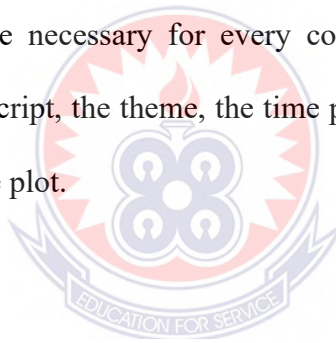
To achieve a design, three main processes are required. These are thinking, looking and doing. Lauer (1990, 4) suggests, "These activities are not in any chronological order but rather may be overlapped or performed in any order". The concept of design usually refers to the motivation behind a work of art. Lauer (1990, 2) defines design "as a

planned arrangement of elements to form a visual pattern”. In relation to costume, the costumier needs to apply the ground rules and elements of design, which include line, colour, shape, form, space, texture and light to bring out the distinctive visuals of the character’s personality. Lauer’s definition also seeks to suggest that the output of a design must always have a visual organization. By extension, a design concept must relate to the setting, props and lighting. This is because communication is the core of an artwork, and the visual representation is always key to convey that message. Keiser and Garner (2003, 177) define design as “the organization of design elements using design principles to create products that are considered aesthetically pleasing to the observer”. Carroll and Rosson (1985, 9) propound that a “design is a non- hierarchical process that is neither strictly bottom up nor down”. This goes to buttress the point made earlier by Lauer concerning the concept of looking, thinking and doing in design. In designing, inspiration may come from all sorts of sources, either by a thought or by participating in an activity. ‘The thinking’, must be done by having a clear understanding of the artistic processes involved. ‘The looking’, recommends that the artist be very observant with the things surrounding him to draw inspiration from them. ‘The doing’, on the other hand, has to do with executing of all the things the artist has conceptualized. This involves try outs with possible materials that best communicate the design. The designer can start with a cheap product, like old newspapers as a sample method or rough sketches of ideas. This allows him to experiment and explore possible ways of developing the design hence employing ‘the thinking’ process. In my case for instance, my first try out material was with sack. I realized stitching and having them in shape for the actor to feel comfortable will be problematic so I chose to use fabric instead. In the final stage of a design, there are instances where some accidents or mistakes do occur to the artwork. These accidents do not, in all occasions mar the initial

intent. On the contrary, they make the artwork more stimulating and attractive. This goes to support an observation made by the Andersons (1999, v) in their book, *Costume Design*: “costume design is both an art form and a practical craft, a duality that makes the field somewhat difficult to master and equally elusive to explain to others”. However, in order to develop these designs, I considered the type of lifestyle and clothing styles used in the era the play was set in order to develop a design theme for the costumes.

2.8: The Costume Designer’s Research Process

The world of costuming requires the designer to investigate ways in which to achieve a desired illusion. This method varies from designer to designer, but there are several components to it that are necessary for every costume designer to follow. These components include the script, the theme, the time period, the character, the sketches, the tools, and the costume plot.



2.8.1: The Script

Research is imperative when designing for a production and it starts with a thorough reading of the production’s script. Costuming may be a creative process, but it is still bound by the circumstance of the costume as prescribed by the script which includes such information as time, period, and functional elements. The script is the costumer’s playbook through which they start the creative process. Since knowing the script is a monumental prerequisite to the correct execution of a costume, it is necessary that the costume designer read it more than once. In fact, “familiarization with the play script and its characters can only result from a careful reading and often re-reading many times of the script” (Motley, 1964, 11). The first reading of the script gives a basic overview of the story behind it. Future readings consist of enhancing one’s knowledge

of the story more and also discovering various elements of the story that greatly affect not only the looks of the costume, but also how it is made, with what it is made, and placement of its parts. For instance, in the scene The Weekly Volcano Press in Act 2 of the musical Little Women, one of the characters says to another, “And take my shawl. Ragged as it is” (Knee, 2005, 76). Without having read the script, the costume designer would not realize his or her responsibility to provide a shawl for that specific character. Many other scripts provide much the same information in them with paragraphs specifically provided for the use of the costume designer in terms of what is required in certain scenes. Even so, the writer of a script is not required to provide the costumes; therefore, this information is provided at the script writer’s discretion and serves merely as an aid for the designer to understand the vision of the writer for his characters in specific scenes. Out of all that the script provides, most important is the basic information vital to each member of the production team. For the costume designer, this is especially important in regard to quick changes. A quick change requires the actor to change costumes quickly from one costume to another based on scene or character changes. The information about the scenes provided in the script enables the designer to know which costumes need to be removed and replaced easily and which costumes can be more of a permanent fit. The script also provides the number of characters, the setting, the number of scenes, and the actions performed in each scene. These are all general ideas that factor into specific details of the entire wardrobe of the play.

2.8.2: The Concept

Though the script is full of relevant material for the costume designer, the next component of their trade deviates from what is put forth in the script and relies on the creative vision or concept of the director. The concept of the play is the director’s take

on the writer's theme in the production. For example, when Mervin LeRoy sought to adapt *The Wizard of Oz* into a movie, "[his] philosophy was that any treatment of the source matter should be handled with the awed wonderment of a child" (Scarfone & Stillman, 2013, p. 22). His concept was to look at the translation of the book to screen as from the view of a child and how a child would see the events of the book take place. Also, the original interpretation of Dorothy showed her as a platinum blonde with a vast amount of makeup. However, due to the discretion of the director and his concept for the movie, Dorothy Gale became the simple country girl with little makeup and a childish hairstyle as portrayed by Judy Garland (Scarfone & Stillman, 2013). This idea translates to the costume realm where the vision of the director greatly affects the final result. From desiring the play to be very abstract to wishing for it to include a lot of lace, director's concepts play directly into the work that the designer does. It is yet another parameter within which the costume designer must express their own creativity and it is also another way in which the audience is able to read into the character through the director's eyes. In the same way, costume designers have their own concepts for their costumes. Both their creativity and expertise are required in order to cause their costume concept to coincide with the director's concept for the production. Though the director has a final say in a costume and gets to dictate certain aspects of costumes through their concept, the costume designer is able to work within those parameters to develop their own ideas and interpretation of the director's concept. The costume designer's concept is revealed through the way that they choose to clothe each character.

2.8.3: The Time Period and Geographical Location:

After defining the concept, the costume designer must then translate this costume into the time period, and geographical location of the play. Time period is so integral that

the move towards “attempts at historical accuracy in stage costuming” is actually credited to J.R. Planche (Richmond, 1960, 233), a British playwright who authored over 175 plays. Realism in historical costuming was not considered to be important until “the first decades of the nineteenth century” (Richmond, 1960, 233). Costumier Adrienne Martine-Barnes goes so far as to say that she became “rather an arrogant bore on the subject, though she never stooped to quite the rudeness of telling a woman in a Scaparelli pink satin Tudor she was out of period- however tempted she was” (1984, p. 25). Defining a character within a time period enables the designer to communicate to the audience what the actor was going through in his or her lifetime. It communicates more than just a year or time frame, but delves into a study of prevailing views of a time and cultural norms for that time frame. This, then, not only educates the audience in the history of the time, but also sets the stage for the theatrical production. Therefore, the costume designer has to absolutely ensure accuracy to the period in which it takes place. This includes deciding such factors as whether or not ruffles were the prevailing fashion of the time. For example, “the Victorian lady wore gowns of prim, grayed hues while the Elizabethan lady was a splash of color” (Paterek, 1959, p. 28). This idea is predominant in the representations of the Shakespearean era plays and their strict interpretation. Another example arises from men’s suits. During the time of the setting of the musical Mary Poppins, the predominant male suit was either double breasted or a three button suit. In deciding costumes for such a production, historical accuracy requires that the costume designer keep this in mind for the men’s costumes. Geographical location is equally as important when creating the costumes for a play. Clothing styles are very different from country to country. For example, the costumes for the musical Aladdin are very different from those for Oklahoma no matter the interpretation. The costume designer must realize that the setting is just as important as

the time period by perhaps even exaggerating the stereotypical nature of each country represented in order to obviate the nationality or location of each of the specific characters of a production. What would *West Side Story* be without the noticeably different styles of the Puerto Ricans versus the Americans? Thus, costumes must be used to enhance the heritage of the character wearing them.

2.8.4: The Character

“Through tattered clothes great vices do appear; Robes and furred gowns hide all. Plate sin with gold and the strong lance of justice hurtless breaks. Arm it in rags, a pigmy's straw does pierce it” (Shakespeare, *King Lear*, p. 64). This quote is among many in which William Shakespeare attempted to convey the power of clothing to either hide or unveil a person's true character. In this quote, he compares the clothing of a character to his or her virtues. Thus, clothing speaks for the character. Out of all of the components that a costume designer must consider when creating or designing a costume, the character is the most important. The script, the concept, the time period, and the geographical location set general parameters from which the designer interprets what a costume should look like. However, after these items have been set, the details of costuming are determined by additional factors such as mood, class, age, gender, and personality. Mood and color. When costuming the character, the mood of the play affects the type of costume that the character should wear. A general overview of the storyline and the events of the production help the costume designer to define the mood of the play in order to clothe the character. After establishing the mood, one thing that helps to better express the mood of a character is color. Since different colors signify different things, they help to expand the knowledge of the audience on the feel of a specific scene when purposefully placed on a character. To reiterate, “colour can carry important meaning and can have an important impact on people's affect, cognition, and

behaviour” (Elliot 2014, para. 1). In play productions, colours help the audience to instinctively feel a certain way about a character or about the production itself. In dark productions such as *Sweeney Todd*, dark colours that have been neutralized with cool greys and browns are used to clothe the actors. This, then, establishes not only a feel for the character himself, but also a feel for the production in general. Likewise, contrasting colors are used for contrasting characters. In *The Wizard of Oz*, the Wicked Witch of the West is portrayed in the age-old black witch’s costume with a pointed hat while the good witch Glinda is arrayed in a “gown... made of layers of delicate pink tulle sprinkled with ‘northern stars’ and frosty snow crystals” (Scarfone & Stillman, 2013, p. 84). This portrayal enabled the audience to tell the good character from the evil character right away simply by looking at the colors in which they were covered. Therefore, when creating costumes, it is important for the designer to understand what colours would best describe the mood of the character. Class. Another important feature of a character that the costumer must remember to find a way to express in the costumes is the class or social status of the individual wearing the costume. For instance, if a princess wore the garb of a maidservant, the audience would spend more time trying to figure out the roles of the characters than focusing on the actual production. In order to direct the audience’s attention, the costume must fade into the background and assimilate itself into the setting and character. In fact, costume designers Jerrard Smith and Diana Smith (2012) have written that “a designer’s work is never meant to draw attention to itself but rather to be a part of the fabric of the whole theatrical presentation” (p. 28). When expressing the facet of the character known as class, this fact is obviated. The actor must be able to show their station in life in the production and this is accomplished by a collaboration of the actor’s abilities and the expertise of the costume designer in ensuring the accuracy or believability of that character’s station in life or

social status in their costume. For the costume designer, research into this part of the character means simply reading the character's description and using that information to create the costumes. Besides keeping the audience focused on the production at hand, defining class is important in helping to establish historical accuracy. Some productions have very specific characters, who, in their original time period, would be required by sumptuary laws to wear a specific type of clothing. During the middle Ages, servants were required to dress their station so that no one would mistake them for anything else. In fact, "the theatres proved to be the one place where the sumptuary laws largely succeeded in determining the apparel that people wore" (Lublin, 2011, p. 43). Therefore, deviating from class dress would lessen the historical accuracy of a production.

2.8.5: Texture

When deciding on which types of materials to use when constructing a costume, "the texture of cloths is fully as important as the colour" (Ellsworth, 1917, p. 54). The texture of the fabric used in a piece of clothing speaks volumes as to the monetary worth and station of a person in everyday life let alone in theater. Laces and silks communicate affluence and wealth while burlap, plain muslin, and cotton communicate destitution and poverty. The costume designer should have a firm understanding of the looks that each kind of fabric has in the eyes of the viewer in order to correctly choose the types to use. Rough textures coincide with rough characters while soft textures coincide with soft characters. For example, a thief in a production would have cause to wear rough cottons while the affluent whom he was robbing would be clothed in satins. When a costume designer uses textures correctly, the audience unknowingly groups the characters wearing them into the certain class to which they belong, enabling them to define the character even more.

2.8.6: Age

A creative costume design should also suggest the age of the character. The age of the character can initially be determined by the costume designer by either the description given by the author of the play or by looking at the relationship of the characters in the play and reading the age cues therein. Many times, actors play in roles that are much younger or much older than the actors actually are or they play roles in which they age gradually. In any case, it is the responsibility of not just the makeup department, but also the costume designer to reflect this change in age. Through the use of colour, trimmings, patterns, etc. the costume designer can subtract or add years from an actor depending on the need for their character. Historically, children have been clothed in easily removable and simple clothing while seniors have chosen clothing that is both sensible and warm. Again, the most exaggerated of stereotypes in this area best represents what the costume designer is trying to communicate through his or her costumes. However, this still must be accomplished with as little ostentatiousness as possible. Also, with the use of trimmings such as bows for young girls and caps for young boys, accessories can be used by the costume designer to reveal a character's age.

