

Fundamentals of **Theatre** **Film & Arts**



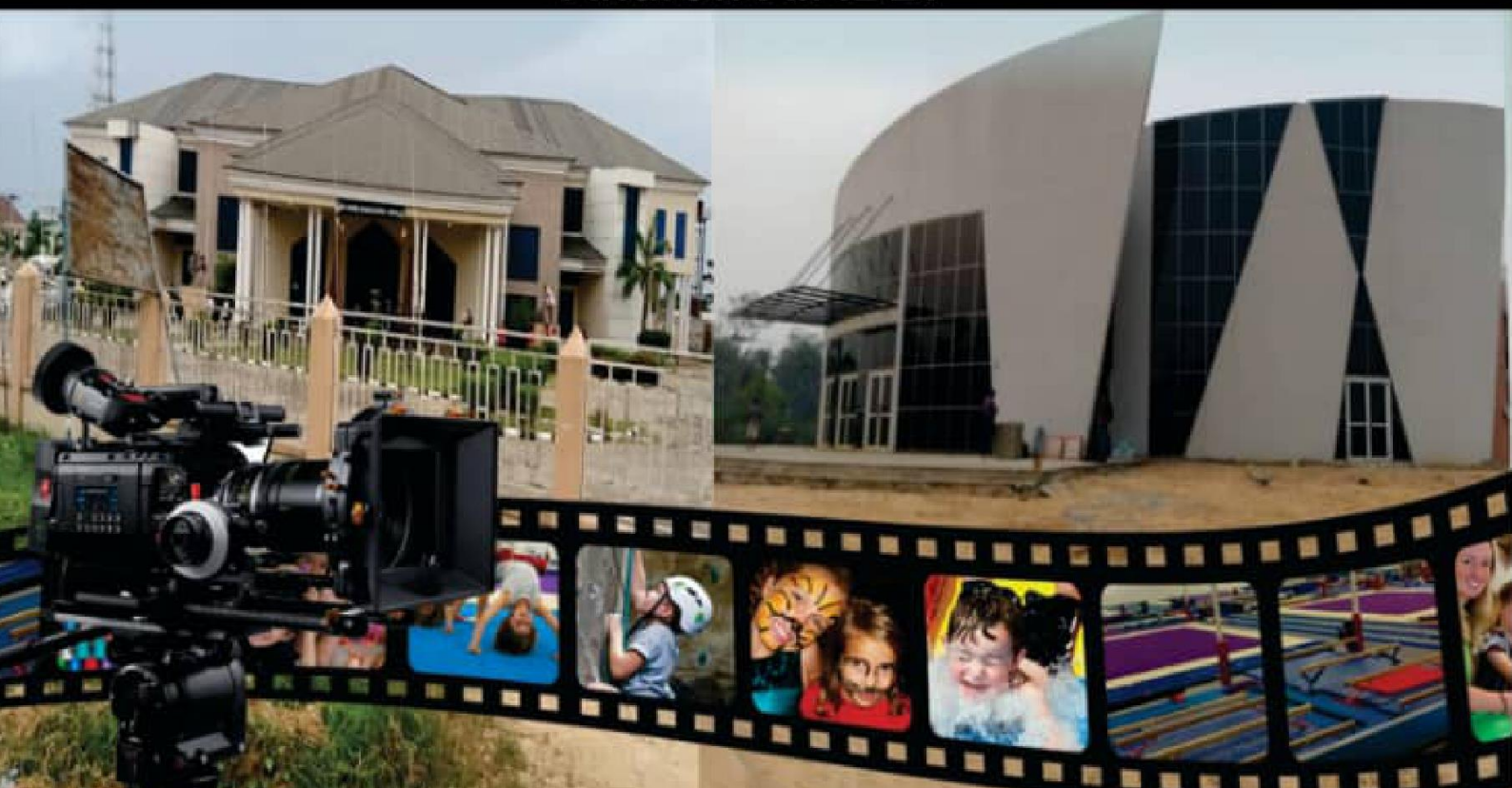
Edited by

Barclays Foubiri AYAKOROMA

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Andrew Ali IBBI



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ISBN: 978-978-773-901-3

@ 2024 - First Edition

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Published by: UNIVERSITY OF AFRICA TORU-ORUA (UAT)
PUBLISHING HOUSE

Cover Design: Austine EBEREDENI

Photo Images:

Top: National Theatre, Iganmu-Lagos

Bottom Left: Dr. Gabriel Okara Cultural Centre, Yenagoa, Bayelsa State

Bottom Right: Sen. Henry Seriake Dickson Auditorium, University of Africa Toru-Orua, Bayelsa State

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INTRODUCTION

Theatre arts is a performing art that blends drama, the visual arts, dance and music; and it is used for the main purpose of telling stories and making them appear vivid. It is one of the cultural indicators in Nigeria, used for entertainment, education, expressing emotions and for social commentaries. However, for theatrical performance efforts to be effective in preserving culture, entertaining audiences, educating viewers/listeners, and guaranteeing financial stability through the economic benefits that derive from it, practitioners must be abreast with the nitty-gritty that are required to thrive in the art.

This book, *Fundamentals of Theatre and Film Arts*, a brainchild of the Department of Theatre and Film Studies, University of Africa, Toru Orua, Bayelsa State, Nigeria, provides this needed solid foundation for would-be **Thespians** to build and nurture their careers in line with achieving the above aims.

Calibrated into fourteen chapters, and authored by a blend of veteran and young scholars, the book covers a variety of areas within theatre as an academic discipline, including drama/acting, film, costume/make-up, dance/choreography, theatre management, technical theatre, and music.

The book therefore aims to stir readers to appreciate theatre and film as art forms, and develop critical minds in analysing theatre performances and film productions. It is also to prepare budding theatre artists to be conversant with the various terminologies and jargons used from time-to-time in the profession.

The book, *Fundamentals of Theatre and Film Arts*, is an introductory book of readings on theatre history, playwriting, script analysis, acting and directing techniques, film production, dance and choreography, technical theatre, costume and make-up design, dramatic theory and criticism, and African/Western music rudiments. It is a comprehensive package on theatre and film studies that should be a student companion.

(1)

INTRODUCTION TO THE ARTS OF THEATRE AND FILM MEDIA

Agozie UGWU, PhD

Introduction

This chapter focuses on the fundamentals of the arts of the theatre by first conceptualizing the idea of theatre, its characteristics and various aspect of the theatre. In this discourse, a definition of theatre is presented differently from a hall or a space where dramatic performances take places. Theatre is a collaborative art that combines different art forms like visual arts, acting, music, dancing, scripting, singing, lighting designs, costume, make-up to create an illusion of reality in a dramatic or performative form.

There are many aspects in the art of the theatre. Beckerman (1970, p.11) states that, “theatre is a glutton. It swallows any kind of material experience and material that can be turned into performance.” Theatre frontiers extend beyond live performances to other dramatic and performative forms such as film, television and other forms of mass media like radio. In this chapter, the discourse will be in two sections: the conceptualisation of theatre arts as a live performance and also the film media.

The film media has very similar production processes like the theatre. To actualise a live theatre or a film production, the three basic production planning steps of preproduction, production and postproduction are applicable. However, the medium of film engages a different kind of technology and skills set for the production personnel involved in production or the presentation of illusion of reality.

What is Theatre

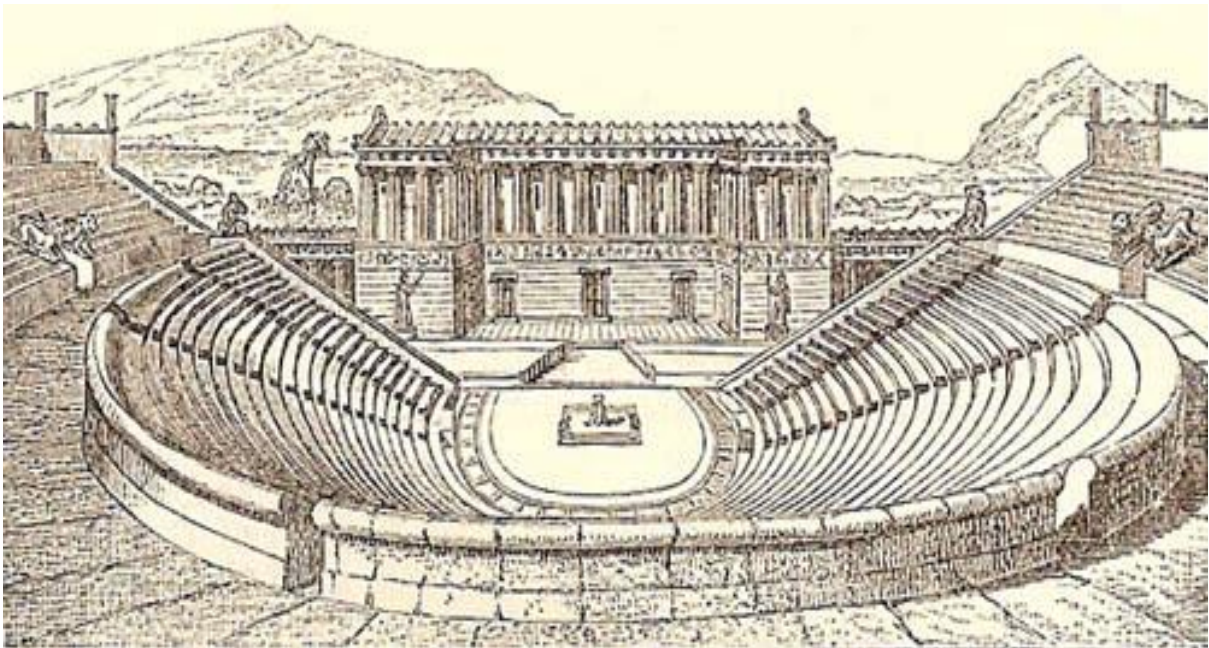
The word theatre is popularly acknowledged to have originated from Greece. The word, “theatre,” has its origins in the Greek word, *theatron*, which means a ‘place for looking.’ Theatre originally, refers to both a place where people come to “look” or watch the action of them people in a mimetic mode or imitation of others. Balme (2015, p.1) in his definition explains that,

Today, the concept of ‘theatre’ can refer to: (1) a building; (2) an activity (‘going to’ or ‘doing’ theatre); (3) an institution; and, (4) more narrowly, an art form. In the past, theatre was often used as a synonym for drama, a usage that can be still be found in the names of some university departments. The terminological complexity of the term means that the object of theatre studies is multi-dimensional and composed of many different fields of enquiry and scholarly perspectives. These areas of study can be grouped under the following broad categories: historical aesthetic/theoretical social/cultural.

Theatre is a performative art form that utilises different artistic elements in the creation of illusions of reality. Theatrical performances can be in form of drama, musicals, traditional festivals like masquerading and other performative art forms. Theatre therefore accommodates all form of performative art be it dramatic or not. This means that theatre could be in a mimetic or non-mimetic mode. Dramatic performance is a good example of mimetic modes of theatre. Drama is one of the most popular aspects of theatre. Theatrical performances that are dramatic in nature are always present in mimetic modes. This is so

because drama through the imitation of action creates an illusion of reality and the percipients or audience are made to willingly suspend disbelief. According Pavis, P. (2003, p.55), a contemporary theatre scholar, “all forms of theatre, as well as theatrical language, stage writing, and theatre’s specificity, are synonymous. Today, theatre performances include plays and musicals, but opera and ballet are not.”

Theatre as an art form dates back centuries and it is traceable to the activities of Greek performers at the foothills of Acropolis during the annual festival in honour of the god Dionysus, the god of fertility and wine.



Classical Greek Theatre (Source: *Encyclopaedia*)

Theatre is a form of storytelling that engages live performers to enact or act out a story for a live audience. Theatre is a unique form of art because it is live and as such has survived and will continue to survive the influence of other performative arts and medium like the film and television and even the social media. The performers must present in time and space before an audience who experiences the performance in real time. Theatre in its very nature is dynamic and exciting art form. The performers in a theatrical production are expected to adopt the spirit of ensemble and must work collaboration with all the personnel involved in the process to actualise the performance.

Theatre performances have the ultimate function educating and entertaining. Duruaku (2003, p.3) further explains that,

theatre evokes wider range of ideas: it is the entire dramatic out-put including the written and the performed. Theatre is also the building where performances take place. Therefore, while drama is largely concerned with the experiences of participants, theatre is concerned with communication between the actors and the audience.

Drama and theatre have very strong affinity. Like drama, theatre in its broad spectrum underscores human presence. Theatre takes place when one or more people consciously

project themselves in a creative activity by means of bodily/vocal signs before an audience within a given space and time.

Theatre operates in a wider context than drama (Eze, 2011, p. 20). Theatre can appear in both mimetic and non-mimetic mood. When theatrical performances are in a non-mimetic mode, the performers are in this instance themselves, displaying their own action and personalities. The performers are not depicting or imitating the action of others rather the inherent action in a non-mimetic mode embodies the trait and characteristics of the performers.

In a non-mimetic mode kind of presentation, Beckerman (1970, p.22) maintains that, “their physical being (the performers) are not juxtaposed with an imagined act to produce an illusion of actuality.” When a musician is presenting a performance on stage, often times, the music is expressing emotions and thought in ways peculiar to that musician. It is important to note that all dramatic activities can be considered to be theatrical but not all theatre performance are drama. This is because not all theatrical performances aim to create an illusion of reality. In some instance, because drama appears to be one of the most prominent aspects of theatre, drama and theatre can be used interchangeably.

The Basic Elements of Drama and Theatre

Aristotle, in *The Poetics*, explored extensively the six elements of drama. These six elements are always present in every dramatic or theatrical performance. These six elements are:

- a. Plot
- b. Character
- c. Thought
- d. Diction
- e. Music
- f. Spectacle

According to Aristotle, *plot* is the “soul of tragedy.” The plot of every drama is the arrangement of incidence in the drama. Plot of a drama should include the exposition, the discovery, crisis, climax and denouement. These parts of plot are experienced as one not as separate concept. The plot brings in the deliberate arranging of action/incidence in a given pattern and this affects the overall composition of the drama.

Character in every dramatic piece is very important. In fact, the plot of a story revolves around the characters. The dramatic personae involved in the inherent action in a play are referred to as characters. These characters often times are delineated through their appearances, speech, action, etc.

Thought is the thematic concern of every drama. Aristotle postulates that drama must every dramatic piece must have a theme and as such pass a message. Every good play must provoke thoughts and thus fulfil the function of drama which is to teach. Dramatic works with universal themes are always recommended because it makes room for wider acceptability of such world across various cultural sensibilities.

Diction is the language of which the characters in the drama communicate with themselves and also the audience. Language is also used to communicate the thoughts or thematic pre-occupation of the playwright. Diction in theatre must be coherent, clear and meaningful. This is because in live theatre, there is no room for repeat of playback. It is through the spoken words that the characters communicate to the audience the message inherent in a performance. Through diction, the characters traits and personalities are established. Duruaku (2003, p. 13) maintains that,

dramatic language should be orally and auditorily effective. That is, it should be easily spoken or mouthed and should not sound ambiguous. Poetic language is replete with figurative language while prosaic language employs colloquialism and provincial dialect, bon mots (aphorisms, proverbs, epigrams), soliloquy, pun, malapropism, etc.

Music is all the auditory elements of a theatrical production especially sound effects, dramatic scores, songs, the orchestral performance, and the tonal pattern of the speech deliveries. In the Greek theatre, it was a common practice to deliver speeches in a sing-song cadence. This is because the Greek actors of the classical period largely imitated the actions of gods and kings in their performances. Historically, the Greek theatre practice started with the dithyrambic odes. This is another factor that influences the tonal pattern of the classical Greek actor speech delivery. The rhythm and sound of a performance can deliberately be made in a musical fashion and thus brings out to the aesthetic in the performance in general.

Spectacle is the visual-acoustic experience of the percipient watching a theatre production. The spectacle in a theatre show includes the designs such as costume, make-up, lighting, scenery, and also the stage movement of the actors and how to integrate these movements to create a visually entertaining and aesthetically appealing spectacle.