2.8.7: Personality

The most important component when considering how to costume the character in the play is their personality. Though often confused with the identity of the character himself, the personality of the character has more to do with the temperament of the character. The costume is one of the biggest clue-ins for the audience as to the temperament of the wearer, even as it changes throughout a production. Unlike the rest of the factors regarding the character, the costume designer must really read into the script and know the specific characters before they can decide how the personality of

the characters would affect what these characters would wear. After deciding what kind of character with which they are dealing, the costume designer is then able to decide what methods they would use in order to communicate that personality to the audience. For example, an obnoxious character could wear loud and ostentatious colors and styles while a quiet character could wear simple colors with little frills. This step of defining a character ends up being very much in the creative realm of the costume designer and is the area where there are few rules to dictate what the designer must create. However, even while expressing their creativity, the designer must remember every other component of the character that must be followed even in their creative designs. A good costume designer realizes that a costume is not just a costume. It is a reflection of the character on which it resides and must be “suited to the personality of the wearer” (Ellsworth, 1917, 37). If a character is sad, its costume should reflect that in dull and dark colors. If it is an obnoxious and boisterous character, its textile’s colours, patterns, and style should reflect the character’s loud and obnoxious behavior. For instance, a bright red fabric could be used for an antagonist while a subtle white and blue fabric could be used for a character with a particular innocence about them. “Costumes are invaluable in providing information to the audiences about the story and the character being presented” (Smith & Smith, 2012, p. 29) and these costumes rely on the fabrics of which they are made in order to help accomplish that goal.

2.8.8: The Sketches

After the initial research, the designer is then able to start sketching their ideas based on the knowledge that they have gathered thus far. However, even in creating sketches, some amount of knowledge must be had regarding how certain fabrics cooperate with certain designs and how to draw specific design details in order to correctly express the costume designer’s desires for the costumes. When sketching a clothing design, the

design details must be apparent to all members who are involved in the construction of the costume being sketched. For every detail, there is a specific way of expressing it in a drawing. For example, complicated features such as transparency, gathered fabric, fabric creasing, and pleating require drawing skills beyond basic knowledge (Lovell, 2011, p. 10-11). Also, giving the costumed figure a 3-D form by using highlights, lowlights, and shadows helps those looking at the sketch to determine the best way to translate from sketch to reality. Correctly learning these techniques helps the costume designer on the journey towards defining their character. Besides learning to sketch design details, the costume designer must realize that certain fabrics act certain ways. For instance, thick wool will not gather easily. Therefore, if the costume designer is creating a design in which they desire to use thick wool, gathering it would not be a good idea. In this way, the costume designer must either base their fabrics off of their design or vice versa and still communicate this idea to those who are constructing the garment. Without this type of knowledge, a designer's concept for a character could easily get skewed by those lower down in the chain of command, thus skewing the audience's perception of the designer's concept. Depending on whether or not the designer has a design in mind first, this could also be a major factor in choosing the types of fabrics.

2.8.9: The Tools

The completion of a workable sketch follows with the knowledge and appropriate use of tools needed to make the sketch a reality. The tools of the costume designer are what enable the designer to transform their sketches into functioning garments. Because of this, the success of a design's transformation comes down to the efficient use of fabrics, patterns, notions, sewing machines, and a needle and thread. As important as it is that a costume designer chooses the correct fabrics for their garments, there are certain

qualities that makes a certain product perfect for the garment in which it is used. In the same way, certain qualities about a fabric cause the designer to know that it is the desired fabric for the garment. The types of qualities considered lie in the many factors that a costume designer must consider for every product that they put forth for a play production.

2.8.10: Fabrics

As important as it is that a costume designer chooses the correct fabrics for their garments, there are certain qualities that makes a certain product perfect for the garment in which it is used. In the same way, certain qualities about a fabric cause the designer to know that it is the desired fabric for the garment. The types of qualities considered lie in the many factors that a costume designer must consider for every product that they put forth for a play production. Much detailed planning goes into each garment that each actor wears and it is during the research of this detailed planning that a costume designer is able to realize what fabrics should be used for each garment. Some of the factors considered when choosing textile fabrics for a piece are how it works with the design of the garment, how it works with the silhouette of the actor wearing it, the fiber durability of the fabric, the effect that the color of the fabrics have in the different types of lighting used in theater productions, and the price of the fabric. The choosing of the fabrics is monumental in accomplishing a design and with all of the steps involved in fabric selection alone, even choosing a fabric takes a lot of research in the costume designer's quest to define the character.

2.11: Clothing Style in the Twenty-First Century Africa

In the twenty-first century, dress in Africa includes items fashioned from local resources and tools, such as wrappers hand woven from handspun cotton threads on

handmade looms in the West African countries of Sierra Leone, Mali, and Nigeria. In addition, combinations of local resources and imported materials are used, as seen in the kente wrappers woven from imported rayon or silk threads on locally made looms in Ghana. African dress also includes imported items from worldwide sources made by complex machines and techniques (British top hats and homburgs, French designer gowns, Italian shoes and handbags, and Swiss laces along with secondhand clothing from the United States) from commercially produced materials. In addition, Africans produce their own designer garments from both imported and locally made textiles and also transform imported secondhand clothing into locally admired fashions (Eicher, 1995, 108).

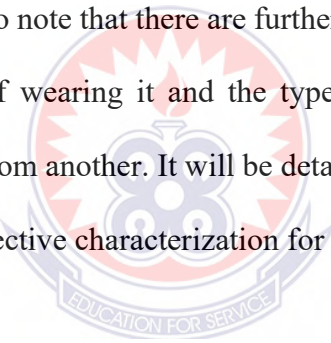
2.12: Summary of Discussion

It has been observed that stage play is a unique art form and a very powerful medium of communication, largely due to the nature of its composition. If physical interaction is powerful on its own, then it can have a very powerful impact on the senses of the individual, which gives it a great potential to either aid or destroy according to the message and its packaging.

Again, it is noted that in order for any communication to take place, the message must be understood and meaningful to the target audience. This presupposes that the target audience must understand the symbolism of the costume on stage. The costume designer equally needs to understand the cultural background of the play, in other not to create any conflict in the cultural symbols used on the stage, so far as the setting, costume and actions of the characters of the play are concerned. It is also very important that the audience identifies the characters, in order to identify with them and empathize with the roles being played by them. In other words, the audience must first of all

recognize who the character is, what he is and what he stands for, that is his or her cultural identity, his or her social status *et cetera* which should be obviously stated at a glance by his or her costume against the appropriate setting. It is after this initial acceptance that the audience can comfortably listen to what the character has to say, and disagree or agree with his or her role and message. Any message packaged outside this context or principle, could easily be misinterpreted and misunderstood, resulting in wrong communication

It is also observed that various cultures express their own unique identity in their indigenous costumes which in turn becomes their cultural identity. This means that by their traditional costumes, it is possible to identify one culture from another. At the same time it is important to note that there are further details in the symbolic of colour, drape of cloth, manner of wearing it and the type of accessories used that further differentiate one culture from another. It will be detailed such that theatre practitioners will see the need to do effective characterization for play production.



CHAPTER THREE

RESEARCH METHODOLOGY

3.0: Overview

This chapter was an overview of the methodological process used in designing costume for the play, “King Musu” written by Ernest Kwasi Amponsah. There were various methodologies hence; the particular project/thesis embarked upon determined which of them to employ.

3.1: Research Approach

The study employed the qualitative paradigm which traverse a social or human problem by building a complex holistic picture analyzing words rather than numbers, and providing detailed information on the views of the participants in their natural settings (Creswell, 1998). Qualitative research is an approach that allows you to examine people’s experiences in detail, by using a specific set of research methods such as in-depth interviews, focus group discussions, observation, content analysis, visual methods and life histories or biographies (Denzin & Lincoln, 2008). At a basic level, the qualitative paradigm used the play text as the participant in ascertaining the data for the analysis and interpretation of the views that are embedded in them. The rationale for using a qualitative approach was to reveal the inner objectives of the individual characters in the play “King Musu.”

3.2: Research Design

The research was carried out in two phases. The first phase comprised of (1) textual analysis and (2) historical methodology, while phase two comprised of creative designs which are all part of the qualitative research approach. Textual analysis was used as a major methodological approach in actualizing this research. This is because textual analysis is a qualitative method for studying data; it does not provide results in

terms of numbers or statistics that can be easily recreated (McMilan & Schumacher, 1993). Accordingly, McKee (2003) asserted that textual analysis is basically an attempt to make “an educated guess at some of the most likely interpretations that might be made of that text” (p.1). Since text cannot speak for itself because its meaning is not self-evident on the face value until it is subjected into analysis and interpretation, the researcher used it to make inferences in establishing the cultural milieu of the world of the play, characters, and the appropriate costumes that best suit the action, mood, atmosphere, tone and the setting.

The historical methodology was also used to help trace the beginnings and developments of people, institutions and things. Through close text reading of the play “King Musu” it enabled the researcher in knowing and establishing the cultural background of the playwright and the plot of the play. Ukala (2000), added more credence to the above assertion that using the historical methodology, enable the researcher to ascertain and establish facts and occurrences in specific places and periods in human existence. Consequently, the usage of the design helped in verifying the evidence of names, characters, setting and the story as emanate from myth and legends handed down from generation to generation.

The research conducted was heavily hinged on critical context. The creative phase employed the usage of artistic methodology in conceptualizing the creation of appropriate costumes for the African stage with focus on “King Musu”. Using the artistic methodology, it allowed the designer to rely on his or her intuition, inspiration and imagination for the artistic creation and interpretation (Ukala, 2006, p.15). Thus, the reliance on the three I’s (intuition, inspiration and imagination) are practically realized with consideration given to the text herein, the play as it serves as the catalyst in the creative process. This phase also involved the choice of appropriate fabric,

texture, colour scheme and its significance in the world of the play. It is noteworthy to state that out of this phase of the design emerged the themes for the establishment of the costumes and its significant to the characters and the mood as deduced from the script.

3.3: Researcher's Role

The researcher's perception of African costume and its representation on the African stage was shaped by her personal experiences. As a former student of the Department of Theatre Arts, University of Education, Winneba. and a lover of colour blocking of costume, she has keenly followed both stage plays and films and has had the opportunity to observe the effect of costume misappropriation on play productions in Ghana in general and Winneba in particular.

The researcher has also been in the costume fraternity for some time and has had the opportunity to costume *Fall of Kumbi*, a play written by Mohamed Ben Abdallah and directed by Samuel Arko Mensah.

The researcher believes that her understanding of the context and role enhances her awareness, knowledge and sensitivity to the many challenges, and issues concerned in the creation of costume for African play production. Particular attention was paid to the usage of African fabrics for African plays in the early 2000's.

This research commenced with the perception that, costume has in a way not been given the needed attention on the African stage to portray the cultural setting of plays.

3.4: Population for the Study

Population in research means the aggregate or totality of objects or individuals regarding inferences that are to be made in a study. It comprises all those people who are proposed to be covered under the scheme of study. Fraenkel and Wallen (2000) describe population as any group of individuals that have one or more characteristics in common that are of the interest to the researcher. The main accessible population for this project consisted all plays of the playwright. The population therefore consisted of the plays King Musu and Emancipated Captives.

3.5: Sample and Sampling Technique

Sample according to Mugo (2002) is an act, process or technique used in selecting a suitable sample which helps in ascertaining the characteristics of the whole population. In sampling the population for the study, Kwasi Amponsah “King Musu” was chosen. In this study, purposive sampling was used. With the use of the purposive sampling, the researcher deliberately selected the play text - “King Musu”. The aim was to get a pool of ideas that best suits the study, and which can be determined and judged by the researcher.

3.6: Data Collection Instruments

Close reading is a qualitative technique in textual analysis which engages itself primarily with the text and a consideration given to form and language. This technique was carried out through observation which entailed a thorough critical reading of the text to highlight striking features that consisted of the content, themes, and plots considerations of the study. This tool also helped in making selective approaches to the text. For example, the cultural setting and historical antecedents of the play text was understood through observation of the text. Textual analysis is also a data collection

instrument in qualitative research. It is normally applied to visual, written or recorded texts to investigate messages showed in literature, interviews, media and personal interviews. Through this data collection instrument, data gathered are analyzed for deeper understanding through description of messages found within the texts Allen (2017).

In effect, the researcher used this instrument to enable her make sense of the world of the play to as it were help in the understanding of the background of the characters. This helped in the creative process of the appropriate costumes for the play “King Musu”.

3.7: Data Collection Procedure

Two main types of data were used. These were the primary and secondary data. Primary data was the direct information gathered from the text through the use of the research tools. By the use of close reading and textual analysis, data such as themes, mood atmosphere and tone were gathered to aid the creation of the costumes.

Accordingly, Secondary data gathered included information from textbooks, journals, internet and other literature sources. Other secondary source was from unpublished thesis and dissertations.

3.8: Data Analysis Plan

Analysis and interpretation research tool was adopted in analyzing the data collected for the study. With this approach, the researcher was acquainted with the world of the play. In this, sense and meaning were made of the data collected; the emergent knowledge was applied in the determination of the colours, tone, mood, character traits among others and also, in the creation of the costumes appropriate for the characters.

Historical analysis in the view of Spilackova (2012) explains that, it thrives on identification, analysis and interpretation oftext. Therefore, having collected the data, it positioned the researcher to seek understanding of the data for interpretation and analysis to situate the work in context.



CHAPTER FOUR

FINDINGS AND DISCUSSIONS

4.0: Overview

This chapter presented the results of the data collected from the analysis and interpretation of the play “King Musu” based on the objectives set. Photographs and tables were used to synthesis the necessary data to facilitate the understanding of the information retrieved from the play. The chapter presented and analysed the data collected from the study along with detail discussions.

4.1.1: Brief about the playwright

Ernest Kwasi Amponsah, a senior lecturer at The Department of Theatre Arts, the director of CODEL, the former Dean of Students Affair and the former Head of Department of the Department of Theatre Arts, University of Education, Winneba, was born on the 27th of October, 1974 to the late Kwadwo Akomaning and Comfort Asante who is a retired lecturer from University of Cape Coast. He is married and has two children. Ernest Kwasi Amponsah believes that he has a complex lineage. This is because he is an Akan who traces his roots to both Osiem in the Eastern Region and Juaben in the Ashanti Region of Ghana at the same time. This is because, both parents have one of their parents coming from Osiem and Juaben respectively. For this reason, he traces his lineage to both places and therefore visits each town whenever the need arises.