The Film Media

Just like live theatre productions, behind every film production be it for television, the movie theatres, video on demand (VoD) and other virtual or online platforms, lies an entire process of planning, producing and promotion. Over the years, film, television radio and other forms of screen media have ubiquitously grown at a geometric progression thus making it essential that for influx of persons into the media content creation space. It is very obtainable these days for many people from various walks of life to understand, control and create media content. The film media performs similar or almost the same function with the art of the theatre. Film media functions effectively in the communication of important social, economic and environmental issues. It functions effectively in its ability to educate and also entertain.

Television and film are recognisable mass media platforms. These mass media tools have been in existence for a long time. Shannon (1949) made postulations for the development of television technology. Television and film have evolved significantly and have become an integral part of mass media. One of the major aims of mass media is information dissemination and as such plays a vital part in the formation and altering of public opinion.

Film shares lots of similarities with television. Virtually all films require a television set/screen for its transmission. Television can be perceived as an electronic set capable of receiving and displacing signals in form of motion and still pictures on a screen with accompany sounds. Film on the other hand can be explained to mean the integration of captured motion and still images through a camera and projection of such motion or still images on a screen and thus creates an illusion of reality. The experience those watching a television set or a film do have can be referred to as that of visual-acoustic experience.

Television and film perform similar function by educating, dissemination of information, and entertaining. Films can be showcased at theatre or cinema houses but television programmes are not designed for such. Nowadays, digital technology has made it possible for both television programmes and film content to be transmitted through other means like mobile phones, iPad, laptops and even desktop computers. For every programme aired on television and film content consumed, there are rigorous processes that obviously happened for before the masses can enjoy those programmes and content. What goes on before a television programme or a film content is being consumed by the masses is a

deliberate combination of artistic and scientific innovation that involves the expertise of skilled personnel to actualise.

The end credit list that appears at the end of a television programme or at the end of a film is a pointer that various personnel have worked efficiently to present the programme or content consumed. There is also lots of equipment needed for television and film production. These equipment, ranging from cameras, lights, sound, etc., come together to actualise the basic composition of films.

Stages of Theatre and Film Media/Television Production

Here, the discourse will focus of the stages of production for television, film and live theatre production. This is because these three – television, film and the live stage have similar of the same stages use for production process. Again, these processes are pre-production, production and post-production.

Pre-production

Film/Television Production Planning

Prior to the live broadcasting or recording of a television programme there are various processes. The producer starts from the pre-production stage to champion and pilot the entire process. The pre-production process for a producer for a television programme starts with conceptualising the idea of a programme. When an idea is birthed, the next line of action is to do a script that will serve as a blue print for the entire production process. It is the script that gives impetus to virtually also other elements that is needed for a television programme.

Television and film scripts serve the same purpose in the actualisation of audio-visual contents. The script determines the type of director to execute the production, the kind of equipment and personnel needed for the production, the budget and all other important factors. The producer works closely with the scriptwriter through a number of script conferences and workshops to capture vividly the thematic concern and concept of the programme.

The producer for a film project after being commissioned by the executive producer also hires the scriptwriter and start to develop the story as a screenplay with the writer and other creative persons most often the director. Other production processes flow seamlessly upon the completion and approval of the final draft of the script.

Television/Film Pre-Production Processes

After the script for a television or film production has been approved by the producer and other ranking members of the production team, the following steps should be taken for the realisation of the programme.

1. *Scenography/Set Design*: This is the process of conceptualisation and actualisation of the environment that will house the action inherent in a script to convey the message or information a given television programme or a film intends to convey. The designer firstly issues a ground plan. The ground plan indicates the position of the camera, furniture, microphones and other scenic piece needed to actualise the programme. The ground plan outlines or presents details like entrance and exit, positions of furniture and other props, the lighting grid. The ground plan is simply an outline of the scenery on the ground by indicating the position of scenic piece and production equipment in relation to the studio space available. Elevation drawing and miniature models sometimes can be used to buttress the ground plan. The ground for television programme basically provides guidelines on how to set up a given studio space; positioning of the camera/camera movements, arrange lights, position the

props, where to place the teleprompter, etc. The set houses all the action and therefore must conform to the thematic pre-occupation, purpose and concept of the programme. For film, the designer's conceptualisation after it has been approved by the director under the supervision of the producer informs the choice of location and guides the location manager while scouting. At recce the director and producer and other members of the technical crew approves the location that works

2. *The First Production Meeting:* This meeting is important because it helps to build cohesion among the production and as such the entire team is able to work in conformity to the production and directorial concept. This meeting is usually called by the producer or director after the script has been concluded and approved, the production treatment made read and the ground plan ready. It is very important for all the unit heads to attend this first production meeting.
3. *Meeting with the Units:* The producer/director goes ahead to hold series of meeting with unit heads. The producer gets the graphics script for the designer. This script itemises all a comprehensive list of all the graphics needed in the production along with a description for each. This is discussed with the graphics designer in a separate meeting. In some instance, the graphic designer works closely with the set designer if the studio set is a virtual set and the production is done on a green background or chroma. The editing team as this stage is also expected to come up with opening and closing montages and other animations and pictures needed for the production. All these are discussed and harmonised with the director and producer.
4. *Review/Technical Meeting:* This meeting happens before the principal photography of a film starts or before booking of the studio and setting up the studio. It is a review meeting where the producer reviews the progress made by every unit in terms of the tasks assigned. This meeting comprises of all production staff and each unit head gives a progress report of their activities thus far. Clarifications are made on all grey areas at this point in readiness for studio work. The producer at this point announces the final schedule and also the recording dates. There could be minor and last changes to the script at this point. This meeting is expected to have in attendance technical personnel like cameramen, the video switcher, focus pullers, camera control unit (CCU), audio console, teleprompter, assistant directors, the tri-caster, telecine and others.



Photo of the Producer of *Blood Vessel*, Agozie Ugwu during Principal Photography
(Source: Play Network Studios)

Pre-Production Process for Live Theatre

Preproduction for live theatre performance is similar to that of film and television. Effiong (2018, p.35) explains that theatre production is the marriage of all theatrical elements and activities into a unified whole to achieve a show. This means that theatre productions entail the collaboration between different personnel through ensemble to bring to live a theatre show. In theatre the preproduction entails selecting the play and obtaining the needed performance right from the playwright, commissioning of the director, selecting of the crew, the casting, the rehearsal and conceptualisation/actualisation of the set. In this chapter, focus will be on the rehearsal process.

The Rehearsal Process

Rehearsals are preparation period where the actors under close guidance of the director assisted by the stage manager prepare the actors to deliver their various roles for the production. It is during the rehearsals that the play script is analysed the play, lines learnt and blockings given, and to perfect every aspect of the play. There is always a rehearsal schedule to guide the artists. Rehearsals could be reading, blocking, line checks and character interpretation



Rehearsing the stage play, *Lost in Transit*, with Director, Agozie Ugwu
(Source: Mosaic Theatre Production)

Production for Film/Television

The production for a film is referred to as principal photography and in television it is known as recording. This is when the actual shooting and recording took place. All the persons working on the film or television programme are involved at this level. The camera crew, actors, etc. come together to perform their various stipulated roles through ensemble to achieve the script.

Production for Live Theatre

In stage performance, the production is the day the actors perform or present all they have rehearsed for a period of time before the live audience. At the stage, the set to house the unfolding action has been designed and built and the actors rehearsed within the set. The lighting and other visual-acoustic elements needed to achieve the performance and in place and should be in good working condition. The actors and every other person involved in the production process arrives the venue at a given call time, get and performance before a live audience at the show time.



Scene from the live performance of Jerry Alagbaoso's *Tony Wants to Marry* directed by Agozie Ugwu at Transcorp Hilton, Abuja, 2020

(Source: Mosaic Theatre Production)

Post-Production Film Media/Television Production

Post-production begins properly when the principal photography of a film ends. However, nowadays, on film set, most producers start the pre-production process by having a digitiser on set and an editor for an offline editing. This enables the production to not only secure footages but also give the direction an insight of what he is shooting. Postproduction includes the editing, colour grading, visual effects, picture locks, sound integration and scoring and all that will aid the presentation of a well-made film.

In television, post production differs a little from film. This is because some television programmes are broadcast live and then recorded for a repeat. In this instance, the studio workers through their tri-caster, audio and visual console/switcher incorporates all production element live. This is then recorded and if need be, then there can be a repeat broadcast. Again, pre-recorded programmes are produced then in post-production the video editing,

colour correction, assembly, sound editing, re-recording, animation and visual effects insertions, combining separately edited audio and video tracks back together are worked on.

Post-Production for Live Theatre

During the post-production process in theatrical production, a number of other activities may likely happen. Sometime the director could have a post review with the actors and crew. In educational theatre there could be a viva. The striking of the set inventory taking of all the production elements used for the show is another part of post-production in live theatre shows.

Basic Film and Media Composition

The composition for film and television production starts from the script which serves as blue print or gives impetus to the entire production. The several production personnel involved in the production process work through a collaborative venture to actualise the production design that interprets the message in a film or television programme. The producers, the director, the scriptwriter, the director of photography, the set designer, the lighting artist, the sound persons, the costumier, the make-up artistes, the technical director and every other person involved in the production contributes significantly in the actualisation of the desired composition.

Composition deals with the arrangement of all the elements of production in a frame. These elements of production in film are the same as in live theatre and they include the plot, character, thought, diction, music and spectacle. In film and television production, everything the viewers see the need to be properly arranged within the camera frame. The story or message in a television or film production is disseminated through the prism of the camera lens. Composition is important in film media production because it creates meaningful relationships between the subjects. A good film composition achieves a balance, proportion and creates an aesthetically appealing image that is able to sustain the interest of the audience, entertain the audience and educate the audience.

To achieve good composition for a production, there are a few principles or tips to be considered.

1. ***Subject Placement in the Frame:*** Avoid placing your subject in the middle of the camera frame. It is a natural human instinct to want to place the subjects or your characters in the middle of the frame. It is more apt, effective and more pleasing to subject off to one side. This composition is able to create spaces for the subjects. Talking enhances the spatial relationship between the subjects (the actors/character) and the audience. Also, carefully consider the headroom of the subjects in relation to the kind of message and purpose of every particular frame. In television production, there is always need to maintain head room virtual at all time. To achieve a good head room the camera operator is expected to apply the principle of third rule. In film production, a big close up shot (BCU) could be needed by the director for certain purposes. In this instance, head room is always compromised. Moreover, the subject should not be placed too low in the frame. This will create too much head room and thereby defeating the principle of balance in your composition.



Subject at the centre

Subject by the side

Photo Credit: Nyseth, Jeffery C.

2. **Colour Palettes:** Colour and proportion are very essential aspect of composition for television and film production. According to Risk (2020, p.1), “simply put, colour can affect us emotionally, psychologically and even physically, often without us becoming aware. Colour in film can build harmony or tension within a scene, or bring attention to a key theme.” During the production planning process, the director and the producer determines the colour schemes having in mind the psychological impact of the audience, setting the mood and tone of the entire production, delineation of character traits and also show changes in terms of locale and growth of characters in a movie. Every production in choosing the colour palates considers the three main components of colour – hue, saturation and value. The scenery, costumes, make-up and other scenic pieces and element confirms to the colour palette guiding the entire production
3. **Shots Composition:** While composing every shot that there is a clear subject. The attention of the viewers should be seamless through shots directed to the main subject in every scene and frame. To achieve this, colour, size, contrast, placement in the frame, line and shapes must be put into cognizance. The effect of light and also the camera angles to be taken are also degerming factors in shot composition.

Conclusion

This chapter has conceptualised the idea of theatre by way of definition and also enlisting its features. Film, television and other forms of artistic expression can also be regarded as theatre since theatre is a “glutton.” This chapter equips film and theatre scholars with the fundamental information of film. The processes involved for theatre and film production are pr-production, production and post-production. These the stages of engagement for a success theatre of film media production

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(2)

FUNDAMENTALS OF PLAYWRITING

Barclays Foubiri AYAKOROMA, PhD

Introduction

Every production on stage or the screen starts from the script. It explains why the success or failure of any production be it stage or screen, starts from the play or screen play. Thus, playwriting is of critical importance in theatre or film production. In this chapter, therefore, students shall be exposed to the rudiments of playwriting and basic script analysis. It shall guide students on the process of playwriting from the generation of the idea, characterisation, structuring the scenes to final scripting of the dialogue for the stage.

As beginning playwrights, students have to know the elements of theatre and drama. The term, *theatre*, means different things to different people. To medical students, the theatre is a place, where surgical operations are done. To the military, a theatre means a place where a war is being fought. To university students, a theatre could just be a hall, where lectures are delivered. We could have Lecture Theatre I, II, III, and so on. However, to students of Theatre Arts, the theatre is that place, where dramatic performances take place; and in doing dramatic performances, the place is functioning as, “an operating theatre” (See Ayakoroma, *Theatre Management*, 13-16).

Elements of the Theatre

There are certain features (basic or essential) for any event to qualify as theatre. These are referred to as the *elements of theatre*. We have identified four elements, or what we will refer to as, four “Ws,” which must be present for theatre to take place. Beginning playwrights must be familiar with them. These are: **What** (is being performed); **Who** (are the performers); **Where** (the venue of the performance); and for **Whom** (the target audience of the performance) (see Brockett & Ball 4-7).

- a) *What is Performed*: This could be a script, a scenario, or a musical, which provides the basis for the performance. It is the starting point for any artistic event, as it provides the roadmap for the production. This is the “what,” or the first “W.”
- b) *Who the Performers are*: This includes all the processes involved in the preparation and final presentation of what is performed. These are the actors, singers, drummers, dancers, and so on, that bring the event into concrete stage reality. This is the “who,” or the second “W.”
- c) *Where (or the Venue) of the Performance*: It could be a stage, an open arena, village square, a school field, or even a riverside. This is the “where,” or the third “W.”
- d) *For Whom the Performance is meant for (the Audience)*: This is the *other* or *better* half of the theatre that comes to share in the theatrical experience. Without an audience, theatre cannot be said to have taken place. The audience is very critical in the success of any theatrical event. This is the “whom,” or the fourth “W” (Ayakoroma, *Theatre Management*, 16-17).

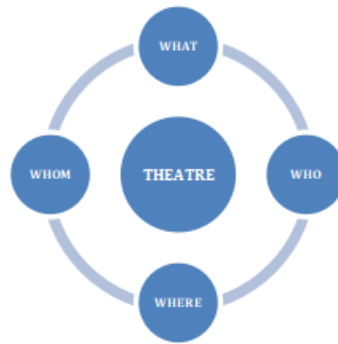


Fig 1: Elements of Theatre

Elements of Drama

The elements of drama, as identified by the Greek philosopher, Aristotle, are: plot, character, theme (Thought), diction (dialogue), sound (Music), and spectacle. Let us explain each of them briefly.

1. *Plot*: This is the sequential development of the story. Every play has a story to tell. It is also called the story line. The way the playwright weaves the plot determines the way the audience would enjoy the action of the play. There could also be sub-plots in plays, depending on how the playwright wants to tell his story. Put simply, a play may not have linear plot. It is like somebody travelling to Abuja, the Federal Capital Territory; and the person decides to go to Lagos first before going to Abuja.
2. *Character*: These are the persons that propel the action of the play. The playwright speaks through the various characters in a play. Further, the traits of the different characters are revealed through what the playwright says about them, what the character says or does, what others say about the character, and from stage directions. Characters could be rounded or flat. The former (rounded characters) means characters that have much background information that could aid their analyses or portrayal on stage; while the latter (flat characters) are characters that have very little information.
3. *Theme*: Also called, thought, this is the central idea or message of a play. It is the central message the playwright intends to send across to the audience. However, it is pertinent to note that, apart from the main theme, there could be sub-themes, depending on the perspective from which the action of the play is viewed or analysed.
4. *Diction*: These are the words spoken by the various characters in a play. It is also called dialogue. The dialogue could be good spoken English; it could be Pidgin English; it could be in a national language (Hausa, Yoruba, Igbo, Izon, and so on). The important thing to note is that the dialogue has to be in such a way that it is engaging. It is through dialogue that the underlying traits of characters are unveiled. It is through dialogue that the central message is communicated to the audience.
5. *Sound*: This relates with the music and other aural contributions that enhance the message of the play. It includes music, songs, sound effects, and so on, that add to the shared dramatic experience in a play or production. For instance, songs could be used to create the dominant mood in a scene, just as sound effects could be used to set the scene.
6. *Spectacle*: This has to do with the visual or aesthetic elements in a play. The setting, the costumes, scene design, lighting, dances or movements all contribute to the aesthetic beauty of a play or production. This is usually in line with the way the playwright visualises the scenic background of the play or the production.