Ernest Kwasi Amponsah began his education at Osiem S.D.A Primary School from 1980 to 1981. Later, he continued the basic education at S.D.A School at Asokore, in Juaben from 1981 to 1985. Afterward, from 1987 to 1992, he had his O-Level education at Ghana Secondary School and further pursued his A-Level education at Pope John Secondary School all in Koforidua, the capital of the Eastern Region of Ghana from

1992 to 1995. Ernest Kwasi Amponsah again from 1995 to 1997 had a Diploma in Theatre Arts from the School of Performing Arts, University of Ghana, Legon, in Accra; the capital of Ghana. From 1998 to 2000, and 2005 to 2007, he pursued his education for a Bachelor and Master's degrees from the School of Performing Arts of the University of Ghana, Legon.

When asked about his interest in playwriting, Ernest Kwasi Amponsah explained that at the commencement of his career as a playwright, he fell in love with drama adaptation and he decided to experiment it. The first adaptation he produced is "King Musu" in 2018 from Oedipus Rex. He explained that he adapted Oedipus Rex because its value will better be seen by Ghanaians and Africans if the play is adapted and placed into the African setting. However, he had no intention of properly placing the adaptation into the cultural milieu of the Akan which he identifies with. He believes that the Akan cultural setting which people claim as characterizing his adaptation could be attributed to the fact that he unintentionally produced what is part of him. It was a natural response to who he is and what he is made of. Notwithstanding, he realized the similarities of the African cultural setting playing out well in the ancient Greek cultural setting of the play. This made his adaptation possible and successful. The ancient Greek culture was no different from what we consider as the African culture. The only difference is that maybe the ancient culture of the Greeks may have metamorphosed into something else. But that makes the difference. The African culture is tried and tested and has been found resolute and dependable, he said.

To understand the cultural setting which characterizes his work, he explained that as an Akan, culture means a lot to him. He therefore has over the years spent considerable time understanding how his people live in the pursuit of knowing his identity.

Regarding his culture as an Akan, he revealed that he had no problems with his identity. This is based on the fact that the way of life for both Osiem of the Akyem ethnic group and Juaben of the Ashanti ethnic groups share similar values, norms, taboos, arts, language, beliefs, religion and so many other practices. Although he stayed in both Osiem and New Juaben alternatively, his search into his culture grew stronger as he saw the same way of life whenever he travelled from each of the towns to the other.

He has published widely in both local and international journals. With his knowledge in Business administration and Theatre, he has designed and created Event Management as an area of specialization at the Department of Theatre Arts, University of Education, and Winneba where he teaches.

4.1.2: Justification of the Selected Play

The researcher selected “King Musu” among the many African plays not because it was the best, but because it gave room for creativity. The play was based on a mixed culture but predominantly influenced by the Southing part of Ghana. And this was evidenced by the use of names like: Musu, Queen Abadae, Duabo, to mention just a few. The play was about Musu who was fated to kill his own father and marry his mother. He managed to disentangle himself from the doom prophesy for a while, but his ill luck brought him back to his homeland unknowingly, where the prophecy came to pass. After a critical read through, the researcher realized that, certain ideas were already forming out in her mind. The researcher started questioning herself on how to use costume to project mood, dialogue and status. How she can possibly create costume for Musu and what kind of fabric would be desired. The researcher’s enthusiasm for costuming the play began building up as she started visualizing the characters on stage. She read the script for the third time, jotting down details that she would need in giving the play the

required costume. The designer got to know that the period was present, and so she started her research. This gave her an idea about the style prevalent at the present time as well as the type of fabric and colours in vogue. She went ahead with her sketches based on her conception of the characters in terms of mood, characterization, and colour.

4.1.3: Plot Summary

Etnasa had been enjoying peace while people were going about their normal duties until calamity befell them. Musu, arrived at Etnasa, a grief-stricken village engulfed in intertribal warfare. He became their leader and after conquering the neighbouring enemy, promised to root out the murderer of their slain king, unaware of how close he was to the very answer that carried the curse of his newfound kingdom. The play opened with a prologue that showed Opanyin, the creator and storyteller who ushered us in, with the events of the past.

A baby boy was born to the king and queen of Etnasa. Before his birth, a prophecy had come through the priest that the boy was said to have been fated to kill his father and marry his mother. In Africa, both crimes (patricide and incest) are abhorrence. In order to avert this bad omen, the little boy was given to a trustee of the palace to be killed in the forest to avert the curse.

True to human nature, the trustee felt sympathy for the boy and rather gave him to a palace guard to do the killing in the evil forest. Out of sympathy on his side also, he left the baby in the forest without killing him. A childless couples, King Prada and Queen Dekrada picked the baby, for adoption. The boy grew up to become a full-grown man in his foster home. One day, during a festival in his foster town, three chief priests had told him, how he was fated to kill his father and marry his mother. In order to avert such

an abomination, Musu decided to act against the advice of the priests and run away from his foster home. In the course of his flight, he met and quarreled with some intruders and in the course of the altercation the men belittled his tribe.

Musu would not stand to hear his tribe being insulted and in ire, he killed the leader of the attackers. Unknown to him, the old man he killed happened to be his real father. Like Cain, who fled after killing his brother Abel, Musu fled to Etnasa which happened to be his real village and liberated the people from their captors. In appreciation of his heroic deeds, the people of Etnasa crowned him their king without consulting the gods. As the custom demanded, Musu married the wife of the late king, Queen Abadae, not knowing that she was his real mother.

Some years after, calamity stroke River Ito, their only source of drinking water turned red, leaving people with little or no water to drink. People began to suffer from strange diseases and both their farms and domestic animals were not spared. It, therefore became incumbent on the king to find the cause and perhaps solution to the epidemic before it got out of hand. Musu sent Anooke and Orudo to consult different priests in distant lands to unravel the mystery surrounding the strange catastrophe, since the chief priest of Etnasa had refused to speak. Both Anooke and Orudo were told that Musu was the cause of the epidemic but they would not relay the message to the king for fear of reprisal.

Amidst the confusion in the palace, Musu's foster parents came to reveal the whole truth surrounding him. As a testimony to his innocent paternity, Musu told everyone present in the palace the circumstances that led to his fleeing his home but to his utter amazement, his foster parents told him, he should not have fled since they were not his biological parents.

This new revelation opened more doors for probing and in the end Musu discovered, like Job in the Bible, that what he feared most had already happened to him, he has committed not only patricide but also incest. Like Oedipus in Sophocles' eponymous play, he inflicted on himself the punishment he decreed on the person responsible for the calamity in the land by gouging out his eyes even as Abadae, who would not live to be her son's wife committed suicide.

Tragedy is part of human life. It is not anything strange or anything alien to the everyday struggle in our society. The tragic nature of the human condition is its struggle with necessity, we must accept the inevitability of our destiny because; the spirit of tragedy is an active struggle. Thus, *tragedy* is a form of drama which has a serious tense atmosphere. It is a kind of play that evokes pity and fear leading to an unhappy ending. The tragedy is an antithetical to *comedy* which has a happy ending. As in the case of Kwasi Amponsah's "King Musu" we have seen how things fall apart after king Musu realizes that the woman he has been marrying is his mother; that he is the one who killed his biological father, as well as how queen Abadae committed suicide due to the fact that she could not resist such an abomination. What a tragic end?

4.2: Play Analysis

This chapter which dealt with the components of script analysis included, given circumstance, idea, dialogue, plot and mood. A detailed scrutiny of all these collaborations helped the designer to use costume to capture the overall visual effect of the play enhancing each movement and picturization (Hodge, 1971).

4.2.1: Given Circumstance

The place, time and Locale of “King Musu” was the present set in the town of Etnasa an imaginary town in the southern part of Ghana. King Musu ruled as Chief of this town and he had beautiful children Musubi and Musuga and wife Queen Abadae. Musu came from a different land called, Adarland. These two circumstances suggested to the researcher that, costume for the people of Etnasa should be different from that of Adarland. Also the name “Musu” gave images and a conception of different dull colours. Both leg one and two were full of sorrow and anger, and this influenced the kind of costumes to be considered.

4.2.2: Idea

The ideas of any given play is the thematic concern of the playwright. A play might have one or several meanings, and that is why in this play the writer tried first, to reveal the basic causes alien domination in all forms, anger, mistrust, pride, deceit and loyalty on the part of the subjects. But above all, the play was meant to sensitize African’s and other exploited peoples of the world on the prevailing perversions, and carefree attitudes which have resulted in the social, economic, political, cultural and spiritual enslavement of the African.

4.2.3: Language

The language was everyday simple English but full of wise sayings. One will ask what bearing language has on costume. For instance, the language in Shakespeare's time was different from what we speak today and, therefore, drops hints on ancient costumes like jerkins and breeches among others. The poetic use of language in “King Musu” was also characterized by the use of simile and metaphor which gives the audience the challenge not only to watch but to think as well. In this instance the director should work with the designer if certain lines contradict with the costume.

4.2.4: Setting

There was no definite locale in the play. However, since the playwright is a Ghanaian, the researcher envisaged Etnasa, in Agrarian kingdom to be an imaginary city somewhere in Africa. Again, the names used in the play such as Musu, Abadae, Duabo among others were typically associated with the Akan's from Ghana. The king's palace happened to be the exact place all the actions happened.

4.2.5: Style

The playwright used prologue and multiple dramatic devices in the play, also, some characters were positioned in the midst of audience to enhance audience participation.

4.2.6: Previous Action

The previous action of a play normally sparks the production. Characteristic of such are historical plays. In this play, the name Musu brought back memories of such a character who tried to always commit taboos, woes and misfortune among others, irrespective of where they found themselves. And so the mere mention of the name Musu as a hero of a play told the designer what to expect: doom, woes, misfortune, and calamity. She believed the playwright used this character in a satirical way to awaken the clergy, the politician, and the everyday person and wisely sensitizing society on the effect of committing taboos knowingly or unknowingly. Therefore, it was important for the designer to know from which direction the playwright was moving. Like all folktales, the play was timeless and it was an adaptation of the Greek play: Oedipus Rex.

4.2.7: Mood of Play

From the beginning where King Musu came on stage, the mood of the play was that of suspense, uncertainty, chaos, fear, tense and anger. The pacing to and fro from the king prepared the minds of the audience on what to expect, something unpleasant. The play

started on a bad note through to the end where Musu's eyes were gorged out. The play was truly a tragic one.

4.3: Style of Presentation

Another important aspect of costuming properly, is for the designer to know the style of presentation. This deals with the inner truth or the director's interpretation of the play. Realism, Naturalism, Expressionism, surrealism, are some examples of this style of presentation, and every play centres on either one or more of these. For instance, realism says that, everything in connection with the play must be true to life. Furniture and clothing among others, should be linked with normal everyday occurrences. Naturalism is also suggesting that nature should be brut. In this instance, if a play talks of nudity on stage, it means, there should not be any costume, (Cohen, 2003; Brockett, 1979). Hence, the costume designer in consultation with the director used costume to reveal this truth. "King Musu", is realism. All characters were real.

4.4: Themes from the Play

According to the Oxford Learners Dictionary (2009, p. 652), theme is the main subject or idea in a piece of writing, speech or film. Owusu (2002, p. 2) in his book, Analysis and Interpretation of Ola Rotimi's "The Gods Are Not To Blame," asserted that, theme is the central or main idea, the message, determined by the playwright's purpose. It could be a moral lesson, criticism, statement, or observation or a combination of any of these.

In this view, it is the main subject matter in the play; the pivot on which the play revolves; the message of the play determined by the playwright's purpose. Seven major themes identified in this play include:

4.4.1: Betrayal from loved and trusted allied can be catastrophic

The first case of betrayal in *King Musu* was when both Orudo and Duabo lied to the king about killing young Musu, while in actual sense, he was left in the woods of the evil forest. Although many would see both Orudo and Duabo's action as sympathetic, the fact is that their actions were not only a betrayal of the King but also the poor baby who grew up to carry out the evil acts of murder and incest unknowingly. This was because the evil destiny of the gods could only be fulfilled as long as the boy lived. The researcher was of the opinion that if the King was aware of their action of "betrayal", he would have punished them accordingly.

Other characters who betrayed Musu in the play were King Prada and Queen Dekrada, his foster parents. For some reasons best known to them, they did not tell Musu his true paternity. Admittedly, such a revelation would have made Musu angry or suspicious but it would have helped him to escape his ominous fate except he was excited to see it happen. It was when the deed was done and Musu was already doomed that Prada and Dekrada showed up. Both Prada and Dekrada's protracted silence on the matter was not only an act of betrayal of Musu but also a disservice to him. However, one may be quick to quip that an oracle had warned Musu early on. Well, the researcher thinks if his foster parents had told him his origin, Musu would have taken it more seriously and avoided Etnasa like a plague.

4.4.2: A singular act of disobedience can cause calamity in the community

Even if an event had been fated to happen, someone or something must necessarily be responsible to make it happen. In other words, something must happen for something to happen. Most times, it is people's action or inaction that give strength to the so-called fate. Arguably, the catastrophe in "King Musu" would have been averted if not for the

disobedience of Orudo and the tragic hero himself, Musu. Orudo, a friend and companion of the palace, in the first place disobeyed the king by letting the boy Musu live. Had he obeyed the king and the high priest by killing the ill-fated boy in the forest as he was instructed, perhaps the evil would have been averted. Musu, on the other hand, disobeyed the soothsayers who had advised him not to flee Adarland his foster home. Unfortunately for him, while fleeing the village to escape his fate, he fled into his fate innocently. As the Bible says, “obedience is better than sacrifice.”

4.4.3: Fate determines one’s direction in life

Whether we believe it or not, there are forces behind the scene that we are not directly in control of. These are the forces of fate or destiny that determine what direction our lives swing. For some, they help them to swing in a good direction that brings peace, health and wealth and for some like Musu, they drive them to agony and anguish. Humanly speaking, Musu had done all he could to avert his doom but fate would not let him escape. However, some may say that fate played a fast one since Musu had his free will to choose. Musu exercised his free will to choose, but his choice was not good enough to save him from his doom. Arguably, no one would deliberately choose a life of sorrow but sorrow sometimes comes uninvited. That is the power of fate. There are times when we make decisions that we think are wise but in the end, we tend to regret.