For students to easily recall them, let us put them, simply, as a mathematical equation or formula thus: **PCT/DSS** (**PCT** over **DSS**).

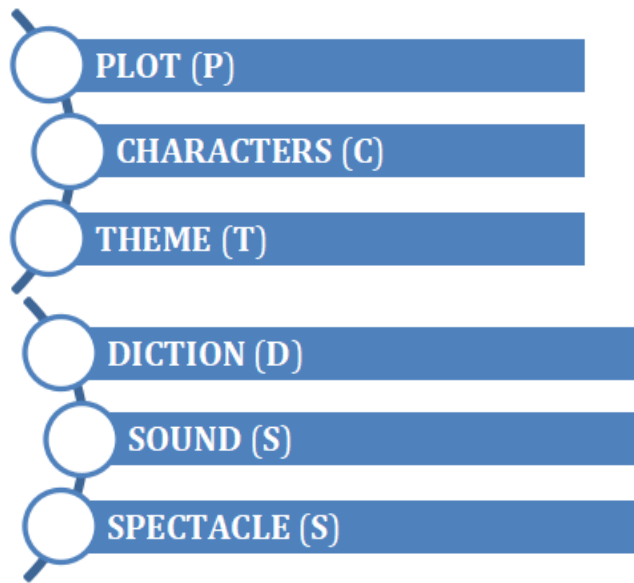


Fig. 2: Elements of Drama

Forms/Genres in Drama

There are various types of drama. A playwright could be associated with one or more forms, depending on his/her creative imagination. Some of the forms of drama we are going to focus on in this chapter are tragedy, comedy, tragicomedy, dark comedy, melodrama, satire, and farce.

1. **Tragedy:** Tragedy is a form of drama that treats, in a serious and dignified style, the sorrowful or terrible events encountered or caused by a heroic individual. Although tragedy is often used loosely to describe any sort of disaster or misfortune, it more precisely refers to a work of art that probes with high seriousness questions concerning the role of man in the universe. In 5th century Greek classical theatre, tragedies were presented at City Dionysia, the Greek festival of wine and fertility. The works of the three greatest Greek dramatists, Aeschylus (525-456 BCE), Sophocles (c. 496-406 BCE), and Euripides (c. 480-406 BCE), were regular features at the annual festivals. What marks a drama as a tragedy is that it has a tragic ending, due largely to the overreaching actions of the tragic hero. Julius Caesar (in William Shakespeare's *Julius Caesar*), Elesin Oba (in Wole Soyinka's *Death and the King's Horseman*), Kurumi (in Ola Rotimi's *Kurumi*), Ozidi (in JP Clark's *Ozidi*), King Olotu (in Barclays Ayakoroma's *Dance on his Grave*), as well as Nneka and Chidi (in Emeka Nwabueze's *Spokesman for the Oracle*), are characters that all end up in very tragic circumstances as a result of their actions or inactions.
2. **Comedy:** Comedy is a genre that places characters in amusing situations for the sake of humour. It is often seen as the opposite of tragedy. Literarily, comedy is a story about common people with a happy ending, whereas tragedy is the fall of a great man. Thus, they have reverse trajectories and protagonists with opposite social statuses. Comedy in drama can take many forms as it does in performance, including farce, satire, dark comedy, high comedy, and low comedy. The bottom-line is that the whole essence of comedy is to make people laugh. Sometimes, tragedies also employ moments of comic relief, now and again, to propel actions of the plays.

3. **Tragicomedy:** This is a genre of drama that blends the elements of both tragedies and comedies. A tragicomedy could take various forms; it could be a twist on the traditional tragedy by adding comic relief to lighten the mood of a work containing dark and serious subject matter. Or, it could be a tragedy that just does not have enough death and ends on a happier note than a classic tragedy. Put simply, tragicomedies make people laugh, and they make people cry; they are the best of both worlds. Tragicomedy allows works of literature to explore depths and paradoxes of human nature unavailable to traditional comedies and tragedies. People experience moments of seriousness as well as moments of absurdity, and they both coexist simultaneously in real life. A tragicomedy touches on this duality. It also explores that human nature that is able to find humour in the downfall of another person.
4. **Dark Comedy:** Also known as black comedy, it is a style of comedy that makes light of subject matter that is generally considered taboo, particularly subjects that are normally considered serious or painful to discuss. Its goal is to amuse by presenting something shocking and unexpected. While it is typically used for mere shock value, it can also be used to provoke serious thought and discussions about certain subjects that people may not want to talk about otherwise.
5. **Melodrama:** Melodrama is a sub-genre of drama. It is a dramatic work in which events, plot, and characters are sensationalised to elicit strong emotional reactions from the audience. In literature, theatre, or film, melodramas are focused on exaggerated plots rather than characterisation. The characteristics of a melodrama are stereotypical characters, exaggerated conflicts, sensationalised plots, and high emotions. The term “melodrama” originated from a combination of the Greek word, *melos*, meaning, “melody” or “song,” and the French word, *drame*, meaning, “drama.” In relating drama to melodrama, it is worth noting that in a drama, a character faces a realistic conflict. The conflict arises through a logical and reasonable series of events. In a melodrama, conflicts are exaggerated and intensified to elicit stronger emotional responses from the audience. The conflict in these stories is often focused on character relationships rather than a larger force. On the other hand, many dramas are character-driven pieces. Characters are given realistic personalities and traits that reflect the diversity of the human population. Characters in dramas are often intricate and unique. In melodramas, characters are usually given stereotypical roles. These stereotypical roles have derived from the six stock characters. These six characters are referred to as the mean villain, the sensitive hero, the persecuted heroine, the clown, the faithful friend, and the villain’s accomplice.
6. **Satire:** Satire in literature is a type of social commentary. Writers use exaggeration, irony, and other devices to poke fun at particular issues, leaders, social customs or traditions, or any other prevalent social figure or practice that they want to comment on and call into question. Satire is so prevalent in social media that most of us are already very familiar with it, even if we do not always realise it. Satire can be part of any work of culture, art or entertainment. It is an often-humorous way of poking fun at the powers that be. Sometimes, it is created with the goal to drive social change. Satire has a long history; and it is as relevant today as it was in ancient Rome. It remains a powerful tool in contemporary standup comedy. Film and television have also been important vehicles for satire over the past several decades. There are three main types of satire: *Horatian*, *Juvenalian*, and *Menippean*. Each of them serves a different role.
 - a) *Horatian* satire is comic and offers light social commentary. It is meant to poke fun at a person or situation in an entertaining way.

- b) *Juvenalian* satire, on the other hand, is dark, rather than comedic. It is meant to speak truth to power.
- c) *Menippean* satire casts moral judgment on a particular belief, such as homophobia or racism. It can be comic and light, much like Horatian satire – although it can also be as stinging as Juvenalian satire.

However, there are four basic elements in satire, namely: *irony*, *hyperbole*, *understatement*, and *allegory*. It is pertinent for us explain each of them.

- a) *Irony*. It highlights the distance between the way people talk about a situation and the reality of the situation. For example, people use words that are the opposite of what they mean.
- b) *Hyperbole*. This is over-exaggerating one feature or characteristic of the person targeted in order to draw readers' attention to what the author wants to convey.
- c) *Understatement*. This is picking one aspect of the subject to understate for comic effect – a social dynamic, characteristic, or political situation.
- d) *Allegory*. This is a story that can be read in two ways: with a literal meaning on the surface, and a hidden meaning underneath, which comments on a socio-political character or situation.

Incidentally, there are several examples of satiric situations in Nigeria's political landscape, which are lampooned by stand-up comedians, here and there. Many stand-up comedians in Nigeria choose current political happenings to satirise just as they focus on news stories that have garnered a lot of attention and debate. Today, in Nigeria, political satire continues to be very relevant in different forms, including the social media.

- 7. **Farce:** This is a type of comedy in which everything is absolutely absurd. It usually involves some kind of deception or miscommunication. This subcategory of dramatic comedy uses improbable, humorous situations, extensive exaggeration, and violent physical humour to entertain the audience. Its primary goal is to entertain the audience by making them laugh. To do this, farce often relies on absurd, ridiculous situations, silly or even raucous, rude or lewd jokes and physical humour, and stereotypical characters.

The Subject and Verb of Drama

Drama is the expression and exploration of personal, cultural and social worlds through role and situation that engages, entertains and challenges the thought processes of man. Playwrights create meaning as drama-makers, performers and audiences, as they enjoy and analyse their own and others' stories and points of view. Dramatic action in theatre is a concept that indicates what kind of effort the character makes in each short segment of interaction. It can also be defined as the effort that one makes to change the psychological state of another. By the foregoing, it stands to reason that every drama revolves around people and actions, which are all imaginative creations of playwrights.

Creating the Dramatic Structure

In the first place, structure has to do with the arrangement of and relations between the parts or elements of something complex. In literature, it is the organisation of various elements in a storyline, including plot, characters, and themes. It forms a frame that helps a reader understand how a story's elements are tied or closely knitted together. Every drama has a *beginning*, *middle* and *end*, as posited by Aristotle. In the same vein, Gustav Freytag is credited with a dramatic structure, which has come to be termed, "the Freytag Pyramid."

Again, it is necessary to briefly highlight what is expected to happen, ideally, in each of the stages in the pyramid.

The Freytag Pyramid

Put simply, the Freytag's Pyramid is a five-part dramatic structure to guide playwrights. Understanding the five steps of Freytag's pyramid will give you a clearer sense of what makes a strong, compelling story. Storytelling is one of the oldest human traditions, and although the art of creative writing traverses dozens of genres and thousands of languages, the actual storytelling formula has not changed that much. Whether you are writing short stories, stage plays, screenplays, non-fiction, or even some narrative poetry, the majority of stories follow a fairly simple pattern called, the Freytag's pyramid.

Developed by Gustav Freytag in the 19th century, this narrative pyramid is a description of the structure fiction writers had used effectively for years. The pyramid describes the five key stages of a story, offering a conceptual framework for writing a story from the beginning to the end. The stages are: *Exposition*, *Rising Action*, *Climax*, *Falling Action*, and *Resolution* (or what we can simply present as, **ERAC-FAR**). Here is the five-part structure of the Freytag's Pyramid in a diagrammatic form.

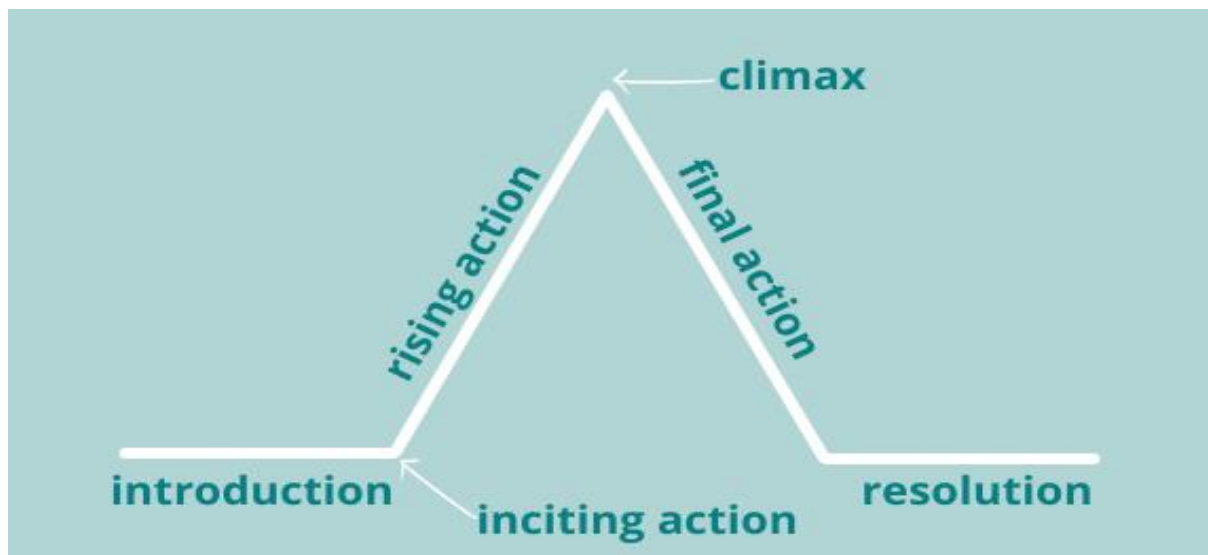


Fig 3: The Freytag's Pyramid

Source: *Freytag's Pyramid: Definition, Examples, and Usage* (prowritingaid.com)

Stages of Freytag's Pyramid

As an invaluable guide to prospective playwrights, the essentials of the Freytag's Pyramid are delineated below:

1. **Exposition:** In writing a play, your story has to start somewhere; and in Freytag's Pyramid, it starts with the exposition. This part of the story primarily introduces the major fictional elements: the setting, characters, style, and so on. In the exposition, the main focus is on building the world around the story's conflict. The length of the exposition depends on the complexity of the story's conflict, the extent of the world being portrayed, and the writer's own personal preference. The exposition is that part of the story, which is expected to be the bait to catch the attention of readers. It ends with the "inciting action" – the event that starts the main conflict of the story.
2. **Rising Action:** The rising action explores the story's conflict up until its climax. Often, things "get worse" in this part of the story: someone makes a wrong decision, the antagonist hurts the protagonist, and new characters further complicate the plot,

and so on. While this part of the play explores the story's conflict and complications, the rising action should investigate much more than just the story's plot. In the rising action, the reader often gains access to key pieces of the backstory. As the conflict unfolds, the reader learns more about the characters' motives, the world of the story, the themes being explored, and you may want to foreshadow the climax as well. Finally, when you look back at the story's rising action, it should be clear how each plot point connects to the story's climax and aftermath.

3. **Climax:** Though every part of a story is important, the climax is very important. Here, the story's conflict peaks; and we learn the fate of the main characters. A lot of writers enter the climax of their story, believing that it needs to be short, fast, and action-packed. While some stories might require this style of climax, there are no hard and fast rules or formula when it comes to writing the climax. Think of the climax as the "turning" point in the story – the central conflict is addressed in a way that cannot be undone. Whether the climax is only one scene or several scenes, it is up to you, as a playwright, to remember that it is not just the turning point in the story's plot structure, but also its themes and ideas. This is your opportunity to comment on whatever concept is driving your story's narrative, giving the reader an emotional takeaway. In plays, the climax is usually the middle act; though, of course, not every theatrical production follows the rules.
4. **Falling Action:** In falling action, the playwright explores the aftermath of the climax. The areas of interest are whether other conflicts arise as a result? How does the climax comment on the story's central themes? How do the characters react to the irreversible changes made by the climax? The story's falling action is often the trickiest part to write. The writer must start to tie up loose ends from the main conflict, explore broader concepts and themes, and push the story towards some form of a resolution while still keeping the focus on the climax and its aftermath. If the rising action pushes the story away from "normal," the falling action is a return to a "new normal," though rising and falling action look dramatically different. At the same time, the story must still engage the reader. When writing the story's falling action, the playwright has to expand on the world of the story, the mysteries that lie within the world of the play, and whatever else makes the story compelling.
5. **Resolution/Denouement or Catharsis:** This has to do with how to end a story. One of the most frustrating parts of writing is figuring out where the narrative ends. Theoretically, the story can continue on forever, especially in the aftermath of a life-altering climax, or even if the story is set in an alternate world. The resolution of the story involves tying up the loose ends of the climax and falling action. Sometimes, this means following the story's aftermath to a chilling conclusion – the protagonist dies, the antagonist escapes, a fatal mistake has fatal consequences, etc. Other times, the resolution ends on a lighter note. Maybe the protagonist learns from his or her mistakes, starts a new life, or else forgives and rectifies whatever incited the story's conflict. Either way, use the resolution to continue your thoughts on the story's themes, and give the reader something to think about after the last word is read. Some writers also use the term, *denouement*, when discussing the resolution. A denouement [pronounced *day-new-mawn*] refers to the last event that ties up the story's loose ends, sometimes expressed in the story's epilogue or closing scene. Catharsis, on the other hand, deals with the ending of tragic plays. In simple terms, a catastrophe is an event causing great, and usually, sudden damage or suffering. It has to do with a disastrous situation.

Structural Conventions

In playwriting, there are some basic structural conventions, which should guide the playwright. For the purpose of this chapter, we are going to delineate limited space, limited time, strong opposition forces, balance of forces, incentives, and motivations.

- a) *Limited Space*: This is the conceptualisation of the setting. Unlike film, stage plays should be limited in the use of space. The setting of a play should be such that its stageability should not be an issue. Neoclassical drama called this unity of place/space.
- b) *Limited Time*: Like the above, limited time means ensuring that the action of the play takes place within a limited time frame. The Neoclassical drama refers to this as unity of time, stipulating that the action of the play has to take place within 24 hours.
- c) *Strong Opposition Forces*: Dramatic situations are driven mainly by protagonists and antagonists. These two forces must be strong to generate suspense in the drama. When the opposing forces are strong, the action of the play will sustain audience interest. We can draw inference from the Nigerian political arena. When there is a strong opposition party, the ruling party would be kept on its toes. For instance, when the All Progressives Party (APC) was in the opposition during Dr. Goodluck Jonathan's administration, there was nothing they did not say, ranging from organised protest against fuel subsidy and so on. When they got into power, one of the first laws they enacted was on *Fake News*, something they arrantly engaged during the Dr. Goodluck Jonathan era. Ironically, the same APC-led Government of Alhaji Bola Ahmed Tinubu removed fuel subsidy by fiat; and there was no whimper, even from organised labour that was part of the 2012 "Occupy Nigeria" protests against President Goodluck Jonathan's fuel subsidy removal that started Monday, January 2, 2012, and lasted for about one week.
- d) *Balance of Forces*: Related to the above is the issue of balance in the contrasting forces. If the strength of the protagonist is too much for the antagonist, then there would be no strong action. A football match, a wrestling tournament, a 100metres race, a car race, and so on, becomes more interesting when the competition is keen. This is what brings about suspense in drama.
- e) *Incentives*: This has to do with what the character stands to gain in taking certain positions, or taking certain actions. If there are no incentives, then the actions or inactions of certain characters may not be justified and could lose believability.
- f) *Motivation*: Motivation is the process that initiates, guides, and maintains goal-oriented behaviours. It involves factors that direct and maintain goal-directed actions, or activities that are initiated and sustained. It also describes why a person does something. Put simply, it is the driving force behind human actions. For instance, motivation is what helps you lose extra weight, or pushes you to get that promotion at work. In short, motivation causes you to act in a way that gets you closer to your goals. In expectancy-value theory, motivation is a function of the expectation of success and perceived value. Motivation includes the biological, emotional, social, and cognitive forces that activate human behaviour. A character must have a driving force in maintaining a course of action. Motivation comes from the inner being of a character, believing that the end will justify the means.
- g) *Inspiration in Playwriting*: Inspiration is the process of being mentally stimulated to do or feel something, especially to do something creative. It is a feeling of enthusiasm you get from someone or something, which gives you new and creative ideas. If you suddenly have an inspiration, you suddenly think of an idea of what to do or say. A playwright must have an inspiration to write.

Understanding the Point of View:

Point of view (or POV) refers to who is telling or narrating a story. The narration of a story or novel can be told in three main ways: first person, second person, and third person. The third-person POV can be further subdivided into omniscient, limited-omniscient, and objective writing. In playwriting, point of view is the perspective from which the plot is developed. A plot can be told from the point of view of the author, a character, or a narrator. Further, a storyline might be narrated by the playwright; by a character within a story describing his/her own experiences or by a narrator, who describes the thoughts and feelings of one or more characters.

There are also other points of view that are less common, but equally important to understand. In prose fiction, for instance, if it is a character describing personal experiences, the story is likely to be first-person POV. If it is an external narrator describing characters, it is more likely to be third-person POV. Thus, playwrights choose to use a particular point of view for a reason; different points of view can determine how much information the reader gets about characters or a situation. A story told by a narrator who knows what all of the characters are thinking will feel different than a story told from the perspective of just one character, and this impacts readers' experiences. Whether it is the dramatist's point of view, characters' point of view, or society's point of view, the playwright has to present his subject matter in a clear, succinct manner, and sustain the interest of his readers or audience.

Crafting the Play:

In writing a play, the playwright thinks of how the action will generate what Samuel Taylor Coleridge called, "willing suspension of disbelief." The reader or the audience should see the shared dramatic experience as real or *life-like*. The implication is that there should be high level of believability in the action of the play. Thus, some key factors to be considered in crafting a play are examined below.

- a) *The Purpose*: What are you writing the play for? Is it to create awareness about something? It is to rewrite history or amplify a historical matter? It is merely for entertainment? These questions, which are by no means definitive, will determine the plot of the drama.
- b) *The Audience*: The type of audience determines the kind of play to write. A play meant for market women, rural farmers, university students, or secondary school pupils will have peculiarities. The situations, language, actions, and so on, have to be such that the audience would identify with them.
- c) *The Theatre*: The available theatre determines the kind of plays that would be written. If the theatre has a proscenium stage, arena stage, or thrust stage, the playwright envisions plays that would fit into that stage configuration.
- d) *The Theme*: The thought or central message is very pertinent in crafting a play. When a playwright has a burning idea to communicate to the audience, he/she thinks of how best to send the message across. Would it be better as a tragedy, comedy, melodrama, and so on?
- e) *The Setting*: This is the background for the action of the play. It could be a hamlet, a village, or a city. It could be in a hut, a compound, a palace, or a palatial mansion. In all, the playwright thinks of the stageability of the play because, according to Loius Jouvet, "the true test of a performance is the ease with which it goes" (Toby & Cole 229).
- f) *Characters/Characterisation*: Characters are the media through which the playwright communicates to the audience. As noted earlier, in the elements of drama identified by Aristotle, the characters are mainly creations of the playwright in the course of writing the play. The various types of characters that a playwright could use, include:

extraordinary characters, representative or quintessential characters, stock characters, characters with dominant traits, major characters and minor characters, narrator or chorus, and non-human characters. However, using dramatic characters effectively entails using techniques like juxtaposition and orchestration.

- g) *Developing Dialogue*: Dialogue means a conversation between two or more people. It is a major feature of a book, play, or film. It is a medium for exchange of ideas and opinions. In drama, it is the lines delivered by the various characters. Dialogues are the creation of the playwright, and how the line of discourse is handled will determine how captivating the dramatic piece would be.
- h) *The Story/Plot Development*: Plot development refers to creating the series of events that make up a storyline. A plot is not just a simple sequence of events. It involves building a clear and compelling narrative arc that includes a beginning, middle, and end; and that moves the story forward logically. In line with the Freytag's Pyramid, the order of events is: exposition, rising action, climax, falling action, and resolution. A series of events that builds from the beginning of the story. Rising action is where the author builds interest and tension in the story. A strong plot is centred on one moment – an interruption of a pattern, a turning point, or an action – that raises a dramatic question, which must be answered throughout the course of the story.
- i) *The Resolution/Denouement/Catharsis*: This is where the play ends. It is the final part of a play, film, or narrative in which the author draws together the various strands of the plot, and matters are explained or resolved. In other words, it is the point where all conflicts are resolved, leaving the reader with closure. The resolution/denouement or catharsis directly follows the climax and falling action of a story. While it is termed resolution or denouement in comedies, tragicomedy, melodrama, satire and others, it is called catharsis in tragedies, as the ending is always catastrophic. Beginning playwrights need to be careful in handling this aspect of the play. Sometimes, the writer's block could set in. This is when the playwright is faced with the challenge of resolving the crisis in the action of the play. Sometimes, we come across contrived resolutions because such playwrights lost grip of the development of their plots.
- j) *Use of Songs*: Songs or music can reveal the inner emotional life of a character, foreshadow a vicious attack or budding love, or comment on the action on or offstage. Music in theatrical productions can establish setting, pace, subtext, mood, and foreshadowing, and can even cover the noise of set changes. Most importantly, it can shape and guide emotions, deeply engaging the audience
- k) *Glossary*: A glossary is an alphabetical list of words relating to a specific subject, text, or dialect, with explanations. Thus, if a play has rare, unfamiliar, specialised, or made-up words or terms, it is imperative that the playwright provides a glossary. The glossary then serves as a dictionary for the reader to reference throughout the reading of the play.

Practical Guidelines on Crafting the Play

As a student of playwriting, one major test is writing the first full length play. In doing this, there is the need to have a practical guideline as regards crafting a play. Students are advised to study the following guidelines meticulously, in order to periodically assess the progress of work.

Stage One: The Stage as a Unique Medium, Character and Conflict

1. *Understanding the Stage*: It is necessary to use the unique capabilities of the stage and learn what makes theatre different from film. One advantage the theatre has over film/TV is the psychological immediacy, which is the living presence of the actors

and the audience, gathered in one environment. They can relate to each other and have determinate effect on the production. Thus, it is imperative that a budding playwright knows what dramatic piece is stageable and what is impracticable.

2. *Creating Characters*: It is pertinent to find the method for building characters that is right for you. These are the primary tools to convey the message of the play. This entails cultivating a style that is unique in its approach and readily recognisable.
3. *Tension of Opposites*: Try and give your characters internal tensions and dimensions so that the opposing lines are clearly drawn between them.
4. *Conflict*: Conflict is an essential in the shared dramatic experience. It propels the action of the play. This is when you place the characters' wants in opposition.

Stage Two: Setting, Structure and the Question of the Play

1. *Setting*: This is where the action of the play takes place. You need to choose the right *when* and *where* for your play to begin.
2. *Three Act Structure*: This is a principle that dominated Classical and Neoclassical conventions in play creating. This entails envisioning the *beginning*, *middle* and *end* of the play.
3. *Alternate Play Structures*: This is recognising when your play may require a different organising principle.
4. *The Question of the Play*: You need to keep the audience on the edge of its collective seat. This underscores the significance of suspense in dramatic situations.

Stage Three: Dialogue, Stage Directions and Format

1. *Dialogue*: The words spoken by the characters make each character's voice distinctive and memorable. The way lines are created will determine how the audience will enjoy them.
2. *Punctuation*: This is the secret of making your intentions clear.
3. *Exposition*: It is necessary to control the flow of information to keep your play moving, and the audience engaged. Do not give out everything at once or too soon. This is the secret behind creating suspense in any dramatic piece. A typical example is what we see in television serials everyday where episodes end when the audience least expect it; and they are told to **Watch Out** for the next episode. This is the concept of suspense and drama by instalment (Ayakoroma, "Suspense and Drama by Instalment..." 126-133).
4. *Stage Directions*: These help to expatiate on situations and characters. If well presented, stage directions, which should be in present tense, communicate the action of the play clearly and succinctly.
5. *Formatting*: Give your play that professional look.

Conclusion

In concluding this chapter, let us note that a beginning playwright must know the elements of theatre, which we call, "**the 4 Ws**." Also worthy of note are the elements of drama, as identified by the Greek philosopher, Aristotle. For us to easily recall them, we used the formula, **PCT** over **DSS**. Other basics in playwriting we examined are the forms or genres of drama, the dramatic structure, taking into consideration, the basics of the Freytag's Pyramid, for which we have used the acronym, **ERAC-FAR**. To properly guide beginning playwriting students, we looked at structural conventions and the essential factors to consider when crafting a play, ranging from the purpose, the audience, stageability, use of songs, to preparing the **Glossary**. In the final analysis, it has to be noted that in the shared theatre, dramatic or filmic experience, the process starts with the play script or screenplay. The

implication is that the playwright has an invaluable role to play in the final product of theatre or film. The playwright's work is the mustard seed; and his/her creative ingenuity will determine whether that seed will stand the test of time.

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INTRODUCTION TO DIRECTING TECHNIQUES

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&

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Introduction

Every theatre productive activity organised by a group of persons for the benefit of society needs focus and direction. Directing is the art of translating a story or idea into a compelling and impactful experience, whether it's on stage, on screen, or even in a business setting. It may be likened to being the conductor of an orchestra, guiding and coordinating all the elements – actors, sets, cameras, lighting – to achieve a unified vision. The art of directing is a critical, but often neglected, component of the theatre experience. More often than not, audiences enjoy theatre productions, marvel at the excellent performances of the actors, and admire the costumes, set and so on, without paying any attention to the individual who assembled and coordinated it. Directing requires absolute discipline, good interpersonal relationships and the ability to creatively communicate ideas and inspire people to be their best.

Play Production Process

The process of play production has three phases. The first is called the *preproduction phase*, which lays the groundwork for the entire performance and, therefore, is commonly called the planning stage. It involves choosing a script, bringing in other collaborators to bring the play to life, and assigning responsibilities. Simultaneously, a realistic budget that covers every aspect of the production will be created. Preproduction also involves analysing the script scene-by-scene and identifying locations, props, and technical requirements. This is also where the rehearsal process is carried out, progressing from reading to blocking, character development and technical integration. The second phase of the play production process is the *production phase*. At this stage, all the planning translates into reality and the show is delivered to the audience, with costumes, sounds, light, and all elements in place in place. This is followed by the third and final phase, *post-production*, where all the final touches are applied.

Audition

Audition is the process of screening actors in order to find the perfect match to fill the roles of characters in a drama through a physical examination of their ability.

Types of Audition

Schanker and Ommamrey (quoted in Ohiri) notes and classified audition into different types. These are: open audition, closed audition, prepared audition, cold reading audition, improvisational audition and call-backs.

1. *Open Audition*: Open auditions are organised for every interested actor who wishes to participate in the play. The actor need not be a member of the theatre company in which the audition is being conducted. It is called an open audition because it accommodates everybody.

2. *Closed audition*: Closed auditions, on the other hand, are restricted to only identified members of the theatre company students directly involved in the director's class.
3. *Prepared audition*: In a prepared audition, the actors are allowed to bring in any material from their chosen play which they have memorised and put into action. This type of audition is also called, "textual tryout."
4. *Improvisational Audition*: Just like the cold reading audition, in *improvisational audition*, dramatic situation and character traits are imposed on the actor. This enables the director to analyse the actor's creative abilities; strength of the voice, characterisation and stage presence as well as his/her skills to take on specific individual roles.
5. *A Cold Reading Audition*: A cold reading audition is the opposite of a prepared audition. In this type of audition, the materials are imposed on the actors. The materials may be selected from the play in view or from plays, which the actor may be not be familiar with.
6. *Callbacks* are further auditions that are conducted after basic auditions have been done. It is during this period that the artistic director selects those that he thinks will be capable and disciplined to participate in the production as actors, dancers and singers (2007, p.75).

Casting

Casting is a very vital exercise in play production. This is to help the director avoid unfairness and favouritism. Only actors who prove capable and who actually excel in the audition should be cast. The director takes into consideration a number of conditions or factors in order to determine the suitability of the actor. These include the actor's theatrical background, along with their creative ingenuity, sensitivity and imaginative potential. The actor's acting experience must of course be considered. However, the actor's personal and emotional disposition in relation to the character in view is one of the most important factors as this directly affects how well their portrayal of the character will fit. The actor's voice and eloquence and their ability to handle the proposed character in the play are also important factors. Finally, the actor's physical, mental and health disposition must be considered.

Methods of Casting

Three main methods of casting are table casting, double casting, and type casting.

- a) *Table Casting*: An artistic director may be familiar with a particular actor whose talents and professionalism suit a proposed play. He may, based on this prior knowledge, cast the actor after a discussion.
- b) *Double Casting*: It is important to cast more than one actor to play a particular role due to the fact that actors are humans and are. Therefore, susceptible to any social or health problems, which could affect the rehearsal process and even the final production. This system is to ensure that no matter the circumstances, someone must always be available to play the role.
- c) *Type Casting*: This type of casting takes place when a producer or director has a particular picture of what, who and how the characters ought to be. It therefore takes care of the right person for the role. When there is a particular person that comes to mind when thinking of a character, the director is therefore type-casting that actor.

Rehearsals

This is the process of practising and preparation organised by the artistic director to ensure that the actors are conversant with the dramatic actions and the roles they are supposed to

play. It is a serious offence for an actor or actress to be absent from rehearsals without good reasons or proper permission.