4.4.4: It is sometimes good to be ignorant

Whether we like it or not, there are some things that we do not need to know considering the consequences of such knowledge. However, human beings are always curious to know everything. Admittedly, despite the fact that Musu did not know of the evil that awaited him as he grew up, his ignorance did not save him from his fate either. Considering the prophecy of the oracle Musu had consulted in Adarland, the researcher

thinks to send Anooke and Orudo to consult another oracle about the situation was the catalysts that sped up his Waterloo. Arguably, knowledge is power but it could also be destructive. Sometimes ignorance is good!

4.4.5: Incest is a taboo in the African settings

According to Collins Dictionary, 1979, incest is the crime of two members of the same family having sexual intercourse, for example, a father and daughter, or a brother and sister. In many societies in the world, incest is not only a taboo but also a crime punishable by law. This is an abominable crime that Musu did not want to commit as he ran away from Adarland, his foster home, only to carry out the act in his native home of Etnasa. Although Musu did not commit this crime deliberately, his innocence could not exonerate him either. As they say, “ignorance is not an excuse in law”.

4.4.6: An error of judgement can lead someone to commit patricide

Patricide, a crime of killing one's father, was one of the themes in “King Musu” Although it could be argued that Musu killed his father unintentionally, he could not at the same time be absolved from this crime. Admittedly, Musu's killing of his father was not a case of committing a palace coup to usurp monarchical power but an error of judgment in the sense that he did not have to kill a man for desecrating his tribe. This was murder and should be treated as such. Again, one may be quick to defend him since he was fated to do so. Musu had the choice of letting the man go, but he chose to kill him. The gods did not force him. We think it would be more correct to blame Musu's pride and quick temper for his action rather than pitch the tent of the blame on the shrine of the so-called gods.

4.4.7: Pride has never been an option in finding solutions to problems.

As said early on, Musu's misfortune had more to do with his pride than the vagaries of the gods. It was clear from the story that Musu's actions were predicated on his pride! After the revelation that he was fated to kill his father and marry his mother, it was pride that made him act against the advice of the Oracle and ran away from his foster home. While sojourning, his pride made him kill a man who happened to be his father for belittling his tribe. At this point, the first prophecy was fulfilled as he innocently warmed up to fulfill the second. At Etnasa, sympathy may have driven him to liberate the people from their captors but pride would not let him reject their throne and their queen. By accepting the throne of the late king without asking about his whereabouts and marrying the widowed queen without investigating her background, Musu was not only a victim of his own fate but also an active agent that sealed his doom. Perhaps, his fate would have been less pathetic if only he was not driven by pride to apportion punishment to the culprit before he or she was found. To make good his words, he had to gouge out his eyes when it was clear that he was the harbinger of the calamity in the land. What a rash decision you may say?

4.4.8: Conclusion

Whether we believe it or not, there are certain forces behind the scene that we are not directly in control of. These are the forces of fate or destiny that determine what direction our lives swing. Our lives are pre-programmed and we cannot do anything to reschedule them. As for king Musu, what had been foretold about him became reality.

4.5: Action Chart

This aspect dealt with a character's inter-reaction with other characters and the number of times he or she appeared on stage. Another function of this chart was to help the

designer to differentiate between major and minor characters and also to know how many times a character had to change his costume and what time limit was available to effect the change. Did the costumes at the same time so that he or she could easily change for the next scene? This was the importance of the action chart.


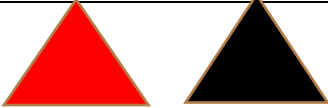
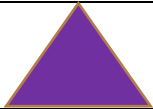
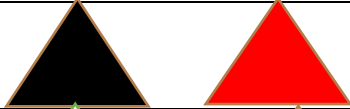









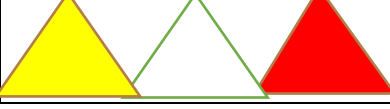
4.6: Colour Chart

The purpose of the colour chart was to help the designer perceive colours appearing on stage at a glance. Colour helps in creating optical illusions and it is important to use colour to enhance a production when you have a better understanding of its value, intensity and meaning (Lurie Alison, 1981). Having a good insight into applying colour harmonies also help to plan for a pleasant combination. Certain colours are believed to have some psychological associations, and in Ghana black and red are always linked up with sadness or death. Yellow has varying associations in different cultures. It is a sacred colour to the ancient Chinese, a symbol of power to the Egyptians and Greeks, the early Christians looked down on it because of its connection with gold (wealth). But in our Ghanaian set up gold is associated with wealth, pride, cowardice and envy. The use of colour is, therefore, not only done to enhance a play but to add meaning to it. The colours were chosen according to the characterization which helped to bring out the physical as well as the emotional stance of the characters.

Table 1: Costume Chart for the Characters

CHARACTER	LEG 1	LEG 2
Opanyin	X	X
King Musu	X	X
Queen Abadae	X	X
King Prada		X
Queen Dekrada		X
High Priest	X	X
Anooke	X	X
Orudo	X	X
Duabo	X	X
Acolyte	X	X
Guard	X	X
Woman in audience 1		X
Woman in audience 2		X

Table 2: Colour Chart for Characters' Costume

CHARACTER	LEG 1	LEG 2
Opanyin		Same as leg 1
King Musu		Same as leg 1
Queen Abadae		
King Prada		
Queen Dekrada		
High priest		Same as leg 1
Anooke		
Orudo		Same as leg 1
Duabo		Same as leg 1
Acolyte		Same as leg 1
Guards		Same as leg 1
Woman in audience 1		
Woman in audience 2		

4.7: Character Analysis and Costume Concept

To carefully analyse and understand a character in a play, a costume designer needs to consider some human traits and qualities that define them. This includes knowing their desires, wills, decorum, moral stances and their mood intensities. Although it is very important, as a costume designer to have an idea on how you perceive a character, it is necessary to know what the playwright says about the character, the characters says about him or herself, other characters say about the character in question and the character says about others. The use of words and phrases give a deep feeling of imaginative emotions as well as, taking a narrative form. Thus, analysis of wordings and phrases are also considered in order to understand and translate a character's nature into a visually artistic language, which can be communicated on stage through costume. The design concept explains the rationale behind the work of art, using the fundamental principles and elements of design as a backdrop. In addition to this, the design concept may have a bearing with the setting of the play.

Also certain vital environmental issues like political, economic, social and religion, should be considered when analysing each character. It is these fundamental information about each individual character that the designer uses to build costumes for him. My perception for each character was, therefore, based on these factors and by the use of line, shape, form, texture, colour, fabric, balance, proportion, and dominance, I was able to design costumes for each of them.

Table 3: Summary of Character Analysis

Character	Desire	Will	Moral stance	Decorum	List of adjectives	Mood
Opanyin	To inform audience on what to expect	To see sanity back to Etnasa	Bold, dutiful and sincere	Brave and highly respected	Honourable, respectable, worthy open minded	Mixed feelings Anxious, relaxed
King Musu	To escape from his doom	To punish culprits	Harsh, bold, insecure and confused	Highly respected, bossy, unbending, bold	Disturbed, worried, troubled, unforgiving	Vengeful, murderer
Queen Abadae	To settle the issue between her husband and brother	To see the predicament come to an end	Recognized, confused, virtuous and peaceful	Respected, delicate, good, caring, decent	Submissive, sensitive, loving, respectable	Confused, pensive

Table 4: Continuation of Summary of Character Analysis

Character	Desire	Will	Moral stance	Decorum	List of adjectives	Mood
King Prada	To tell Musu his real identity	To see his foster son again	weak hopeless yet settled	Dutiful, uncertain, delicate	Honourable, selfish, anxious	Confused
Queen Dekrada	To explain to Musu how he became her son	to embrace her foster son and ask for forgiveness	Humble, weak, good	Good, caring	Troubled, emotional	Confident,
High Priest	To open up only when the gods order him	To deliver the message from the gods to the hearing of the king	Straight forward, respected, dutiful, brave, courageous	Dutiful, unbending	Honourable, submissive	Eager, anxious

Table 5: Continuation of Summary of Character Analysis

Character	Desire	Will	Moral stance	Decorum	List of adjectives	Mood
Anooke	To help the king in his pursuit	Plead with the king to send the crowd away	Coward, good, well behaved, weak	Dutiful, trustful, highly respected	Emotional, honourable	Relaxed, worthy
Orudo	Help in all occasions	To convince the crowd to calm down and listen to the high priest	Respected, dutiful, humble, sympathetic	Dutiful, recognized	confused	Worried
Duabo	Run errands for the kingdom	Prove his loyalty to the kingdom	Curious, sympathetic, anxious, dutiful	Dutiful,	Troubled	Mixed feelings

Table 6: Continuation of Summary of Character Analysis

Character	Desire	Will	Moral stance	Decorum	List of adjectives	Mood
Acolyte	To announce the arrival of the high priest	to accompany the high priest wherever he goes	Obedient, punctual, spiritual	Delicate	Serviceable	Cool, relaxed
Guard	Protect the king and the entire royal household	To open and close door for visitors and the entire members in the community	Dutiful, obedient, alert, bold	Dutiful,	Brave, obedient	Pensive
Women in crowd	Share their opinions on what is going on in the kingdom	To share a little gossip pertaining the issue at hand	Hopeful, straight forward, brave, settled	Inquisitive	Unbending, bold, wise	Angry

4.8: Costume Style in the 2000's

The play was set in the 2000's among the Ghanaian community. It was the time civilization had advanced and for that reason clothing style had been modernized. Nevertheless, traditional clothing was not fully affected as we could still see the traditional style in vogue. African clothing were designed and created to have aesthetic, functional and moral values and they also had peculiar underlying symbolisms rooted in the people's values and belief system. Ghana as a country is endowed with rich traditions and cultural values in which clothing forms an integral part. For example, the Ghanaian traditional clothes such as Adinkra, Kente, and Fugu (smock) communicate extensively about the rich Ghanaian cultural values. For instance, the Adinkra cloth is mostly worn by Akans during iconic events in their lives such as funerals and the Fugu – a variety of loose garments sewn from strips of cloth woven on traditional looms in Northern Ghana are used mostly by Northerners during festivals. The traditional clothing style among Ghanaian men is the use of ten (10) or six (6) yards of fabric to wrap around the body and hang on one shoulder, particularly the left arm. This description of men's clothing is rather popular among most men in the Southern part of Ghana. The Abosoo or Slit – a wrapped or sewn skirt and Kaba (a syncretic three piece ensemble consists of an European inspired sewn blouse is also the most recognizable and visible form of women's attire in Ghana. Kaba is a fusion of international and local fashion styles that signify a distinctly Ghanaian identity. Ghana's distinctive three-piece Kaba and Slit was created when European-inspired blouse was added to the existing wrapped ensemble of Ghanaian women's dressing. It quickly became a symbol of Ghana's national heritage and a form of dressing that was debated, celebrated, and routinely worn by Ghanaian women (Gyekye, 2003).

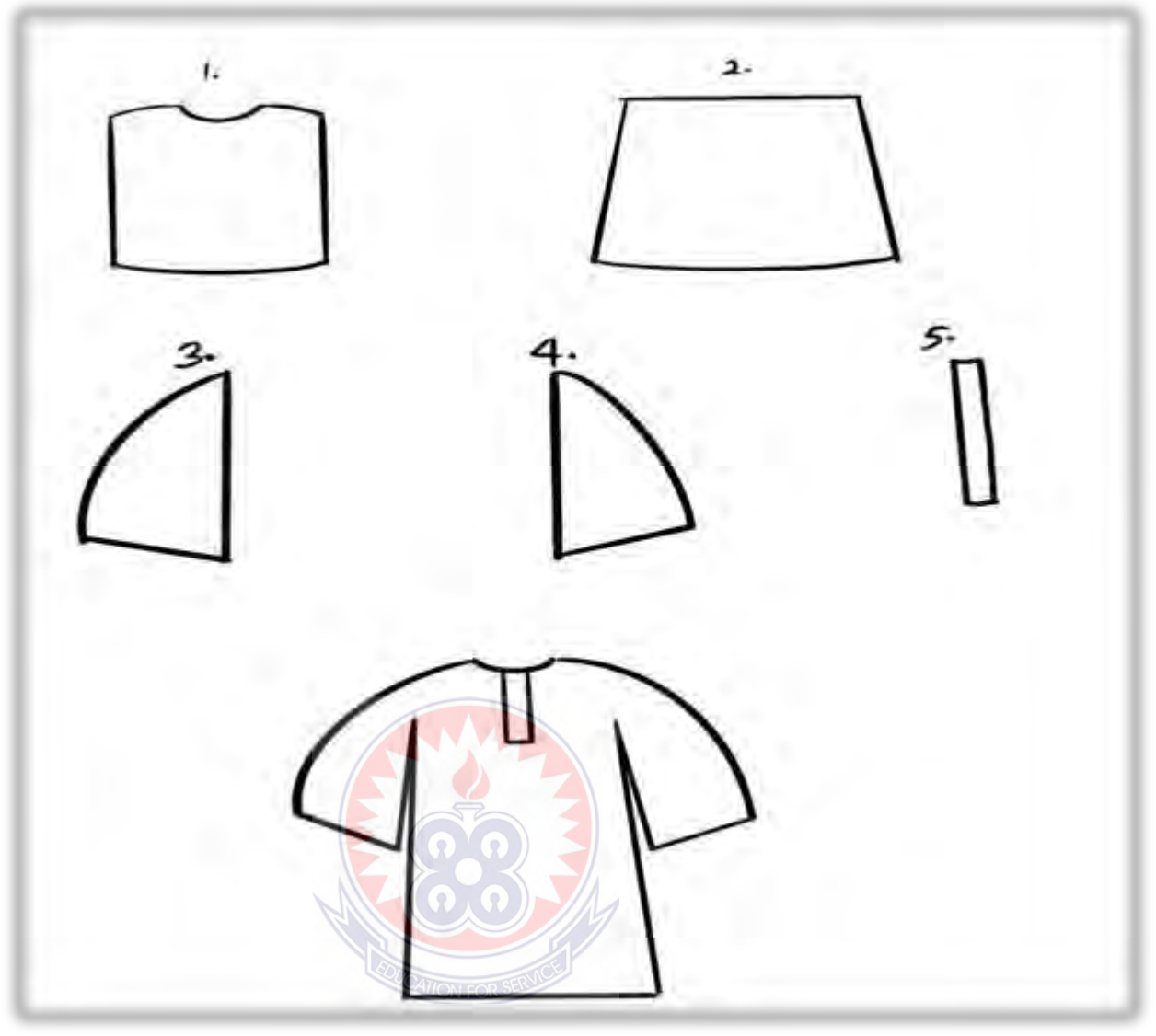


Fig 2: preliminary sketches of Anooke's shirt. (1. The neck line, 2. The body, 3. The left sleeve, 4. The right sleeve, 5. The opening, then the actual shirt) Source: Love Osei (2021)