Plate 1: Director Dan Kpodoh supervises rehearsals for *The Struggle* at The Crab Theatre, University of Port Harcourt

Types of Rehearsals

Shanker and Ommamrey (1989: 345) identified different types of rehearsals, prominent among which are the reading rehearsal, blocking rehearsal, working rehearsal, polishing rehearsal, technical rehearsal, and dress rehearsal.

- i. *Reading Rehearsal:* Takes place when the cast only reads the lines of their characters.
- ii. *Blocking Rehearsal:* Goes with the movements on the stage, and physical interactions with other actors and props are learnt.
- iii. *Working rehearsal:* This is a crucial time in the preparation process where the director interprets the play in line with his directorial concepts and styles.
- iv. *Polishing rehearsal:* Play production preparation in the theatre must be characterised by complete concentration, sustainable discipline and joyous participation on the part of all persons concerned. Polishing in the general notion simply means “making things nice and smooth”.
- v. *Technical Rehearsal:* Technical rehearsals are conducted to harmonise dialogue, movement, facial expressions with lighting, sound, costumes, use of props, set: scene changes, and backstage operations.
- vi. *Dress rehearsal:* In most cases, this is combined with technical rehearsal, hence, the term, “Dress and Tech.” It is usually the final rehearsal before the play goes public.

Performance

To achieve a successful public performance, the artistes must adhere to the following:

1. Arrive at the theatre or any other designated venue for the performance at Call time.
2. Proceed to the backstage as you arrive and change into your costume. The actor must avoid loitering after changing and meditate on the role they are about to take.
3. Do not leave the performance premises to a nearby shop to buy stuff. You may miss your cue to go on set.
4. There should be no noise at the backstage.

5. Discipline and precision should be your watchword.

Directing

Directing is the art and science of organising, controlling and coordinating the placement of men and materials, for the display of an experience in life, within an action space. It is the process of coordinating the activities of a group to achieve focus and unity. Putting it as concisely as possible, directing in the theatre, is the art of harmonising the contributions of the various artistic collaborators in a theatrical production. It is against this background that both the artistic, production and management crew often assemble and function in co-operation before a successful production can be realised. It is along these lines, Bell-Gam (2007: 71) defines directing as:

the auditory or visual interpretation of a play-script by the artistic director. Obviously, qualities in directing include: Advising, explaining, teaching, motivating, inspiring, listening, creating, encouraging, timing, scheduling, managing and organising.

Oga (2007: 88) agreed with the above and asserts that:

theatre directing is the art of harmonising the contributions of the various artistic collaborators manifest in the following arrears: playwriting, acting, set design and construction, lighting, costume, make up, stage properties and sound/sound effects.

Directing basically starts from the moment of the choice of play. Usually, certain influences account for the choice of the play; such as the director's personal relationship with the author of the play, his ideology, his political inclination, his religious beliefs and perhaps the attraction in the aesthetics of the script.

The Director

Wilson (2004: 139) clearly describes the concept of director in the following way:

When we see theatre performance, our most immediate connection is with the actresses and actors on stage. We begin to identify with the characters they play and absorb the situation in which they find themselves. Behind the performances, however, is the work of another creative person – the director. He or she is the person who rehearses the performers and coordinates their work with that of others, such as the designers, to make certain that the event is performed appropriately, intelligently, and in an exciting manner.

The director is the person who oversees and orchestrates the mounting of a theatre production. The theatre production could be a play, an opera, a musical piece or even a montage or improvised piece. He unifies the various endeavours and aspects of a production. The director ensures the completeness and quality of a production. He leads the members of the creative individuals and other staff in co-coordinating research, stagecraft, costume design, props, lighting design, acting, set design, sound design, etc., for a production. The director is generally the primary visionary, making decisions on the artistic concept and interpretation of the play. He unifies the different complex units of a production such as the script, actors, set, costuming, lighting, sound and music, etc. into a unified whole.

The director is an artistic person who interprets plays or improvised works through a collaborative effort for an audience. While the director does not act, he is responsible for the

acting we see on stage. Therefore, the director remains the artistic hub of the performance. A director is first a craftsman, who devotes all his energy to learning the intricacies of the business of directing. As the coordinator of the artistic ship, it is his duty to assemble a competent production team, supervise them, and lead them to realise his directorial concept and vision.

Functions of the Director

1. Involved in play selection;
2. Adapts a script (if the play is newly written);
3. Interprets the script;
4. Handles auditions/casts the play;
5. Plans, organises rehearsals and blocks the play;
6. Hires designers and other productions assistants;
7. Programming/Budgeting;
8. Coordinate production meetings and collaborates with designers;
9. Communicate and liaises with all parties involved; actors, the creative team, the production team and the producers;
10. Organises/supervises technical and dress rehearsals;
11. Attend preview performances/prepare detailed notes for the cast, creative and production teams; and
12. Opens the show and coordinates post-production evaluations.

Qualities of the Director

- i. Logical decision-making;
- ii. Warm disposition;
- iii. A good listener and keen observer;
- iv. Intelligent, highly imaginative and creative; and
- v. A good manager of human and material resources



Plate 2: A scene from Dan Kpodoh's, *The Struggle* showing how the director uses actors, positioning and costumes to convey royalty and happiness

Origin of Directing

The profession of a director came into existence in about the 1850s. Before then, theatre was managed by the **Choregus**, popularly referred to, as **Actor-Manager** who the lead players of theatre troupes or the most experienced actors in the troupes. Playwrights such as Euripides, Aeschylus and Sophocles also directed their plays. Wilson (2004: 140), on his part, notes that:

It is sometimes argued that the director did not exist before 1874, when a German nobleman, George II (1826-1914) duke of Saxe-Meiningen, began to supervise every element of the productions in the theatre in his realm. This supervision included rehearsals, scenic elements, and other aspects which he coordinated into an integrated whole. It is true that beginning with Saxe-Meiningen, the director emerged as a full-fledged, indispensable member of the theatrical team, taking a place alongside the playwright, the performers and the designers.

The idea of directing as a much more artistic blend of all elements of the theatre was initiated by the Duke of Saxe-Meiningen and his troupe called the Meiningen players. Thus, with his experiences, not only was the director born but also his functions, clearly spelt out.

The Director's Tools

No profession can function without basic tools. In the theatre, the artistic director needs essential tools to actualise his objectives. A director's tools are the text and the artists.

1. *The Text*: The script is the primary material for the directorial journey. It can either be written and published, or unwritten and unpublished. Scripts can come in the form of improvisation or just scenarios. In other words, for directing to be accomplished there must be a script, actors and a venue.
2. *Actors and actresses*: The foundation of the director's collaboration starts with choosing the right actors for the roles. He considers their skills, physicality, and overall fit within his vision. In the world of directing, actors and actresses are more than just performers; collaborators, instruments, and the heart-beat of the director's vision. They are the voices, bodies, and emotions that translate the script into a tangible experience for the audience. Actors and Actresses can make suggestions, but the artistic director's position is final and should be accepted in good faith.



Plate 3: Actresses on stage in Dan Kpodoh's *Bolo Bolo*

Fundamentals of Directing

Dean and Carra (1974: 25) identified certain basic fundamentals elements through which the director creates his art for consumption and appreciation by the audience. These include, composition, picturisation, movement, rhythm, and pantomimic dramatisation which they describe as a “five-note scale of play directing.”

Composition

Composition in directing means the placement of figures; be they characters or props on stage to achieve an appreciable level of aesthetics. It is thus the technique used in achieving structure, form or design of the group to express the subject through the use of colour, line and mass. In general, composition is the arrangement of a stage picture using both animate and inanimate objects to create aesthetically pleasing configurations. It also has to do with the process of giving emphasis to characters that deserve such emphasis in the course of a performance. Various approaches exist as to how these Emphases could be achieved on stage. The first is the emphasis that could be achieved /attained from stage position.

Stage Position: This is when a character is strategically place on stage. In a proscenium stage arrangement, for example, the upstage area on the stage is farthest away from the audience. The centre is the mid-stage and the down-stage area is the closest to the audience. Emphasis for those important characters could be achieved when they were placed in the down-stage area where the audience could clearly see them.



Plate 4: Actress strategically positioned on stage

Levels: This is when the height of the actor is determined by his or her body position such as standing, or sitting or lying, on an elevated artificial step unit or a raised platform. By levels we mean the raising of a platform higher than or above the usual floor level of stage. When theatres construct or raise additional platforms, they are usually constructed for this purpose. They are often brought on stage to heighten the position of a given character that deserves such a position. The advantage of levels is that, it can be placed on any part of the stage and the necessary emphasis would have been achieved.



Plate 5: An actor emphasised through *level* on stage

Contrast: Another method of achieving emphasis in composition is through contrast. As the word implies, contrast is the arrangement that a director places a figure in an opposite format from the rest of the figures.



Plate 6: Actor given emphasis through *contrast*

Space: Space on stage is usually created or carved out for the important personality who deserves a special place of notice. In a crowd scene, for example, if the composition of the stage is crowded and one or few actors are distant, free from the crowd spaciouly placed. Those few who have more space are the emphasised ones.



Plate 7: An important character being emphasised through *space*

Body Position: A strong body position is one of the simplest ways of achieving emphasis. Everybody knows that when human face is directly at focus to the audience, the audience would have a chance to attempt a description of the character concerned, almost vividly. This is not the case with another character who is merely visible at profile position. A director is free to capitalise on body positions to make important statements about characters who are worthy of recognition at a particular scene.

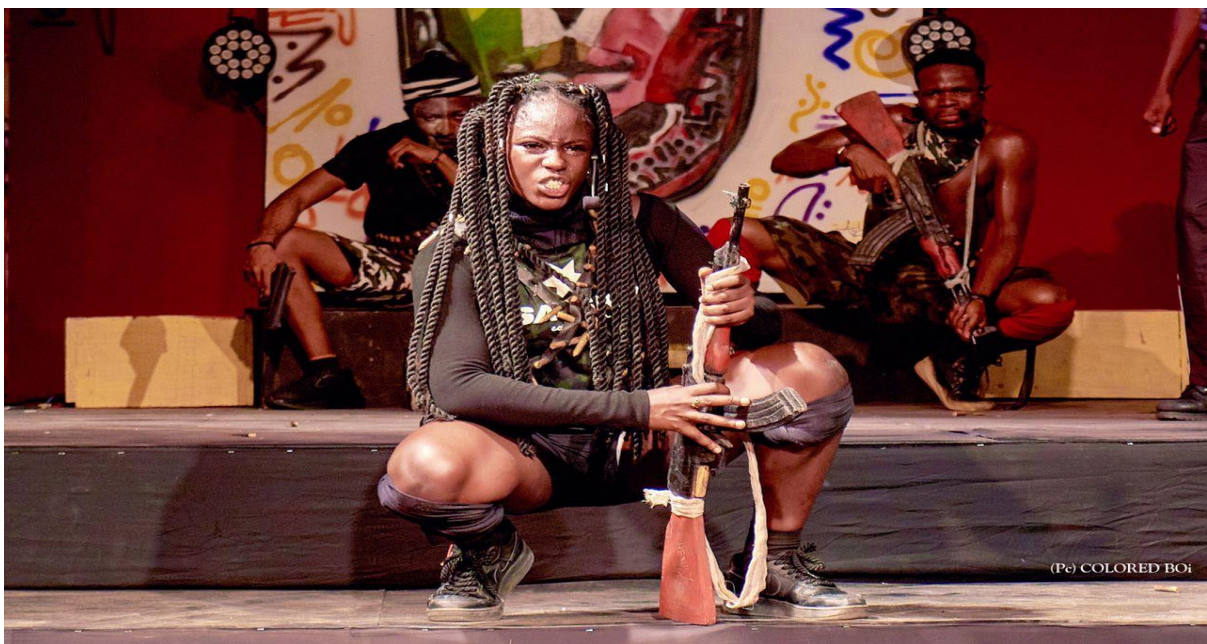


Plate 8: Emphasis through *body position*

Focus: Achieving emphasis through focus simply means a situation whereby characters on stage look at a particular character at the same time. If something happens for instance, that needs attention to be focused and the attention of all other characters goes to the character, then that character has received emphasis through the use of focus.



Plate 9: A character given attention by other characters on stage

Repetition: Using repetition to achieve emphasis is when a figure or object is repeated by another figure or object at a short space behind. In most cases in the theatre, a king is often flanked by servants and these servants are usually arranged to emphasise the king through repetition.



Plate 10: A Queen flanked by maids

Kinds of Emphasis

The kinds of emphasis we need to highlight here are: Direct emphasis; duo-emphasis; secondary emphasis; diversified emphasis; and off-stage emphasis.

- a) *Direct Emphasis*: In this kind of emphasis, the character, the most often, one person is directly positioned to achieve that emphasis at the expense of others. Any of the methods of achieving emphasis can be used; be it body position, stage position, etc.
- b) *Duo-Emphasis*: This kind of emphasis identifies a situation where more than one character attracts emphasis. It is a situation where two equally important characters appear in the same scene and should be equally emphasised.
- c) *Secondary Emphasis*: A secondary emphasis is usually obtained from an object of quarrel or a source of complication or a reason for a dramatic cause of event. Invariably, this means, a secondary emphasis could either be a person or a prop. From the examples given above, a secondary emphasis was obtained from a person in the King Solomon story and a prop in the case of the Carpenter's story.
- d) *Diversified Emphasis*: This is a situation where emphasis is not static on a particular character but keeps moving from one character to another depending on their involvement in the situation. It is the shift from one character to the other that informs the name, diversified. The aim here is to heighten individual contributions important as they may be in the general case.
- e) *Off-Stage Emphasis*: This kind of emphasis is given to yet unseen character but such a character has yielded a lot of influence and is being talked about on stage. It is an emphasis to a character whose entrance is anxiously expected or awaited.

Closely associated with off- stage emphasis is one means of achieving emphasis which is focus. If an entrance must be taken by the expected character and all the other characters always cast a glance at that entrance, the entrance also becomes emphasised through focus, and principally through **visual lines**.

Picturisation

This is a direct cue from composition. Whereas composition is the rational placement or arrangement of figures on stage, picturisation is the portrayal of emotional relationship among the figures or characters on stage. It has to do with attaining meaning out of stage arrangement or composition. The word, 'picture,' is supposed to be a reflection of something. Some kind of symbol representing another thing. To picturise means to view, look at, or focus and assume.

Picturisation therefore is the creative assemblage of the characters on stage as well as the stage accessories. It is meant to represent or give meaning to those who view or watch the stage.

Picturisation should tell a story in itself to the creative ones in the audience. The actors who came into play, especially through dialogue and character relationship merely heighten, accentuate or confirm the picture already created through picturisation. It cannot be approached in isolation from composition. As such, there has to be good composition for picturisation to come alive. It is along these lines that Dean and Carra (1974: 172) aver that:

Picturisation is the visual interpretation of each moment in the play. It is the placing of characters in a locale that suggests their mental and emotional attributes towards one another so that the dramatic nature of the situation would be conveyed to the audience without the use of dialogue and movement. It is the outer action that in turn makes the audience understand, at

times contrary to dialogue, their inner meaning or sub-text existing within and between characters. This visual interpretation of the play should be developed as fully as auditory.

To achieve good picturisation, the director should be able to analyse the scenes for their objective attitudes. He should also be able to understand the socio-cultural and politico-economic backgrounds of the characters and setting of the play. It is thus advised that scenes in a play be broken down into pictures and their moods, feelings, situations, pre-occupations, etc. identified so that each scene could be given its proper characteristic or attribute.

In another light, picturisation is argued to mean the concept, particularly the concept of the playwright. That is, how the author visualises his creation to be on stage. Composition on the other hand becomes the technique which the director puts into use to realise the concept of the author.