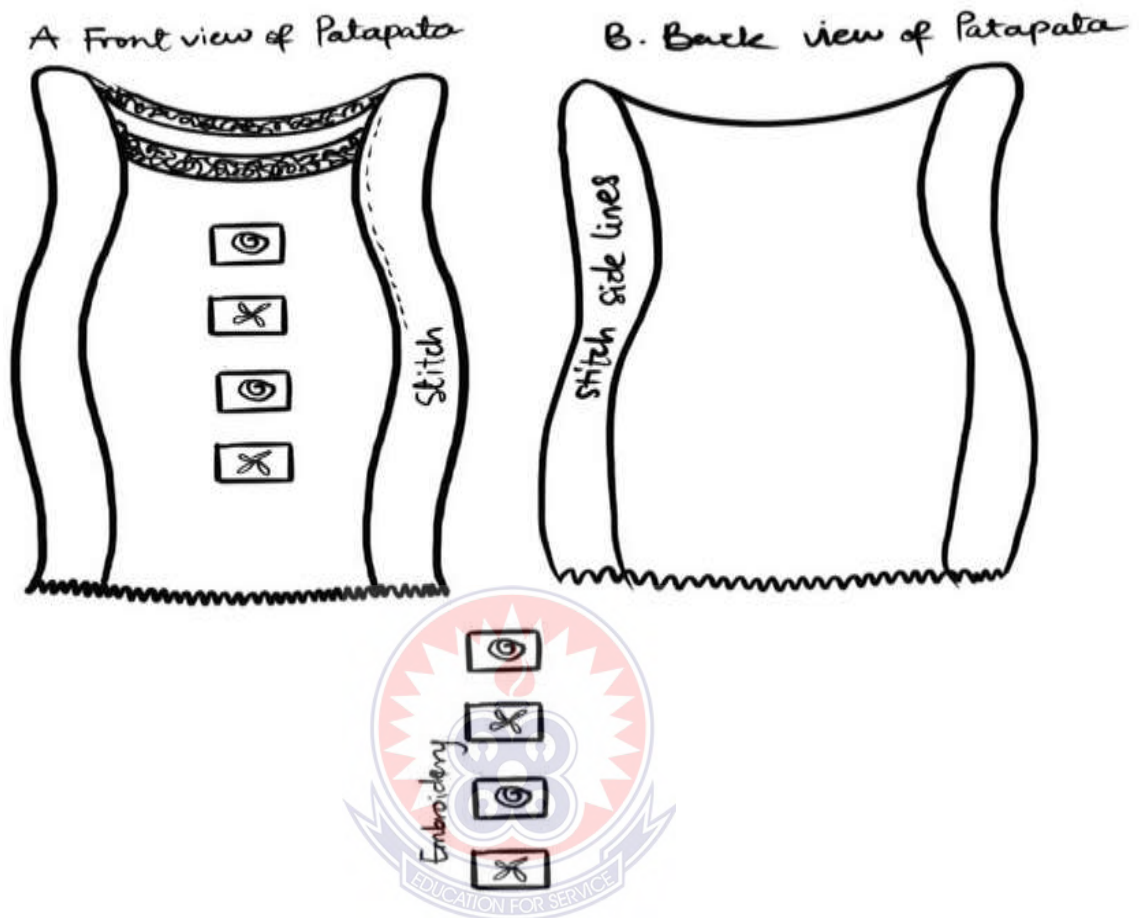


Figure 3: preliminary sketches of Queen Abadae's Patapataa. (1. The front view of patapataa with embroidery on the neckline, the body as well as the edges, 2. The back view of patapataa with embroidery on the edges) Source: Love Osei (2021)

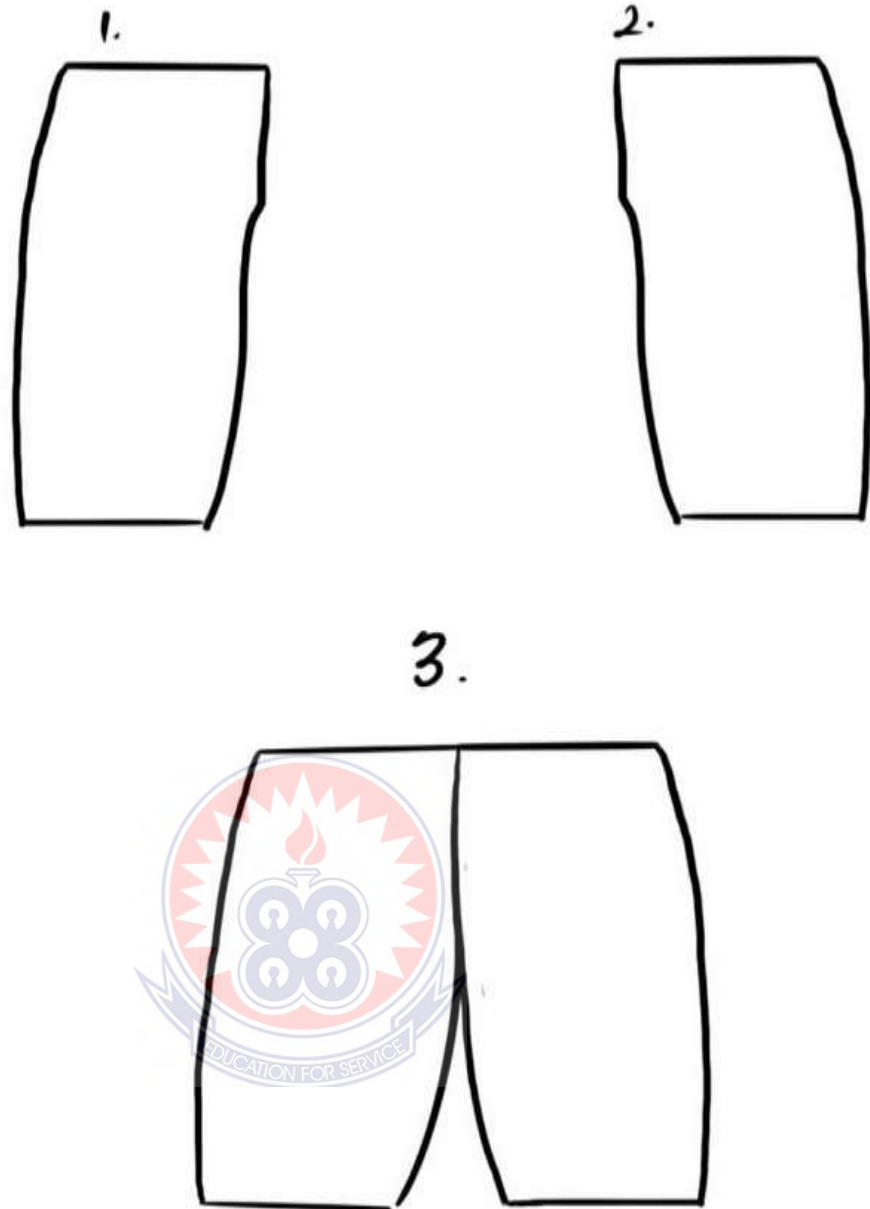


Figure 4: preliminary sketches of King Musu and Anooke's Togas. (1. The left fold of the shorts, 2. The right fold of the shorts, then the folds put together to get the shorts)

Source: Love Osei (2021).

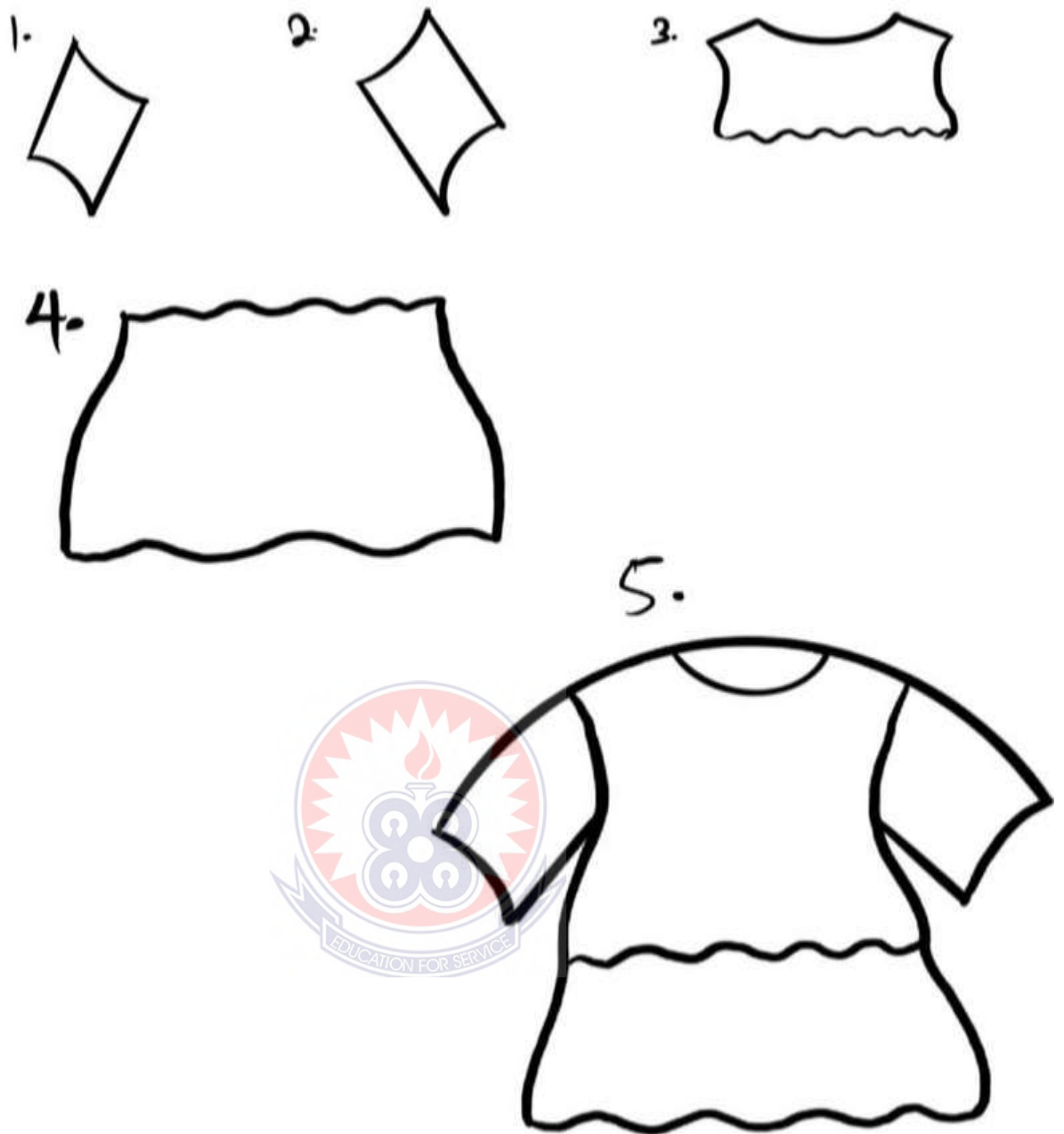
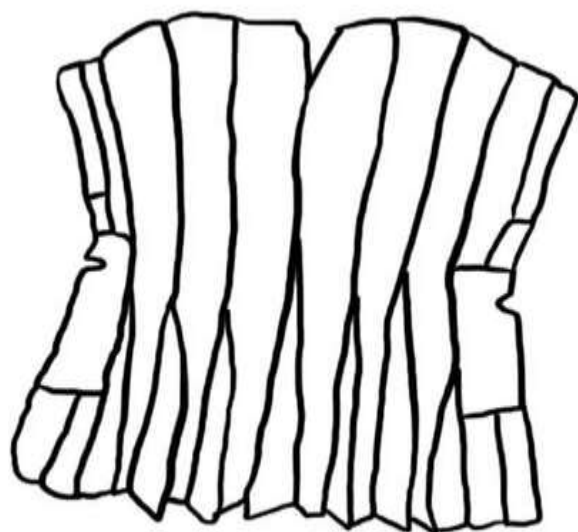
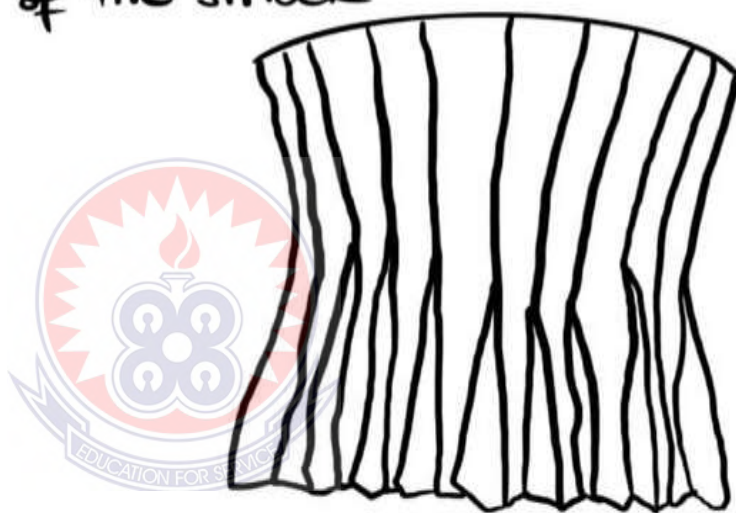


Figure 5: preliminary sketches of second woman's Kaba. (1. The left folded sleeve, 2. The right folded sleeve, 3. The sleeveless upper torso, 4. The hip joint in gathers, 5. All parts joined together to get kaba) Source:

Love Osei (2021).