Steps in Creating Picturisation

Dean and Carra (1974:183-184) highlight seven (7) steps through which picturisation can be created, as follows:

1. *Analyse the scene for purpose, character objectives, and attitudes so that it may be definitely titled.* For example, a scene of struggle or quarrel, romance or love, fear or suspicion, etc. could easily be greeted with appropriate meaning.
2. *Determine the mood qualities that are inherent in the title:* This is important not only because it will ease directorial approach but also because it will inject variety in the dramatic sequence. For example, if it is a title of suspicion for a situation in which six people are each suspecting the others, we should have awareness, unrest, nervousness, etc.
3. *Express the nature of the mood in terms of mood value of composition such as line, mass and form:* The mood value of composition should be expressed particularly from the compositional point of view. For example, the number of people involved to share in the mood, the types of emphasis that would heighten the mood, etc.
4. *Visualise the background of the situation, characters and setting:* This is important since the locale is supposed to be a stage environment which should influence the performance on it.
5. *Place your characters in roughly the proper areas of the stage:* Perhaps in a manner that expresses their mood, the character's relationships and their importance. This would in turn help to establish their emotional attributes for a clear understanding of their cultural and environmental backgrounds.
6. *Apply the factors of composition:* It is particularly important that the nature and types of emphasis should never be neglected. This differentiates clearly professionalism from amateurism.
7. *The last step is the attitude of individual actors:* The actors on their own need not forget that a production is a composite event that taps from various angles and that actors alone might not make a production without the coming together of at least the audience.

Against this background, it behoves on the director the responsibility, of getting his actors physically, psychologically and spiritually attuned to the production or performance rhythm.

Movement

Dean and Carra (1974:191) define movement as “the stage picture in action.” By this definition, movement in theatre practice generally but particularly in directing is raised beyond mere physical mobility from one place to the other. It is a walking picture. There is no time that movement in the theatre ceases to have a functionality or definite objective. Movement comes into theatre because theatre is a reflection of life and since the action of movement forms part of the action of living, movement is incorporated to the theatre. However, unlike movement in physical life which most often may be characterised by random meaninglessness, movement in the theatre manifest reasoning and sensibilities.

In directing on stage or in the theatre, there are predominantly two (2) types of movement. These are: *strong movement*, and *weak movement*. These do not, however, stand for good or bad movement. In every play, the dramatic situation would call for either of the two movements.

- a) **Strong Movements:** Usually, a strong movement is that which makes a character move forward from one position to the other. If he moves from one level to a higher level or from sitting down to standing up or from raising an arm to pointing a finger, etc. the lines in the dialogue and the director’s ingenuity would dictate the applications.

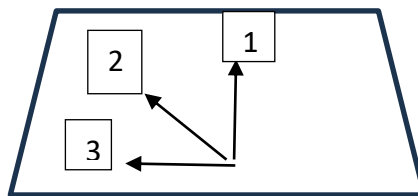


Figure 1: Diagram showing strong movement sequence on stage

- b) **Weak Movements:** A weak movement is such that an actor is forced to move backwards or slouching or sitting down from standing or bending the head over from sitting, etc. But their usages and applications are dictated by the nature of the scene, the composure of the situation and the expertise of the director.

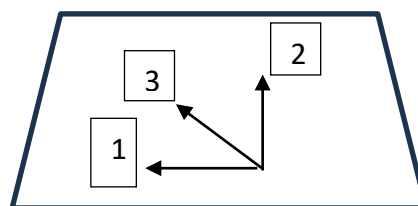


Figure 2: Diagram showing weak movement sequence on stage

Movement is not only an act of moving oneself from one position to the other on stage but also the incorporation of gestures, winking or facial expressions generally, shuffling of foot, etc. It is against this background that movement in the theatre has been divided into *stage movements*, and *body movements*.

- a) **Stage Movement:** In its rather broad-based sense comprises the sequential movement of action from the rising action to the denouement. It takes into cognizance the performances of characters throughout the duration of the play. For purposes of

scrutiny, scenic breakdowns of movements have been recommended. These would enhance the clarity and purpose for movement in the course of the action.

- b) **Body Movement:** Ironically is not the physical transference of one's body in a theatrical space. Instead, it is the movement of parts of the body, in most cases, at a given time. These movements could be consciously or unconsciously performed. Movement in the theatre must be motivated. That means there must be a creative reason for any stage or body movement to be performed. Movement must address itself to the necessity or functionality or essence within the action. The movement carrier or performer should be in a position to tell him/her why the movement was carried out.

The above discourse takes us to the definition of movement by Dean and Carra (1974) as "the stage picture in action." In so doing, we can technically say that movement is picturisation and composition in action.

Movement in Relation to Lines

In most cases, movements are prompted by lines. As such, strong lines should be given strong movements. For example, command, threat, determination, etc., can consequently be backed up with strong movements. Conversely, weak lines should also attract weak movements. For example, defeat, fear, doubt, withdrawal, etc., should be supported with the required weak movements. However, as already intimated, either strong or weak movements are intended to serve definite purposes of aesthetics or dramatic accuracy. From a practical perspective, movements and lines are usually approached from three (3) dimensions. These are:

- i. The movement that occurs before a line,
- ii. The movement that occurs after a line, and
- iii. The movement that occurs with a line.

Their executions do not follow any prescriptive specifications. What they tend to follow is the director's interpretative dramatisation of the script but it must be emphasised that, most often, movement is prompted by the mood quality of the emphasised line. Therefore, in connection with movement affectation by lines, it really depends on how a director intends lines to be taken and how this could affect movement.

Rhythm

Most scholars admit that rhythm by virtue of its 'irreduceability' to practical terms in terms of physical explanation and demonstration remains the most difficult fundamental of play directing. Rhythm means the pulse of the play and every play has it. Rhythm can be equated with the life-giving source of a play. Invariably, neglecting it would mean neglecting the essence of life. Every play radiates a particular beat and in the course of that play the beat might be varied. It is in this connection that it is said, in every play, there is a foundation rhythm upon which the play stands. That through the course of the action such as the inciting action, the complexities of the complications which lead to the plans can cause a rise or heightening of the foundation rhythm.

Characteristics of Rhythm

There are basically two characteristics of rhythm. These are *rhythmic pattern* and *tempo*.

- a) **Rhythmic Pattern:** Rhythm is a regularly recurring accent or beat. This means that there must be an equal spacing or time interval between the beat or accents to establish a particular pattern in the sequential rhythm. It is the duty of a director to

collect and collate the revealing patterns per unit or per scene to know when a rhythm or accent has changed either on an increase or a decrease.

- b) *Tempo*: This is the second characteristic of rhythm. It is usually defined as the heartbeat of a play. This is a near perfect description of the functioning of tempo in a play. Like it happens to the heart at moments of excitement or fright or shock, the heart leaps rather faster than its foundation rhythm.

However, a director is at liberty to establish a rhythm that he feels convenient to carry his ideas in the play. By this we mean that a director can opt to disallow the suggested rhythm by the author and create his acceptable rhythm which he feels is most appropriate in the conveyance of his thought.

Functions of Rhythm

1. *Establishes the kind of play*: Rhythm shows what a comedy is, as opposed to a tragedy. In a comedy for instance, the dominant rhythm would be such that attracts a high tempo while in a tragedy, the dominant rhythm would be that with a low tempo. But it must be observed that both genres have occurrences of overlapping rhythms.
2. *Establishes the nature of the situation*: By identifying the rhythmic pattern according to the units in the play, rhythm would have clearly shown what may be situations of love, hatred, jealousy, argument, reconciliation, etc.
3. *Establishes characterisation*: Every character in a play especially such as background, profession, experience, etc is taken into consideration. Each character tends to have his unique characterisation and usually this is expressive in action and speech. A character's state of mind would to a large extent manifest the kind of tempo with which the play flows. Rhythm would then in such circumstances establish the manner of executing movement.
4. *Conveys impression of the locale and atmosphere*: We are aware of certain peculiarities of certain environments and towns. Often the expression, "life in the fast lane" gives the impression of an environment that elucidates a fast tempo.
5. *Conveys a change of change*: While discussing rhythmic pattern and tempo, we had established acquaintance with the dynamism of rhythm. It is not until the author has clearly stipulated a change of scene in the locale that the director would know of the said change but a professional director can be guided by rhythm to know at what point in the course of the play, he does need a change of scene.
6. *Unites characters*: The characters on the fast lane ultimately share an identity of the fast lane and vice-versa. The characters whose affectations come from the same atmosphere would tend to group themselves together not to mention those who share a unit of action with a definite rhythm.
7. *Unites a play*: The issue of fundamental rhythm for a play which may be dynamism as the play runs tend to pick up its fundamental rhythm at the end. This coordination of the rhythmic breakdown in a play is not without the creation of the apparent unity.
8. *Rhythm as a source of uniting the audience*: Last but not least is the function of rhythm as a source of uniting the audience. Bearing in mind that rhythm unlike characters, has an attractive reaction in uniting the audience and motivating them into some common reactions.

Pantomimic Dramatisation

The fact that most people are visually minded and, so deeply impressed by what they see than by what they already knew. Pantomimic dramatisation therefore bestows on a play, a definite distinction of warmth, vitality, richness and illusion of life. To fully understand the term,

pantomimic dramatisation, we need to differentiate the key words, namely, pantomime and drama.

Pantomime is a performance or action without words. It takes into cognizance things like facial expressions, gestures, hand operations, body positions and movement. However, like other performances on stage, its creative application spreads beyond that of mere life. They must be used imaginatively by the actor and the director to relay something about a character, a situation, a locale or atmosphere of a play. If those elements are made use of without dialogue, they would have been dramatised by pantomime. This process is therefore known as *pantomimic dramatisation*. According to Dean and Carra (1974: 255), “a wider meaning of pantomimic dramatisation particularly from the point of view of directing, is the complete visual performance of a play.” Invariably, this includes the use of composition, picturisation, movement, rhythm and pantomime. They are applied to convey all the play without the use of words.

Sometimes pantomimic dramatisation is confused with stage business and even properties. Stage business means the performance of such things like opening and closing of doors, wrapping bundles, dialling a telephone, pounding a table, writing a letter, putting on eyeglasses plus other movements, gestures and reactions without dialogue or in synchronisation with dialogue. By properties, it often refers to both stage and hand properties. Stage properties have to do with those props for the general use of actors in a performance situation whereas hand props are those particulars or specifics of individual actors.

Conclusion

Directing, unlike acting or dance or writing or any particular art of the theatre, has to do with the techniques of play production. It relates to arts of the theatre. When we talk about directing, we are referring to the overall plotting of a production from its beginning to its performance. From directing, therefore, every element of the performance or production receives basic consideration from the director. When the script is tempered with, actors are chosen on the basis of the interpretation of the play, by the director. The sets are selected; music and sound elements are considered as well. And more importantly the audience is considered. Directing basically starts from the moment of the choice of play. Usually, certain influences account for the choice of the play; such as the director’s personal relationship with the author of the play, his ideology, his political inclination, his religious beliefs and perhaps the attraction in the aesthetics of the script.

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AN INTRODUCTORY DISCOURSE ON ACTING

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Ernest Jackson WERIDONGHAN

Introduction

The ancient man explores mimesis (imitation) in retelling experiences and adventures during moonlight tales and folkloric sessions. This was the earliest form of acting till the break out of Thespis at the Dionysian worship. The Egyptians also have their speculations on when acting began, so does the Shang Dynasty of China. In all, it is evident that acting is an age-long event known to man and has spread across various cultures and denominations. The most generally accepted history of acting is that of the Greek Dionysian worship in 534 BC in Athens. It is believed that while in worship of the deity Dionysus – Greek god of wine and fertility, a group of fifty men called the Chorus, usually sang the dithyramb – a hymn or poem like song – in honour of the deity. On this special day, a man, Thespis, broke out and gave interpretation to the Chorus, impersonating the deity and bringing about the first ever act of impersonation.

Today, we attend the theatre with a number of other people, usually in the evening to see a performance that will last approximately two hours on an indoor stage illuminated by artificial light. Our experience would have seemed strange indeed to Greeks living in the 5th century B.C, as they assembled at dawn in an outdoor theatre seating with some seventeen thousand people to watch a series of plays that lasted all day under the bright sunlight. Our experience would have seemed equally strange to a medieval audience that gathered at various places along a route to watch series of short biblical plays performed. These examples by no means exhaust the possibilities because theatrical experience has been as varied as the cultures in which it has appeared.

What is Acting?

The term acting is often misunderstood by many. This is because many persons, according to Stanley Obuh, cannot differentiate the actors' everyday life and their role in the liminal stage (97). That is to say that acting is distinct. Scholars all over the world have given credence to the term acting by giving definitions and explanations to it. Hameed O. Lawal explains acting as the “art of seeming to move, speak and appear on stage as the character assumed moves, speaks and appears in real life under the circumstances indicated in the play” (19). This brings acting to mean impersonation and the willingness to be controlled and follow a stated and fixed voice pattern, action and to exhibit character traits different from one's personal traits.

Edwin Wilson defines acting as “the process whereby an inner state of being of extraordinary intensity, composed of emotion, thoughts, and sensation is revealed in a dramatic manner to others by the external expression of an actor” (67). The focal point of acting from the above is that, acting requires more than the platform on which it is expressed. BasorunOlabayo explains that acting is an activity in which a story is told by means of enactment by an actor or actress who adopts a character in theatre, television, film, radio or any other medium that makes use of the mimetic mode” (46).

From these definitions, acting requires an artist responsible for the impersonation of a role or character in a theatre, film, radio or TV production; and that person is the actor. According to Nicolas Angela:

An actor is first an artist and the major responsibility of an artist is simply to make the audience see themselves in his art. Be it a painting, a sculpture, a dress, a musical composition, a poem, a play, etc. the art of an artist must reflect a part (s) of those the art is meant for. The actor must be a person with a purity of soul because acting requires an actor to reveal the truths about a character. It is important for the actor to have a soul that is pure and ready to experience the truth of others and yet present these truths in the best way possible to the audience (14).

Acting takes an actor into the lives of others. An actor is exposed to the beautiful and ugly parts of a character. It is the responsibility of the actor to learn from the experiences of a character, and as a result have an improved life, a life different from those around him (*Merriam-Webster Dictionary* 23). The actor must be talented and knowledgeable as acting requires some level of natural talents and skills. Therefore, the actor develops himself through his tools which are his body, voice and imagination.

Body

The persons embodied in a play (characters) come in different sizes and shape, so the actor's body is not supposed to be excessively masculine nor feminine. In other words, to portray a particular character the actor needs to train his body to have the physical look or shape of the character in the play he/she is impersonating. The actor trains his body by getting involved in exercise, movement classes, dance, acrobatic and martial arts classes.

Voice

Since actions are presented through dialogue, the actor needs to train his vocal projection, flexibility and energy. The actor needs to also know each sound in words that need to be pronounced completely. That is good diction will enable audience have better understanding of the dialogue. Also, modulation and flexibility of voice helps present emotions better. Then, the energy level required in uttering the words rely on the ability of the actor to control his/her breath.

Imagination

Acting is behaving anew from the real to achieve willing suspension of disbelief. In creating a new reality, the actor studies the script to answer questions of who, where, what and when. Who am I in the story? Where do I live? What leads to my actions? When am I supposed to react? Therefore, the actors answer the questions by asking himself what will I do if I am the character in the play? As a result, the actor presents his lines by knowing or understanding what the character wishes to accomplish with each of his lines spoken.

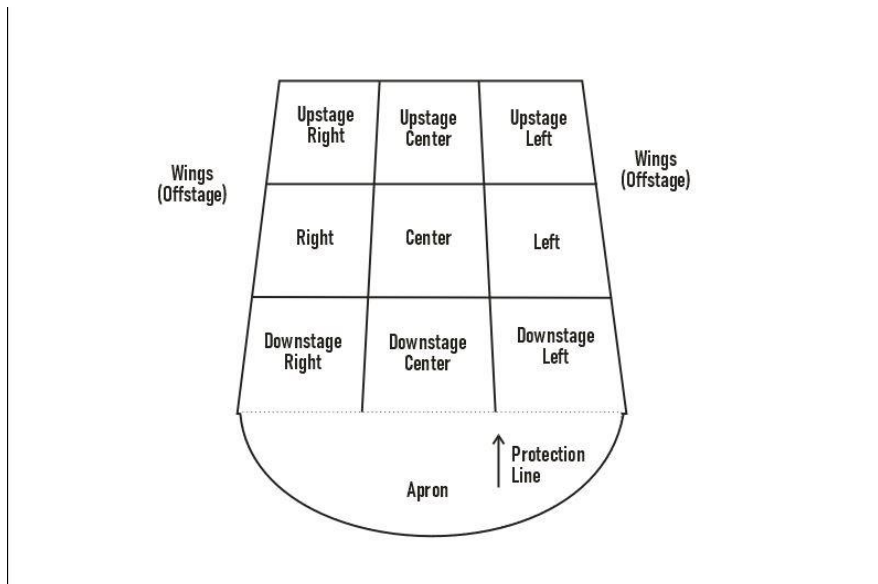
The Acting Space

Every work environment has a working area. For the actor, his/her work area is known as the *stage*. For a actor to be proficient in his area of work, he/she must know what is called the Stage geography. The stage is divided in three horizontal spaces: Up Stage, Centre Stage and Down Stage. The spaces are further divided into three vertical spaces, breaking the actors' play area into nine spaces. With this division the stage now has nine play areas starting as follows:

Up Stage: Up Stage Right, Up Stage Centre, Up Stage Left.

Centre Stage: Centre Stage Right, Centre Stage Centre, Centre Stage Left.

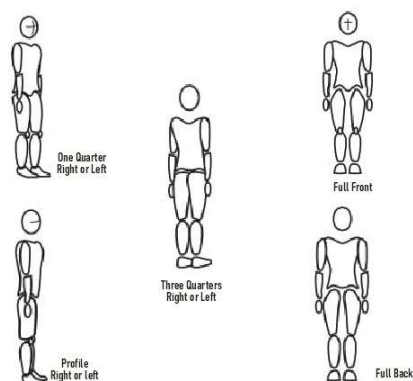
Down Stage: Down Stage Right, Down Stage Centre, Down Stage Left.



Sketch 1: Stage Geography

Actor's Body Position on Stage

Actor's presentation of his/her role on stage is emphasised by the body position of the Actor. There are body positions on stage that are considered either strong or weak. There are generally five body positions that could be considered on stage. The strongest body position on stage is the full front. This requires the actor to face the audience directly. He/she stands in front of the audience looking at them eyeball to eyeball. The second body position is called Three quarter. This means the actor turns slightly to the left at about 90 degrees, which will mean he/she is no longer facing the audience fully. The third body position is called Profile. This is when the actor stands or sits on stage facing another actor and giving the audience 180-degree body position. The audience sees his/her side. Three quarter is when the actor gives the audience a 270-degree body position. And this means the audience will be seeing more of his side than his/her front. The last one is the full back. This requires the actor to back the audience completely. This can only be down when there is a very good reason because it is unthinkable in the Theatre for any actor to back the audience without a good enough reason.



Sketch 2: Actors body positions on stage.



Pic.1: Actors facing full front on stage



Pic 2: Actor positioned in full back



Pic 3: Actor positioned full front



Pic 4: Three-quarter body position (L)



Pic 5: Three-quarter body position (R)



Pic.6: Actors on 180-degree body positions



Pic 7: Actors on 270-degree/profile position



Pic 8: Actors on stage positioned differently: full front, three-quarter and profile.

Sight Lines on Stage

The actors' visibility on stage to his audience is of paramount importance in theatre practice as such that the stage is set in to accommodate sights. The last audience member in every side of the theatre needs to have a good view of happenings on stage. This consideration is what is known as sightline in the theatre. Below is an example of pictures with good and bad sight light.

Pic 9: Good sight line



Audience from right side can see clearly

Centre can see clearly

Audience from left side can see clearly

Pic 10: Bad sightline



Audience from this side cannot see actors clearly

Conclusion

Good acting brings life to characters and makes audience feel empathy for characters presented. The audience has empathy for the characters because good acting and actors

makes them (audience) feel and thinks like the characters. That is acting helps forge a bond between audience and characters.

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ADAPTING FROM THE STAGE TO THE SCREEN MEDIA IN ACTING TECHNIQUES

Barclays Foubiri AYAKOROMA, PhD

Introduction

The acting profession has experienced some positive developments in recent times. While many trained theatre artists are trying to eke a living off stage productions, the emergent film industry, Nollywood, and private TV stations proffer avenues for professionalism in acting.

The fact is that professional training of the Nigerian actor is stage-oriented. But the development of TV drama and the film poses a serious challenge regarding acting and directing. Thus, the stage actor has to be conscious of the demands of adapting to the screen (TV/Film) in order to perform with believability. Furthermore, the film director has to be knowledgeable enough; else he will just be a figure head on location. Unfortunately, the acting profession has been an-all-comers' affair as there are no set standards. However, a time will come when the wheat will be separated from the chaff. The underlying factor, in the main, is professional theatre training.

Consequently, in this chapter, we shall take a critical look at the nature of acting and its demands on prospective actors. This we shall do through an analysis of the peculiarities of stage and screen acting. The essence is to create the awareness that the *medium* affects or influences the *approach*.

The Concept of Acting

Acting, in a simple sense, is *playing a role that is not really your true character*. In an office, you can work in an "acting" capacity, in which case you are working on a table (or as an officer) in a position, which is not yours or is above you. It is not a substantive post because you leave that seat when the officer comes back. This implies that acting is portraying a character different from your true personality.

In life, man is seen as an actor naturally; we play various roles every day. You see that mobile policeman (MOPOL) who plays tough with his gun cocked, asking motorists to bring "egunje," "roger," or "family support" (as the bribe is now popularly called) or be shot? He is acting; you will see his "real" self at home probably when he has removed the uniform. You see that boss playing tough at the office? Or have you looked at that lecturer trying to be hard? Or further still, remember that Governor or Minister being autocratic or dictatorial? Go to the privacy of their homes, and you will find, to your amazement that their wives may in fact be bossing them. The outsiders (the audience) only see the masks (the roles) they are playing.

However, acting on stage is quite different from real life. According to Wilson (1986: 62-63), in stage acting, there is that awareness by the audience and the actors that the presentation has been planned ahead of time. And this consciousness sometimes leads to a more truthful re-enactment than we encounter in real life. This explains why Blunt (1966: 188) defines acting as: "the process whereby an inner state of being of extra ordinary intensity, composed of emotions, thoughts, and sensations is revealed in a dramatic manner to others by the external expressions of an actor."

Acting then means *making an audience believe that what is not true is true, or what is not real is real*. And of course, this is premised on the actor's belief in the role he is playing. The actor has the responsibility of making the audience believe in his actions. Samuel Taylor

Coleridge it was who posited that there is “a willing suspension of disbelief” by the audience once they are watching a performance. But the level of this experience can only be sustained if the actors do not break the “illusion of reality.” This forms the main theoretical framework of Charles McGaw’s illuminating work, *Acting is Believing* (1975).

Let us note at this point that the purpose of acting is to share a dramatic experience. The actor, who we see as a beast of burden, comes on stage to compare notes, show slices of life, or mirror of the society to the audience who have a common interest – to hear and see what the actor has to perform. It explains why Ola Rotimi in his charge to actors in the Premiere of *Hopes of the Living Dead* (1988: p. ix) notes that the Nigerian audience are “polaroid,” like the instamatic camera – their responses are spontaneous. They let you know, in the instant of your acting, if you are good or bad.

Understandably, as one who specialises in bringing to life on stage (or screen) imaginary characters created by a playwright, the actor lends his body and voice for the concrete realisation of the dramatic persons. He makes the character breath on stage, just as the dead words of the script come alive. This underscores Blunt’s analysis of *Pantomime* and *Voice* as the “composites of acting.” He thus defines “pantomime” as “dramatic expression(s) made clear or evident by the positions and movements of the body” (1966: 3). Being proficient in pantomimic dramatisation entails the training and expressive use of the body so that it can portray the physical and emotional demands of the character.

Voice, on the other hand, is “dramatic expressions projected by the human tone.” This is in articulation, pronunciation and enunciation; and it is in the delivery of lines in such a way that the psychological or emotional state of the character, at every point in time, is communicated to other actors to enhance their reactions; and to the audience for them to share the dramatic experience.

Since it behoves the actor to bring to life the dead words of the script, he (the actor) is vital in the production process. A good actor, through his fine acting can make up for poor directorial work; but no amount of play craftsmanship or directorial ingenuity would be appreciated if bad actors mess up their roles through amateurish acting. It explains why McGaw (1976: 6-8) stresses that the two requisites for acting are *talent* and *training*. The former is that innate ability within an individual, which enables him to exhibit flair naturally for doing certain things; while the latter is the development of that ability. Training is the stirring up of one’s talent so that it does not become stale or dormant.

In his analysis, McGaw identifies six areas of training which are of interest to us. It is pertinent for us to relate them to our professional training in Nigerian Institutions.

- a). *Cultural Development*: This is in the realm of human knowledge and experience. This underscores the requirements for courses in Theatre History, History of Film, Sociology of Drama/Film, Theatre Management, Film Production Management, Studio Management, Drama/Theatre in Education, and elective courses.
- b). *External Training*: This pertains to body and voice to make them expressive. This is in courses like Movement and Choreography, Dance, Pantomime, Mime, and Speech Arts.
- c). *Internal Training*: This is designed to enhance the sensory and emotional responses. This is in courses like Acting and Directing in addition to the courses listed above.
- d). *Interpretive Training*: This is in order to know how to prepare a production, how to relate with other artists, how to observe and do things well. This is the period of experimentation for the actor. He tries out things, takes chances, and grows. Apart from some practical-based courses like Acting, Directing, Dramatic Theory and Criticism, Film Theory and Criticism, this art could also be invaluable in courses like Theatre Production Workshop, Theatre Laboratory, Practical Theatre, and so on.
- f). *Performance Skills*: This is basically how to prepare for the final production experience. The actor learns how to face the audience for the first time, how to read their responses,

and how to sustain his role so that his/her portrayal of the character in question has some level of permanence.

It is worth stressing at this juncture that a prospective actor must have a profound knowledge of the art of acting and the operational dynamics of the medium in which he is acting. If you do not understand a medium, you will not know how to use it affectively, a theoretical framework that guided the renowned mass communication theorist, Marshall McLuhan, in *The Medium in the Message* (1967). This is not to say that the requisite training presupposes the making of a fine actor. Incidentally, there are actors who are good but are more or less “quacks” as they do not know what they are doing. They are many of such actors (and actresses) who have become “stars” on TV and the video film industry in Nigeria.

We can relate the above situation to a real-life event one recalls with tremor. In the mid-1960s, a certain fisherman in our village came back with a hook, not in the mouth of a fish, but in his own upper lip. His fish trap had snapped accidentally and the accident was what people saw. It was a gory sight. The villagers conferred as to how best to extract the hook. The solution: hold him down, cut his lip down to the hook, remove the hook, then sew the wound; and this they did without any anaesthetics. The poor man screamed his head off as the villagers did what they deemed fit, under the circumstances. Obviously, they did not have the training, or the technical facilities, for such medical adventurism. But then, in line with the Machiavellian thinking: *the end justifies the means*. Whichever way we look at the above scenario, it was a successful operation. We see such crude approaches to acting everyday by those who have strayed into the theatre profession, since there are no set industry standards.

Acting on Stage

Acting on stage is peculiar because it is confined to the physical space; and it is before the other (or *better*) half of the theatre – the audience. For the audience to willingly suspend disbelief, the actors, in the portrayal of the characters, according to Wilson (1986: 65), must be credible and convincing. This entails having adequate knowledge of the stage and its dynamics.

As it were, the nature of a theatre experience is ephemeral – it comes and goes. It is not an art work, like painting, which you can hold up and admire. A performance only exists as long as it lasts, and any appreciation or denunciation later, like in reviews, is from a mental recall of the shared dramatic experience. This explains the view that roles on stage are symbolic and make special demands of the actor’s skills and imagination.

Theatre theorists are in agreement that one edge the stage has over TV-Film media is the *psychological immediacy* – the living presence of the audience and the actor in a given place, which is the theatre. They can reach out to each other, touch and influence each other. If the actor knows that his acting is appreciated, he rides on the applause of the audience to stardom; and where the reverse is the case, he finds a way to ameliorate the situation. In other words, both the actor and the audience react to each other, and it is a continuous process.

In “The Actor and the Audience: The Contemporary Nigerian Experience” (Ayakoroma, 1994), the types of audience, we identified are *active*, *passive*, *captive* and *restive*. The last group, the uncultivated type, floods our educational theatres. They are the FM Stereo Radios during performances; the cantankerous lot calling for moderation in love scenes; making cat-calls; or laughing raucously to draw attention. They come mostly to be noticed; thus actors, who are tyros, develop stage-fright, miss their cues, or forget their lines when they face such audiences. The experienced actor knows how to check the excesses of the audience in *live* productions.

Use of Stage: The stage is the laboratory for a theatrical event, and in the area of

composition, the ultimate is artistic beauty. But then, the audience has the freedom to look at any area of the stage even where elements of emphasis have been used. A child seeing his mother on stage will always look at her; a woman will like to know what her husband is doing on stage, even if it is a crowd scene. The trained actor knows the guiding principles of the various types of stages; he knows that acting on a proscenium (picture frame) stage is different from a thrust or arena stage.



Plate 1& 2: Proscenium Stage

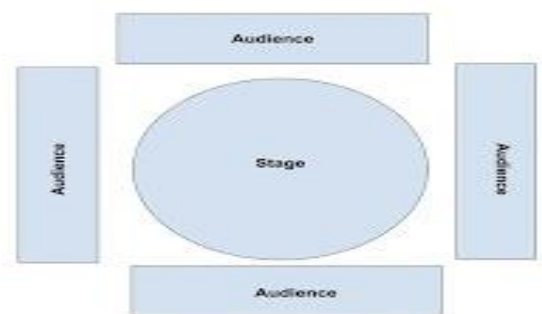
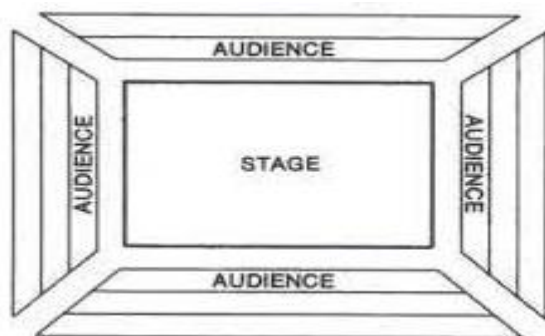
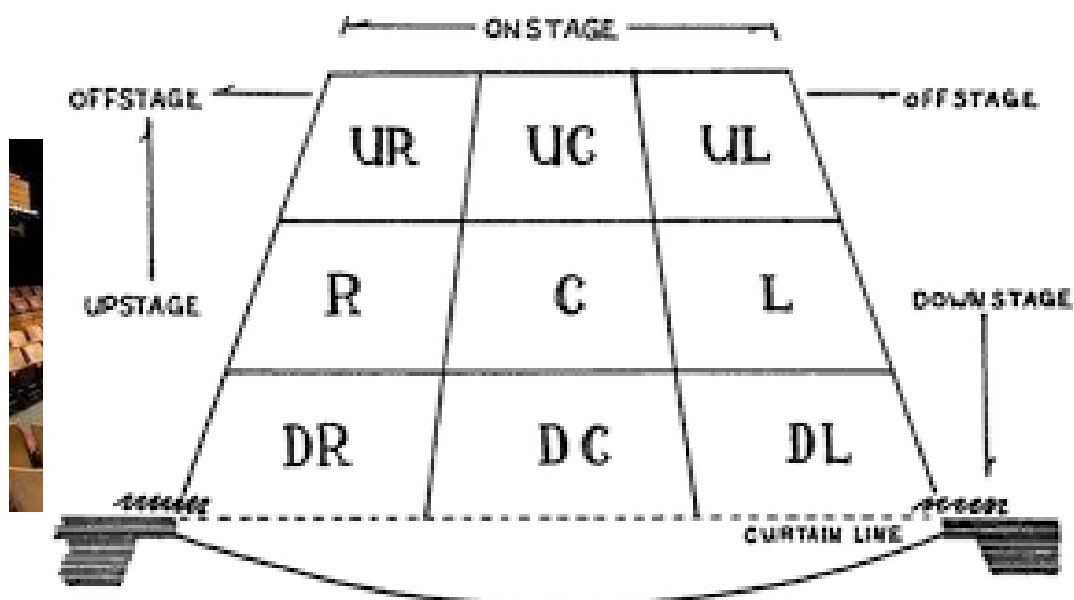


Fig. 1 & 2: Arena Stages

Plate 3 & 4: Thrust Stages



*Fig. 3:
Nine*

Basic Stage Areas

Key:

Up Right; Up Centre; Up Left

Right; Centre; Left

Down Right; Down Centre; Down Left

Movement: Stage movements, body movements or stage businesses could be swift or expansive, sometimes exaggerated for them to be projected fully to the audience, when one is acting on stage. A little scowl, nod or shrug may not be noticed by the person sitting at the last row in an auditorium, so it has to be made clear. This means so much energy (or dynamics) is expended on stage acting at every point in time.