Front view of the smock



Back view of the smock

Figure 6: preliminary sketches of the High Priest's Batakari. (1. Front view of Batakari with knife pleats and side pockets, 2. Back view with knife pleats) Source: Love Osei (2021).

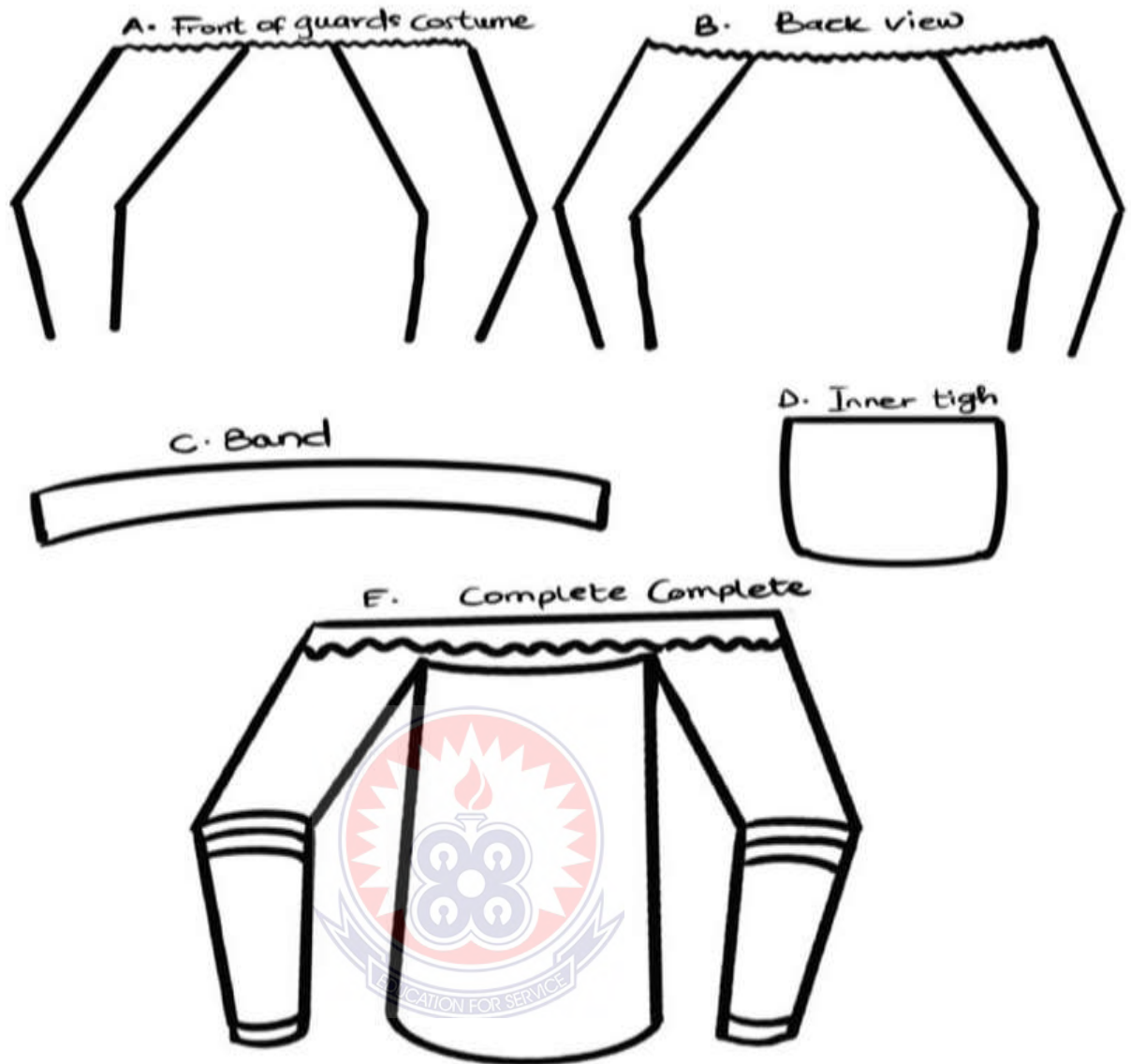


Figure 7: preliminary sketches of the pantaloons for Duabo and Guard (1. Front straight view of pantaloons, 2. Back straight view of pantaloons, 3. The waist band, 4. The inner thigh (ntwontwo), 5. All sides joined together. Source: Love Osei (2021).

4.9: Analysis of Characters using Design Concept

4.9.1: Opanyin

The storyteller and the creator, and he is timeless. He introduces us to the story and gave us an insight to what was yet to happen. He was fond of using proverbs in his

lines, and at a point, solicited ideas from the audience as to what they expected to happen in the chief's palace as people were trouping there. He is above sixty years and timeless because he had been there for ages. This was confirmed when the second woman echoed that he had brought them to life. He graciously included their characters in his story.

The researcher gave Opanyin white jumper top, a combination of white and black cloth, gold slippers, beads around neck, wrist and ankle. His colours were white and black because, he was pure and virtuous. And white signifies purity. Black equally represents extreme vitality, old age and maturity. Opanyin had all the qualities.

Table 7: Costume Plot of Opanyin

CHARACTER	LEG	COSTUME	TO DO
Opanyin	Leg 1	1. White Jumper 2. Cloth (Black and White) 3. Gold native slippers (ahenemma) 4. Beads for neck, wrist, and ankle	Build Buy Buy Build
	Leg 2	same as leg 2	



Figure 8: Rendering of Opanyin's Costume. Source: Love Osei (2021).



Figure 9: Opanyin in real costume- Leg 1&2. Source: Love Osei (2021).

4.9.2: King Musu

He was about forty years (40), the successor to the late king who also happened to be his biological father. He was the tragic hero of the play. Like any of us, Musu had his strengths and weaknesses. Prominent among his weaknesses was his inordinate hot temper. His quick temper also happened to be one of his tragic flaws. Although we cannot exonerate him from all his acts of woes, we can, at the same time, sympathize with him knowing that what happened to him can also happen to any of us. After all,

he had made several attempts to change his doomed destiny but to no avail. Every step he took to run away from his fate brought him even closer to it.

Although many readers would see Musu from different perspectives, the fact is that he was a man of his word, he did not pity or excused himself when he found out that he was the culprit in the land. Despite his tragic flaws, Musu was a man of his word. The designer gave him shades of red and black because of his hot temperedness and the evil that befell his kingdom. Red symbolizes seriousness, heightened spiritual or political mood and danger while black symbolizes vitality. And his costumes were jumper top, togas, head gear, beads, kingly regalia and Ahenemma

Table 8: Costume Plot of King Musu

	LEG	COSTUME	TO DO
King Musu	Leg 1	1. Red jumper	To build
		2. Black togas	To build
		3. Beads (wrist, ankle and neck)	To build
	Leg 2	1. A combination of red and black cloth	
		2. Red head gear	To build
		3. Black Ahenemma	To build
		4. Assorted beads (neck, wrist and ankle)	Buy
			Buy



Figure 10: Rendering of King Musu's first Costume. Source: Love Osei (2021).



Figure 11: King Musu's real costume in Leg 1. Source: Love Osei (2021).



Figure 12: Rendering of King Musu's Costume- Leg 2. Source: Love Osei (2021).



Figure 13: King Musu in real Costume – Leg 2. Source: Love Osei (2021).

4.9.3: Queen Abadae

She was about sixty four (64) years and the wife of the slain king of Etnasa who also happened to be the biological mother of Musu. However, as the play opened, we saw her as the wife of Musu who was now the king of Etnasa. Despite the disparity in age between her and Musu, she still respected him as custom demanded. Unfortunately, she committed suicide at the end of the play since she could not bear the shame brought upon her by the gods. She was given purple, red and black colours. This was because, she was royal, passionate and at the same time sad, because of the calamity that befell them as a people. And these colours signified her mood. Her costumes were patapataa, a scarf, native slippers, beads on neck, wrist, ankle and queenly regalia.

Table 9: Costume Plot of Queen Abadae

CHARACTER	LEG	COSTUME	TO DO
Queen Abadae	Leg 1	1. Purple patapataa	To build
		2. Native slippers (black)	Buy
		3. Purple scarf	To build
		4. Beads (wrist, neck and ankle)	Buy
	Leg 2	1. A combination of red and black cloth	To build
		2. red native slippers (ahenemma)	Buy
		3. Beads (neck, wrist and ankle)	Buy





Figure 15: Queen Abadae in real costume- Leg 1. Source: Love Osei (2021).



Figure 16: Rendering of Queen Abadae's second costume- Leg 2. Source: Love Osei (2021).



Figure 17: Queen Abadae in real Costume- Leg 2. Source: Love Osei (2021).

4.9.4: King Prada and Queen Dekrada

They were in their early seventies (70's) and Musu's foster parents from Adarland. Their arrival in the palace acted as a catalyst to the dénouement of events in the play. They were the ones who picked Musu in the bush when he was a baby. King Prada and Queen Dekrada of course were old couple who were not afraid of telling the king the truth about his paternity. However, telling Musu that he should not have fled his foster home at the point when the deed was already done was rather belated. Had they communicated this truth early on to Musu, perhaps the story would have been different. Since they were from a different land, the designer gave them costumes different from those of Etnasa. King Prada wore a white jumper top accompanied with a yellow cloth wrapped over the arm, a hat, accessories, ahenemma and a walking stick. Queen Dekrada was also costumed in yellow, green, black kente and white cloth, neck beads, wrist beads, ankle beads, wig and a black native slippers. They were given white, yellow green and black colours because, they were hopeful of seeing their lost son, also, there was a mystery they needed to unravel.

Table 10: Costume Plot of King Prada and Queen Dekrada

CHARACTER	LEG	COSTUME	TO DO
King Prada	Leg 2	<ol style="list-style-type: none"> 1. White jumper 2. Yellow cloth 3. A black hat 4. Accessories 5. Native slippers (ahenemma) 6. Walking stick 	<p>To build</p> <p>To build</p> <p>Buy</p> <p>To build</p> <p>Buy</p> <p>Buy</p>
Queen Dekrada	Leg 2	<ol style="list-style-type: none"> 1. Queenly regalia(yellow, green and black kente) 2. Beads (neck, wrist and ankle) 3. Black wig hair 4. Black native slippers 	<p>To build</p> <p>To build</p> <p>Buy</p> <p>Buy</p>



Figure 18: Rendering of King Prada Costume- Leg 2. Source: Love Osei (2021).



Figure 19: King Prada in real Costume- Leg 2. Source: Love Osei (2021).



Figure 20: Rendering of Queen Dekrada's Costume- Leg 2. Source: Love Osei (2021).



Figure 21: Queen Dekrada in real Costume- Leg 2. Source: Love Osei (2021).

4.9.5: High Priest

He was around forty five (45) years old. His father was the one whom the gods used in prophesying doom for little Musu when he was yet unborn. He took the mantle from his father after his demise. He refused to speak initially, when River Ito turned red. This was because, the gods had not spoken yet. He was the one who unraveled the truth about the origin of Musu. By all standard, he was obedient to the gods, and did not say or do anything on his personal accord unless the gods had spoken. He was costumed in smoke with scattered cowries, with his face sprayed with white powder, bare footed, wrist, ankle and a whisk. His colours were black and red, representing aggression.

Table 11: Costume Plot of High Priest

CHARACTER	LEG	COSTUME	TO DO
High Priest	Leg 1	1. A combination of red and black smock (with scattered cowries and Togas) 2. Cowries fixed in hair, on ankle, wrist and neck. 3. Black whisk 4. Bare footed	To build To build Buy Buy
	Leg 2	Same as leg one	



Figure 22: Rendering of High Priest Costume - Leg 1&2. Source: Love Osei (2021).



Figure 23: High Priest in real Costume – Leg 1&2. Source: Love Osei (2021).

4.9.6: Anooke

Being the only brother of the queen, Anooke also happened to be Musu's brother in law. Inwardly, he may not like to take orders from Musu because of the strained relationship between both of them but he had no choice since custom demanded that everyone must be submissive to the king. By and large, we can say that he was a good character who might not be absolutely free from a character flaw. Again, Anooke understood the negative attitude of the king towards him and the gravity of the message he had for the king. No wonder he was reluctant to pass the message of the king's murder and incestuous relationship to him directly. Although some may see his reluctance as a weakness, it was in fact strength of an experienced and thoughtful personality. He wore a dull colour costume at a point because he was close to the throne and since the royal house was not happy, obviously, it affected him directly. He was costumed in a blue top and down attire with neck, wrist and ankle beads, a black hat and a native slippers in leg 1 and black cloth, beads on neck, ankle and slippers in leg 2. He was given blue because of his coolness and tranquility.

Table 12: Costume Plot of Anooke

CHARACTER	LEG	COSTUME	TO DO
Anooke	Leg 1	1. Blue top and down	To build
		2. Neck, wrist and ankle beads.	Buy
		3. Native slippers	To build
	Leg 2	1. Black cloth	Buy
		2. Beads on neck, and ankle	Buy
		3. Black native slippers	Buy





Figure 24: Rendering of Anooke's first Costume – Leg 1. Source: Love Osei (2021).



Figure 25: Anooke in real Costume - Leg 1. Source: Love Osei (2021).



Figure 26: Rendering of Anooke's second Costume – Leg 2. Source: Love Osei (2021).



Figure 27: Anooke in real Costume - Leg 2. Source: Love Osei (2021).

4.9.7: Orudo

He was around sixty six (66) years, and a friend and companion of the palace. Orudo was not only kind-hearted but also spiritual. He understood the sanctity of life and for this reason; he could not kill little Musu, when he was handed to him to be killed by the former king. He handed the baby to Duabo to do the killing. He was one of the two, king Musu sent to consult a priest in a distant land, as to why River Ito had turned red. Nevertheless, many may criticize him for bringing these tales of woes to Musu by his sincere act of sympathy. Arguably, if he had killed the little baby in the forest as directed by the former king, there was no way Musu would have committed the abominable acts of murder and incest or perhaps, the gods would have made it happen some other way. He was costumed in trousers and jumper top, with a black native slippers, beads around neck and arms with a walking stick. His colour was gray, because he was moody for being accused by the king of being a conspirator.

Table 13: Costume Plot of Orudo

CHARACTER	LEG	COSTUME	TO DO
Orudo	Leg 1	1. Jumper top 2. Trousers (gray) 3. Black native slippers 4. Beads (neck and arms) 5. Walking stick	To build To build Buy Buy To build
	Leg 2	Same as leg one	



Figure 28: Rendering of Orudo's Costume – Leg. Source: Love Osei (2021).



Figure 29: Orudo in real Costume - Leg 1&2. Source: Love Osei (2021).

4.9.8: Duabo

He was around fifty four (54) years old, and one of the messengers to the former king. He was the one who was sent by Orudo to kill Musu in the evil grove. Out of sympathy, he could not kill little Musu, rather, he pecked his leg to a wood in the evil forest to

avoid him from crawling into a river nearby and get drown. We can say that, he also did not help to avert the calamity due to sympathy. His costume was a brown jumper on a brown pantaloon, a native slippers, a neck bead and a walking stick. He was given brown because it was associated with the earth and less privileged.

Table 14: Costume Plot of Duabo

CHARACTER	LEG	COSTUME	TO DO
Duabo	Leg 1	1. Brown jumper 2. Brown pantaloons 3. A native slippers 4. Walking stick 5. Neck bead	To build To build Buy Buy To build
	Leg 2	Same as leg 1	



Figure 30: Rendering of Duabo's Costume – Leg 1&2. Source: Love Osei (2021).



Figure 31: Duabo in real Costume - Leg 1&2. Source: Love Osei (2021).

4.9.9: Acolyte

She was an eighteen (18) year old young woman who introduced and announced the arrival of the high priest. She assisted the high priest and followed him everywhere. She was costumed in an all-white one piece cloth with cowries around her ankle, wrist and in hair. Her colour was white because, she was considered to be pure without blemish.

Table 15: Costume Plot of Acolyte

CHARACTER	LEG	COSTUME	TO DO
Acolyte	Leg 1	1. White cloth 2. Cowries (neck, wrist, ankle and hair) 3. Bare footed	To build Buy
	Leg 2	Same as leg 1	



Figure 32: Rendering of Acolyte's Costume – Leg 1&2. Source: Love Osei (2021).



Figure 33: Acolyte in real Costume - Leg 1&2. Source: Love Osei (2021).

4.9.10: Guard:

His duty was to guide the King at the palace. He was also made to go on errands to and from the palace, and he positioned himself behind the King as he sat in state. He also informed the king of the arrival of Orudo from his quest to find solution to River Ito. The guard at the end of the play, displayed a great magnitude of bravery, gorged the eye of the king and sent him to the evil forest. His costume was pantaloons and the colour was red, because red is associated with the bravery in society.

Table 16: Costume Plot of Guard

CHARACTER	LEG	COSTUME	TO DO
Guard	Leg 1	1. Red pantaloons 2. Across band 3. Bare footed	To build
	Leg 2	Same as leg 1	To build



Figure 34: Rendering of Guard's Costume – Leg 1&2. Source: Love Osei (2021).



Figure 35: Guard in real Costume - Leg 1&2. Source: Love Osei (2021).

4.9.11: Women in crowd:

Those women would be about forty (40) years old, and the writer used them intentionally to create audience participation. When Opanyin solicited ideas from the audience as to what to expect at King Musu's palace, it was those women from the crowd who answered, and in their response, they told the audience about the divers' opinion to the problem. By this timely intervention, they helped to prepare the minds of the listeners and to alert them to anticipate for the worse. They exhibited boldness, frankness, and vigilance. Their costumes were a wrapper, slit and kaba and the designer gave them pale yellow and white, red, and pink because they represented the entire community.

Table 17: Costume Plot of Women in Audience

CHARACTER	LEG	COSTUME	TO DO
Woman in audience 1	Leg 2	1. Slit 2. kaba 3. scarf	To build To build To build
Woman in audience 2	Leg 2	1. white kaba 2. Yellow slit 3. scarf	To build To build To build



Figure 36: Rendering of First Woman's Costume – Leg 2. Source: Love Osei (2021).



Figure 37: First Woman in real Costume - Leg 2. Source: Love Osei (2021).



Figure 38: Rendering of second woman's Costume – Leg 2. Source: Love Osei (2021).



Figure 39: Second woman in real Costume – Leg 2. Source: Love Osei (2021).



Figure 40: Some of the models on stage. Source: Love Osei (2021).



Figure 41: Some of the models on stage. Source: Love Osei (2021).



Figure 42: Some of the models on stage for photoshoot. Source: Love Osei (2021).



Figure 43: Some of the models on stage for photoshoot. Source: Love Osei (2021).



Figure 44: Some of the models on stage. Source: Love Osei (2021).



Figure 45: Some of the models on stage. Source: Love Osei (2021).



Figure 46: Some of the models on stage. Source: Love Osei (2021).



Figure 47: Some of the models on stage. Source: Love Osei (2021).



Figure 48: Some of the models on stage. Source: Love Osei (2021).



Figure 49: Some of the models on stage. Source: Love Osei (2021).



Figure 50: Some of the models on stage. Source: Love Osei (2021).



Figure 51: Some of the models on stage. Source: Love Osei (2021).



Figure 52: Some of the models on stage. Source: Love Osei (2021).



Figure 53: Some of the models on stage. Source: Love Osei (2021).



Figure 54: Costume Designer at work Source: Love Osei (2021).



Figure 55: Costume Designer at work. Source: Love Osei (2021)..



Figure 56: King Prada having his fitting. Source: Love Osei (2021).



Figure 57: Queen Abadae having her first fittings. Source: Love Osei (2021).



Figure 58: Queen Abadae having her second fitting. Source: Love Osei (2021).



Figure 59: King Musu taking his measurement. Source: Love Osei (2021).



Figure 60: Queen Abadae taking her measurement. Source: Love Osei (2021).



Figure 61: Anooke taking his measurement. Source: Love Osei (2021).



Figure 62: Costume Designer preparing the bleach. Source: Love Osei (2021).



Figure 63: Costume Designer soaking gray baft in bleach. Source: Love Osei (2021).



Figure 64: Gray baft left in bleach for ten minutes. Source: Love Osei

(2021).



Figure 65: Grey baft being washed in soapy water. Source: Love Osei (2021).



Figure 66: Bleached fabric. Source: Love Osei (2021).



Figure 67: Blue vat dye. Source: Love Osei (2021).



Figure 68: Yellow vat dye. Source: Love Osei (2021).



Figure 69: Blue Dyed fabric. Source: Love Osei (2021).



Figure 70: Yellow Dyed Fabric. Source: Love Osei (2021).



Figure 71: Beads to accompany costumes. Source: Love Osei (2021).



Figure 72: Beads to accompany costumes. Source: Love Osei (2021).



Figure 73: Beads to accompany costumes. Source: Love Osei (2021).

4.10: Working Journal and Evaluation

Costume design on King Musu started on the 2nd of October, 2000. I took the script from the playwright and read through three times, noting all the relevant points that would be needed for designing the costumes.

2nd August, 2021:

Designer was able to complete her character analysis and the costume plot. This was basically what was going to help her to give the characters the required costumes.

3rd August, 2021:

Designer's sketches were made ready and put in colour. I also did my action chart to enable me know how many costumes each character would need.

4th August, 2021:

Designer arranged for a meeting with the playwright and showed him her sketches. He gave his approval of them, and came out with some suggestions. Designer got to know about his concepts and his directorial approach.

5th August, 2021:

To commence purchases of materials, the Designer prepared her budget. That same day, she had a meeting with her wardrobe girls. Through the meeting, she got to know that almost all of them knew how to sew. She talked about the play and what she intended to achieve. She also discussed the action chart, colour chart, and the costume plots with them. She made them aware that they were supposed to be at the costume shop to help with the sewing.

6th August, 2021:

The cast came in to have their measurements taken.

9th August, 2021:

The designer went to town with one of the costume crew members and bought some of the fabrics. She first of all bought calico, soaked it in bleach to get a clean white fabric for the acolyte, it was awesomely done.

10th August, 2021:

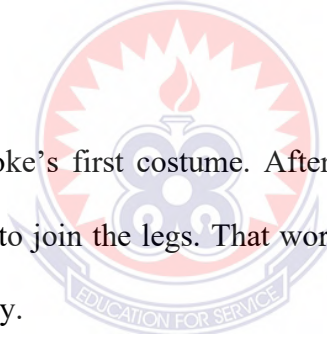
This day was a very busy one, because apart from going to town again to purchase some materials, the costume designer had to come back, add colours to the grey baft to get all other fabrics for the other characters.

11th August, 2021:

Costumes for the King and Queen for their second movement were made.

12th August, 2021:

The designer made Anooke's first costume. After cutting it out, she gave it to the wardrobe crew members to join the legs. That work took the whole day to complete. But it came out very nicely.



20th August, 2021:

Costumes for Anooke's second appearance and Orudo's were sewn.

28th August, 2021:

The wardrobe crew members were assigned to put finishing touches to some of the costumes. For instance, Orudo's costumes needed some fastening and knitting, and also Anooke's costume needed to be hemmed.

30th August, 2021:

All costumes which were ready were neatly ironed, labelled, and hanged on a rack.

31st August, 2021:

The designer showed the finished costumes to the playwright cum director for inspection and recommendation.

1st September, 2021:

The designer worked on Musu's first costume. He came in to fit. She allowed him to walk around in it to check comfortability, and it was perfect. The designer made him do the movement because he had a lot of vigorous actions in the play and his costumes should not be an obstruction. It should rather help him to move freely.

2nd September, 2021:

The designer started purchasing the footwear. It cost a lot of money considering the number of cast involved, but the designer was able to pull through. After buying all the footwear, the designer managed to cut Queen Abadae's costume and sewing began that same day. That day was really hectic.

3rd September, 2021:

The designer continued working on the costume for the King and the Queen. She had done the cutting the day before, so work on it moved very fast. By noon that day both costumes were ready.

6th September, 2021:

The designer went to Winneba Market to do knitting on almost all the costumes. When she came back, she contacted the department of theatre arts for other logistics like whisk for the High Priest, walking sticks stool for King Musu and Queen Abadae. They were very helpful and cooperative.

7th September, 2021:

The designer spent four extra days sewing the costumes of the remaining cast and spent time putting finishing touches to all the costumes.

8th September, 2021:

Almost all the costumes were ready. All the characters came in again to do a final fitting. They were asked to give their comments on them. The designer wanted to know how comfortable they were. But almost everybody was satisfied with his or hers. She showed them their costumes for each movement. She also advised them on how to handle the costumes, with care. She told them that she would assign wardrobe girls to each of them and so they should know who would take care of their costumes before the photo shoot day.

9th September, 2021:

Almost all the costumes were ready, with the necessary accessories. They were ironed again and hanged with characters' names and specific movements written and pasted on them. The designer called the director/playwright to come and inspect them. He was very happy, that we were able to do a lot with just a little. The lighting designer was also called in to have a look at the costume. The reason was that, the colours for the costumes would help him to select the appropriate gels. Some gels can change certain colours.

10th September, 2021:

The set designer came to have a look at the costumes. The costume and light designer discussed a lot about the colours that she had used. This gave him the chance to do

some slight changes on certain colours he intended using. He went ahead with the decision and it worked.

14th September, 2021:

Names of characters and their attendant were pasted on the entrances changing rooms. This was done to enable artistes to get easy access to their costumes.

17th September, 2021:

It was the day for the photoshoot, cast wore costumes and stood on the stage to tell the story not necessarily with dialogue but rather the costume.

4.11: Evaluation of Photoshoot

Costuming “King Musu” was an exciting journey full of happiness and few challenges. Happiness, because the designer had good supervisors, a supportive working team, and a very dedicated playwright. But challenging due to the new concept of adding various colours to grey baft to achieve a desired fabric, but in all it was a success. The researcher managed the little amount of money she had very well. She was able to purchase the gray baft, which was the new concept and dyed them according to the colours needed. Even though that was less expensive, it served the same purpose and it came out beautifully. When it came to other accessories and footwear, the designer bought most of them and added her personal one to cut down cost. Beads were also made by designer with the exception of the cowries which were purchased. But before she could successfully arrive at her design concepts, she had periodic consultations and discussions with both the lighting and the set designers in order to be able to achieve unity.

4.12: Style

Considering where Musu was born and where he was raised, the researcher believed the play was based on a mixed culture. Also, the use of names had great bearing on the costumes. It gave the designer the chance to use diverse cultures, all in the southern part of Ghana. And so from the intensive research that the researcher did from the library, magazines and films, she was able to costume the play to suit the period, which was characterized by the use of a combination of Ghana textile fabrics and grey baft, which was less expensive and readily available on the market as the concept to produce, patapataa, Togas, Jumper, wrapper, and others. Not only did this research help in bringing out the period, but it also helped to establish the locale of the play.

4.13: Costume and Light

Lights offer visibility and illuminate the figures seen on stage. They are used to tell the mood of a particular character or scene, and also establish emphasis through the use of spot lights and also according to Wilson and Goldfarb (1999, p.113), lighting in a theatrical production helps to identify the time of day and enhance the visibility of actors on stage. In relation to costume, often times when some real costume meet stage lights, it changes colour. For that matter, a lighting designer was contacted to have a closer look at the colours of costumes to enable him select appropriate gel for the stage. Some gels had to be changed because of the effect it had on some particular costumes. In all, the appropriate lighting gels were used to enhance the effect of the costumes.

4.14: Costume and Set Design

Set design in production according to Wilson and Goldfarb (1991, p.74), is to establish the locale in which the play takes place. Arguably, the key aim was to provide backdrop for the photoshoot because every play was set in a particular period. Even though the

play was not staged, the stage was set minimally to give room to actors to freely move about in their costumes for the photoshoot.

4.15: Costume and Colour

The costume designer, used colour to convey emotions and as well determine the mood of the actors in general, since colour helps in creating mood. It is also a powerful and noticeable element of design on stage. Its meaning and proper interpretation helps to achieve a pleasant effect. The use of colour played a major role in this photoshoot as it gave room to interpret the role of each character through costume. In the play, red symbolizes anger, deep pain, boldness and aggressive and this resonates with the behavior of the king and the entire royal house who strived to find a permanent solution to their predicament as a community. In the case of the inhabitants, the colours Yellow and white among others which symbolize hope were used. They show enthusiasm in finding a permanent solution to their only river which has turned red. Different colours are interpreted in diverse ways in different geographical locations. The tones of colours used for the costumes blended with each other, giving it a cohesion. The appearance of all characters in their respective colours gave a pleasing effect. Hence, the colours of the costumes used in the play harmonized with each other.

4.16: Costume Designer and Cast

The cast and costume designer interpersonal relationship is a key ingredient in the success of a production. This is because when they cooperate with the costume designer, it speeds up the rate of constructing costumes. Therefore, the general attitude of the cast towards the costume designer, to a degree, determines the pace at which the designer works. This is in areas such as reporting for their body measurements and fitting of sewn costumes. However, if the cast decides to behave in the negative, this

could hinder the creative process. The cast cooperated with the costume designer. This results from the fact that they all reported anytime their attention were needed, except for the reason of attending lectures. As a result, the costume designer had to follow them up at lectures to take their body measurements. In addition, when the costumes were constructed, they were called upon to fit them. They all did so without hesitation. Regarding comfort of costumes, the actors in an interview remarked that the costumes fitted them properly and functioned correctly while they were acting on stage. For instance, the actor who played the role of King Musu was so happy because his costume in Leg two was so comfortable to adjust at any giving time.

4.17: Costume Designer and Costume Crew

The costume crew were very supportive in the creative process of the costumes, as well as being available at every given time. The costume designer ensured that the actors were comfortable and prepped up for their costumes. The costume crew dedicated their time to make sure all costumes were ready on time. They gave out their creative suggestions each time they had the opportunity, and they were always willing to learn. These hardworking young ladies reported on time, ironed and ensured none of them went missing or torn. It was a delight working with them.

4.18: Budget**Table 18a: Budget for Opanyin**

Quantity	Description	Unit Price(GHC)	Total(GHC)
8 yards	White and black cloth	13.00	104.00
2 yards	Plain white fabric	10.00	20.00
4 piece	Beads	5.00	25.00
1 pair	Ahenemma	35.00	35.00
Total			184.00

Table 18b: Budget for King Musu

Quantity	Description	Unit Price(GHC)	Total(GHC)
14 yards	Red and black cloth	13.00	210.00
2 yards	Black cloth	13.00	26.00
6 pieces	Beads	5.00	30.00
1 pair	Ahenemma	35.00	35.00
Total			301.00

Table 18c: Budget for Queen Abadae

Quantity	Description	Unit Price(GHC)	Total(GHC)
5 yards	Purple plain fabric	10.00	50.00
5 yards	Red and black cloth	13.00	65.00
1 pair	Black flat slippers	15.00	15.00
1 pair	Black and red slippers	35.00	35.00
1 pair	Black and red scarf	9.00	9.00
6 pieces	Assorted beads	5.00	30.00
Total			204.00

Table 18d: Budget for Orudo

Quantity	Description	Unit Price(GHC)	Total(GHC)
4 yards	Gray plain fabric	10.00	40.00
1 piece	Black slippers	25.00	25.00
4 pieces	Beads	5.00	20.00
Total			85.00

Table 18e: Budget for King Prada

Quantity	Description	Unit Price(GHC)	Total(GHC)
10 yards	Yellow plain fabric	10.00	100.00
2 yards	White plain fabric	10.00	20.00
1 piece	Black Ahenemma	35.00	35.00
5 pieces	Assorted beads	5.00	25.00
1 piece	Black hat	25.00	25.00
Total			205.00

Table 18f: Budget for Queen Dekrada

Quantity	Description	Unit Price(GHC)	Total(GHC)
2 yards	White plain fabric	10.00	20.00
3 yards	Kente fabric	13.00	39.00
1 piece	Black Ahenemma	35.00	35.00
1 piece	Black wig let	50.00	50.00
6 pieces	Assorted beads	3.00	18.00
Total			162.00

Table 18g: Budget for Anooke

Quantity	Description	Unit Price(GHC)	Total(GHC)
4 yards	Blue plain fabric	10.00	40.00
8 yards	Black designed fabric	13.00	104.00
1 piece	Black walking stick	25.00	25.00
1 piece	Ahenemma	35.00	35.00
10 pieces	Assorted beads	5.00	50.00
Total			254.00

Table 18h: Budget for Duabo

Quantity	Description	Unit Price(GHC)	Total(GHC)
4 yards	Brown plain fabric	10.00	40.00
1 piece	Black slippers	25.00	25.00
4 pieces	Beads	5.00	20.00
Total			85.00

Table 18i: Budget for High Priest

Quantity	Description	Unit Price(GHC)	Total(GHC)
3 yards	Red and black designed fabric	13.00	39.00
2 yards	Red plain fabric	10.00	20.00
20 pieces	Cowries	1.00	20.00
1 piece	Black whisk	35.00	35.00
Total			114.00

Table 18j: Budget for Acolyte

Quantity	Description	Unit Price(GHC)	Total(GHC)
2 yards	Bleached gray baft	8.00	16.00
4 pieces	Cowries	1.00	4.00
1 piece	Black whisk	25.00	25.00
Total			45.00

Table 18k: Budget for Guard

Quantity	Description	Unit Price(GHC)	Total(GHC)
3 yards	Red plain fabric	10.00	30.00
Total			30.00

Table 18l: Budget of First Woman

Quantity	Description	Unit Price	Total(GHC)
6 yards	Flowered cloth	.13.00	78.00
1 pair	Black slippers	25.00	25.00
1 pair	Earrings	5.00	5.00
Total			108.00

TABLE 18m: Budget for Second Woman

Quantity	Description	Unit Price(GHC)	Total(GHC)
2 yards	White plain fabric	10.00	20.00
2 yards	Yellow plain fabric	10.00	20.00
1 pair	Black slippers	15.00	15.00
3 pieces	Assorted beads	5.00	15.00
1 pair	Earrings	5.00	5.00
Total			75.00

Table 18n: Haberdashery

Quantity	Description	Unit Price(GHC)	Total(GHC)
5 Packs	Thread	2.00	30.00
3 pieces	Zip	1.00	3.00
5 packs	Buttons	2.00	10.00
2 yards	stiff	3.00	6.00
1 pack	Needles	7.00	7.00
5 yards	Lining	5.00	25.00
2 sides	Embroidery	30.00	60.00
5 liters	Bleach	8.00	40.00
5 bottles	Dye	20.00	100.00
Total			281.00
Grand Total			2123.00

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATION

5.0: Overview

In this chapter, the researcher focused on the summary of the study, conclusion and general recommendations. The aim of this thesis was to blend African textile fabric and grey baft in creating costume for African plays, using the play “King Musu”, for better understanding of the story.

5.1: Summary of Findings

The study was premised on four specific research objectives. The first objective examined the play “King Musu” and individual characters for relevant costume. While the second objective transmitted the importance of individual characters and theme of the play. The third objective chronicled the step-by-step scholarly approach in designing costumes for the chosen play. The fourth objective talked about how costume was designed to reveal the inner personality of the characters.

5.3: Conclusion Under objective one, the study revealed that:

There was not a specific setting for the play, however, since the playwright is an African and for that matter a Ghanaian, it was deduced that the play was set somewhere in Ghana and characters needed to be costumed as Africans to be able to portray their inner beauty. Again, it was revealed that the play was set in two different kingdoms (Musu’s native home and his foster home), and this informed the designer on the choice of fabric to use in the creation of the various costumes. Furthermore, it was revealed that River Ito had been hit by a calamity making it unusable. This brought a total

hardship on the royal house as well as the entire community of Etnasa. This information influenced the low tone colours given to most of the characters.

Under objective two:

The study revealed that the various themes espoused from the text is suggestive of the character traits, such as pride, ignorance, incest, patricide just to mention a few. Arguably, the themes reflected the centrality of the cultural, spiritual and physical setting of the plot and the colour scope of the appropriate costumes for each of the characters and. This further augmented the characters and their corresponding costumes in telling the story.

Under objective three:

The study revealed that the background information gathered from themes, and character analysis served as the basis for the conceptualization of the design process. It was revealed that some characters needed to change their costumes in the second leg. This was achieved by the aid of the action chart. Also, the colour chat revealed the physical, as well as emotional stance of the characters. Through the character chart and costume concept, it helped in revealing the desire, the will, decorum, moral stance, adjectives and mood to describe each character for proper costuming. Furthermore, the influence of current trends of costume in vogue appeared to be the styles best fit for the understanding of the story.

Under objective four:

It was evident from close reading that for an effective costuming, preliminary sketches should be done to serve as basis for the conceptualization the design process. These designs were done in a sketch book, followed by selection of fabrics and taking of measurements of modules. Tools and equipment (sewing machine, scissors, and thread

among others) were also assembled. Having gathered the tools and materials, it was revealed that the fabrics especially the grey baft was bleached and dyed to desired colours for setting and characters. This finding proved unique since the material was economical and readily available.

A number of conclusions could be drawn based on the findings of the study. One of which is that, the play “King Musu” from the findings is considered as an African play. Considering the plot, characters, setting and even the dialogue give credence to the text as an African play, for instance, character names such as ‘Musu’, ‘Abadae’ and ‘Duabo’ are all names that are ingrained in the culture of the Akan tribe of Ghana. Their meanings as exposed in the character analysis in the study is evidential enough for the play to be reckoned as an African play.

Again, based on the evidence revealed from the findings of the study, it could be stated that for any costume designer to be able to design for any theatrical production; there is the need for a thorough reading of the play text. By implication, major work would have been done to aid in the understanding of the character’s setting, tone, mood, atmosphere as well as the genre of the play. It is the themes and largely the dialogue of the characters that give the impression of the appropriate elements to be considered in the creative process of the costumes.

Also, it is of paramount concern that every theatrical costume designer documents his or her scholarly approach of how to arrive at creating a costume for characters before the actual creation begins. This enables the designer to know when a character needs to change his or her costume, and also the appropriate fabric and colour needed to create

spectacle on the stage. For this to be achieved, the costume designer should meet with both the set and lighting designers for their inputs on colour blocking.

Furthermore, for any costume creation, there should be preliminary sketches that precede the actual designs. This helps the designer to avoid deviation and also serves as a book for future usage. Measurement is equally an important aspect in costume design, in other to avoid too fitting or too loose a costume, it is prudence for all casts or models to have their measurements taken before sewing begins, and come for fitting after sewing for free flow and comfortability of costume on stage. This statement is very cogent because the costume when best fits the character aids in characterization to help audience assimilate the import of the story.

The principal motivation of this thesis project was to costume African plays, “King Musu,” by Ernest Kwasi Amponsah. This thesis-project dealt with the use of costumes to represent characters in a play that is African. It was written in 2018, set in Africa and presented on the contemporary Ghanaian stage. The project commenced with the costume designer undertaking a research into the costumes of the 2000’s with prominence on the African as well as a short history of them. Furthermore, the costume designer studied the meaning of colours in African contexts. This resulted in the designer documenting the processes involved in creating costumes for “King Musu” characters. The creative process was guided by the ‘researcher’s new concept. This concept referred to the use of grey baft and the Ghanaian textile fabric in the creative process of the costumes. Finally, this thesis-project embraced the historical, artistic as well as textual analysis as the method for its successful execution. In the artistic process of the costume for the stage, some major findings as well as challenges were discovered which are very significant and may thus contribute to knowledge

5.4: Recommendation

- The enormous perception that any attire is a costume to be used by characters must be looked at again. By this, student designers must endeavor to make time to read and make sense of any play text and concept to be able to prescribe appropriate costume for a performance on any stage.
- It is recommended that focus should be on colour and its meaning. This is because, colour has its connotation in any cultural milieu. The understanding of this will help avoid challenges with colour blending for a performance.
- It is again recommended that costume designing should receive a kind of scholarly expediency. Designers should therefore endeavor to have an analytical view of the entire production, be it a theatrical stage production, fashion show or TV commercial. The reason being that, if there is no costume and colour charts, production will be marred.
- The designer found ways of creating African costume with a mixture of Ghanaian textile fabric and the designer's new concept of using grey baft, a readily available fabric dyed in desired colours, an area the researcher shall recommend for future designers. Even though the play was set in Ghana, however, the colours used cut across all African countries. Therefore, one may conclude that, irrespective of where it is used and for what purpose; the notion of colour is imperative in every society

- The researcher again recommends that Department of Theatre Arts, University of Education, Winneba should have students venturing into costume designing to help strengthen or compliment the other departments of the production.



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