Voice: The delivery of lines has to be articulate. Articulation is the distinct pronunciation (of vowels) and enunciation (of consonants) of the lines of a given character. It is a source of embarrassment if the speech of actors is poor and some haughty members of the audience throw in corrections. Calls of “Volume!” “FM!” or “Louderer!” from our audience harass actors who do not make good use of their voice. Stage acting is such that even *whispers* and *asides* are loud enough for the audience to hear.

Casting: Premised on the theory of “willing suspension of disbelief,” casting for stage productions is sometimes taken for granted. Actors could be cast for any role, and may be their suitability enhanced with costumes and make up. Casting, when not approached perfunctorily, is a challenging task because out of the available actors, the director chooses those whom he believes most capable of projecting the qualities of the given characters or script. And since the stage gives room for double casts, the actors who are doubling have to make efforts to keep the quality of their performances reasonably even and the overall pattern of the show unchanged.

Performance: A stage production takes place once and for all. The actor lives his part for that given period and his freedom is heralded by the final black out. Thus, an actor has to learn his lines, movements, and stage businesses very well so that he can sustain the character. According to Hopkins (Cole & Chinoy, 1963: 210), “the true test of performance is the ease with which it is accomplished.” This is achieved through painstaking rehearsal preparations.

The Nature of Television/Film

TV, as a medium of mass communication, has a heterogeneous audience. You do not know who will be (or is) watching your programme. TV is reality in the sense that it shows real life settings through the eye of the camera. As a point of fact, *a film is a story told in pictures*. And as the saying goes, *a picture is worth a thousand words*. Thus, whatever an audience sees on screen is predicated on the way the camera lens sees that image. If a tele-drama is set in an amusement park, the location is established before mediation takes place. For example, it could start with an establishment shot in that location then cutting to medium shots or close ups of the action which may not be in that location really. That is television of the emergent video film medium for you.

Casting: In a tele-drama or video film, casting is as truthful as possible so that there is some fundamental affinity that makes the surface disconnection not only unimportant but paradoxically helpful as Murray (1975: 155) notes, The actor is himself so much so that after a long screen image, the difference between his real self and the role wears out. Ekwuazi (1987: 43) studies this phenomenon and surmises in this direction:

This association of the actor with a specific role provides a ready source of movie information.... This facilitates the identification process as does the fact that the similarity between the star and his screen ego soon wears out the thin line separating the one from the other....

It explains why Chika Okpala, Claudius Eke, James Iroha and Romanus Amuta were seen as Chief Zebrudaya, Jegede, Gringori and Natty, respectively, in real life, courtesy NTA Enugu's *Masquerade*; or Jimmy Johnson, Jab Adu, Lai Ashadele, Joe Layode, and Melville Obriango, as Okoro, Bassey, Lakunle, Garuba, and Ogene, respectively, in *Village Headmaster*, to mention just a few Nigerian TV drama series. It also explains why in Nollywood, Pete Edochie (Okonkwo), Patience Uzokwor (Mama G.), John Okafor (Mr. Ibu), Nkem Owoh (Osuofia), among others, have assumed the screen images or identities of the characters they played.

The TV/Film actor must look it (like the character) on the screen without even saying a word. If there are twins, there must be some resemblance, if they are supposed to be identical; children must also have some form of resemblance with either parent(s). This is all to avoid any artificiality. For instance, Chinedu Ikedieze (Aki) and Osita IHEME (Pawpaw) could play children roles believably because of the natural physiology.

Audience: The Television/Film audience takes part in the screen event vicariously. They are not there to see and affect or influence the actor spontaneously. As Ellis (1992: 160) puts it, the broadcast TV viewer is "a bystander, but a bystander in very specific circumstances, those of the home." For the artiste, the camera and those working behind the scene, constitute the primary audience.

Composition: This is the rational arrangement of the setting, on the one hand, and the pictorial interpretation of the camera work on the other. This is determined by the peculiar demands of the scenes and the "takes." On a long shot, the way the set is arranged, the way actors are positioned, and the spatial relationship may be different as opposed to medium shots or close ups.

Shot Composition

Types of Camera Shots:

- | | |
|--------------------------------|--------------------------------------|
| • CU: Close up | • ELS: Extreme long shot |
| • BCU: Big close up | • ESTAB: Establishing shot |
| • ECU: Extreme close up | • PAN: Panoramic shot |
| • MCU: Medium close up | • O/S: Over shoulder shot |
| • MS: Medium shot | • 2/Shot: Shot on two persons |
| • MLS: Medium long shot | • COMP: A composite shot |
| • LS: Long shot | |

Table 1: Descriptions of shots composed by a film camera

Movement: In exteriors, movements may take the form of normal or realistic everyday movements. But there are little restrictions in interiors or close shots, to enable the camera

catch every action, and if possible, intensify it. This underscores the practice of cuts to long shots when an actor is standing up (or sitting), running, struggling or jumping.

Voice: The use of voice is not exaggerated on screen because of the use of condenser microphones or lavalieres (pin-up mics). A shout does not have to be a natural howl that threatens to tear the diaphragm of the microphone (mic). A whisper or hiss is executed as such for the mic to pick up. Consequently, screen acting does not exert so much energy or stress on the actor. There is no fear of loss of voice after a day's shooting as such. TV/Film recordings are normally broken up and an actor could be given time to rest, if he is being overstretched, while other bits could be recorded.

Adapting to the Screen

There is no arguing the fact that the training of actors in our educational institutions stresses the stage medium. Thus, TV/Film directors are saddled with the added task of moderating such aggressive, mechanical or exaggerated styles to suit the TV/Film medium. In adapting to the demands of the screen, especially in our video film experience, the actor has to note that having the flair is not good enough. Cottrell (1975: 7) writes in this vein: "Talent alone is not enough. It has to be properly harnessed and directed otherwise. It can drift into shallow waters and flounder on the rocks of mediocrity." There is no gainsaying the fact that the key to the above is *practice*. There is a popular dictum to the effect that practice makes perfection.

In the second place, while the stage production is one full uninterrupted run, a tele-drama or video film is a product of "bits and pieces." Unlike the stage, the recording, which is the performance, may not be linear. The shoot could start with the last scene and the actor is expected to project that emotional state of the character at that moment. If the shoot is broken till the next day, the continuity man or lady is there to ensure that you are taking off from where you stopped. This implies that to be acting in the TV/Film medium, one has to be a reservoir of the various demands of a given role.

Thirdly, an actor has to conserve and build his role instantly, since recordings are always faced with that phrase actors dread: **Cut! Take It Again!** This may be at points when the actors may have felt the bit was going on very well; or the director of photography may feel it was a good take. Whether the cut is to change camera angle or a repeat of the scene, the actor is expected to improve on his previous take. This means he does not lose his point of concentration (P.O.C.) during such breaks.

Fourthly, screen acting demands that actors learn their lines quickly. This is because the rehearsal period is not very long, unlike the stage. Any "fluffing" of lines, any cuts due to wrong lines constitute wastage of tape, time, energy and money.

Fifthly, unlike the stage play, a screen production can be seen over and over again. It has more permanence, so one has to be sensitive in the use of voice and facial expressions. Unless it is a reflection of the character, the diction has to be perfect.

In the sixth place, the actor has to realise that the screen, especially TV, is a close up medium and calls for naturalness. By extension, this is the reality of contemporary Nigerian video film experience. Gestures must not be aimless or unrestrained, and the acting must not reveal consciousness of the camera. Unless specifically directed, an actor does not look directly at the camera lens, and learns to take cues from the floor manager or production assistant without looking directly at him.

Finally, the screen actor must be imaginative and be an observer of real life. He must be ready to build his character realistically because experience has shown that most directors in the TV/ film industry in Nigeria leave the details of characterisation for the actors until the camera drills or dry runs, and just proffer suggestions.

Conclusion

The success of an actor on the screen could be judged by the audience's appreciation of the role he plays. As Chester et al. (1971: 487) point out, the beginning actor should realise that he is facing competition from established character actors with many years of experience. The TV director venturing into the video industry will prefer to use such artists for the best results. It is only when one effectively sells his talent in an audition that there are possibilities for break-through. As a point of fact, the view of Cottrell (1975: 4) is an apt graffiti for prospective screen actors in Nigeria:

Acting is not nine-tenths divine inspiration and one-tenth technique. It is a profession to be worked at and mastered to the best of one's capabilities, and if anyone merit's the accolade of "greatest actor", it is surely the actor who masters his craft to the greatest extent and practice on the worthiest scale....

The attributes the actor requires include the dramatic instinct, intelligence, imagination, capacity for hard work, ability to acquire skills, knowledge of the TV/Film medium, a good voice and being "telegenic" – a good television image. The actor who has a sound knowledge of Constantin Stanislavski's treatise on acting, *The Method*, in the final analysis, has to use it as a departure point. He can only create a good screen image when he is conversant with the peculiar characteristics of TV/Film. Here lies the exegesis of adaptation, and the real test of good acting.

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BASICS OF DANCE AND CHOREOGRAPHY

Daniel KPODOH

Introduction

Dance, as a universal and intricate form of human expression, transcends mere movement to encompass artistic, cultural, and communicative dimensions. This study delves into the foundational elements of dance theory, exploring its historical origins, diverse classifications, constituent components, and multifaceted roles within society. It examines the elusive definition of dance and its interpretation within various social settings. The study classifies dance into pure, study, abstract, dramatic, comic, and dance-drama, shedding light on its diverse forms.

Choreography, the art of structuring movements to convey messages, and the role of choreographers are discussed. The study also delineates the two types of choreography, residual and emergent, that have evolved in African dance. The human body's role as an instrument of communication is emphasised, with movement serving as a reflection of personality, mood, thoughts, and feelings. Dance's multifaceted functions in society, including self-expression, ritual, education, and entertainment, are explored. The essential elements of dance – Body, Action/movement, Space, Time, and Effort/Energy – are elucidated, offering a framework for understanding and analysing dance. The paper concludes by contemplating the future of dance in an era of technological integration, highlighting its enduring appeal as an art form that unites humanity.

Our investigation raises fundamental inquiries: What precisely defines dance? Where does it come from? What is its role and function in society? How can it be objectively studied? How do choreographic decisions mirror the intricate threads of culture and emotion woven into the human tapestry? The study embarks on a thorough examination of these questions, illuminating the core principles of dance theory and its inherent connection to the human experience. From its mysterious origins to its intricate choreographic categories, this work navigates the captivating terrain that is dance to foster a comprehensive comprehension of the phenomenon as an ever-evolving and enduring part of human culture.

Understanding the Concept of Dance

Dance is a universal human phenomenon, which ranges from social pastime to theatrical performance. Dance, a universal and intricate form of human expression, encapsulates artistic, cultural, and communicative dimensions. This study delves into the foundational elements of dance theory, aiming to unravel its historical origins, diverse classifications, constituent components, and multifaceted roles within society.

In its most straightforward, encompassing form, dance may be defined as the rhythmic or non-rhythmic movement of the body to make statements or pass messages. However, there are many definitions of dance. In fact, the phenomenon of dance may be considered from a multitude of perspectives, each with its own viewpoint and interpretation (Kraus, 1991). Still, all these share the opinion that dance is a way of human expression through movement. This is, therefore, the most common definition.

Dance always bears a specific meaning. In fact, some theorists such as Bakare (1994) insist that just as all arts, no matter the nature and form have something to say, there is no dance for dance's sake just like there is no art for art's sake. However, the interpretation of dance depends largely on the social setting within which it appears. A definition of dance by Radcliffe Brown (1952) states that dance can be defined as a cultural practice and as a sociocultural activity. It is seen as a means of aesthetic pleasure and a means of establishing ties and specific structure in any community. Therefore, in expressing a dance, the overall literal, denotative as well as connotative meanings to be derived from it differ from or among Europeans, Africans and other peoples the world over. Due to this complexity, the ideal study of dance incorporates both its artistic and social dimensions (Pusnik, 2010).

Dance is idea and thought communicated through the use of the human body. It is an art which, like every other, comes into being through doing (Nevue & Skinner, 2012). This expressive

modelled using
rhythm, may be
or enclosed
without an



movement,
space, time and
performed in open
spaces, and with or
audience.

Plate 1: Dancers displaying African traditional dances on stage

Origin of Dance

The history of dance is probably as old as humanity itself (Kraus *et al.*, 1991). In fact, dance is such an inherent part of culture and society that the history of dance can be said to be the history of man. Many other forms of art from ancient times ranging from paintings and sculptures to myths and legends attest to this. The origin of dance, therefore, is purely speculative. The origin of dance is a captivating journey through the annals of human history, a story as old as humanity itself. As evidenced by ancient cave paintings, sculptures, and historical records, dance has been an intrinsic part of human culture for millennia. These early artistic depictions of dance serve as a testament to its deep-rooted history, showcasing how our ancestors celebrated life's rhythms through movement. From the rhythmic tribal dances of indigenous peoples to the graceful court dances of ancient civilizations, dance has evolved and diversified, mirroring the shifting tapestry of human society. Thus, the history of dance is intricately intertwined with the history of humankind, reflecting our cultural diversity, creativity, and innate drive to express emotions, stories, and traditions through the language of movement. Understanding this rich historical context adds depth and significance to the study of dance theory, underscoring its timeless importance in our collective human experience.

There are multiple schools of thought regarding the speculative origin of dance. One of these, described by Gyapong (2007) attributes the origin of dance to man reacting to his environment as a hunter/gatherer. Part of these involved the imitation of the motion of trees or other creatures, often in groups. Other practised movements were also executed in the hunt, sometimes even by wearing disguises such as skins, leaves, or horns. These motions gradually transformed into reenactments (dramatic dance) accompanied by the idea of expressing joy and other motions through movement, which became more interesting simply because new movement patterns were observed. This explains why the dances of a region are usually (Gyapong, 2007).

Another school of thought points to the fact that, as man lacked knowledge of natural law and causes at the time, he believed he could commune with gods and deities and bend nature to his will through mimesis of the natural forces themselves. These were carried out through ritual reenactments which became tradition and then evolved into dance (Gyapong, 2007).

The two schools of thought described above have one thing in common: the acknowledgement that nature itself is in a perpetual state of dance. All of nature dances, from the wind in the trees to the roaming animals, from the falling rain to the flowing rivers. As Irisoanga (2007) put it, even before any living thing existed the entire universe of galaxies, stars, planets, and moons has been a great entity of rhythmic movement. Long before man,

many animals danced deliberately. It is natural, therefore, that man, as part of nature, should dance.

Types of Dances

There are several types of dances. The type of dance depends on the stimulus which informs the dance idea. Based on this, dance composition can be classified into Pure, Study, Abstract, Dramatic, Comic and Dance-drama.



Plate 2 & 3: Instances of Calisthenics in a Stadium

When a dance originates from the kinaesthetic stimuli, it is pure dance. This means it was created mainly to exhibit movement. The composer's intention here may be to show the human body's capabilities in terms of movements or to exhibit the dancers' technical skills in terms of body usage. Like pure dance, study dance is derived from kinaesthetic stimuli. In fact, pure dance and study dance are almost the same, except that while the pure dance composer is open to a wide range of movement material, the study dance creator more or less concentrates on a limited range. Study dance aims to show virtuosity and academic understanding of its chosen content.

Dance is abstract when the creator has abstracted ideas about a particular object, group of objects or even natural phenomenon and then transmits those ideas into movements that resemble them. The dances are thus vague and seem without definite form.

Dance-drama is most professionally referred to as narrative dance. The intention of a dance drama is to narrate a coherent story and do it through a sequence of actions and movements. In many dance dramas, especially with choreographers, such as, Rasaki Ojo Bakare, Arnold Udoka and Dan Kpodoh, the stories essentially progress as movements, each movement a series of dances which tell the story. The dances are of different tempos and tones to portray different emotions and give different meanings.

Dramatic dance is different from dance drama. The dramatic dance, unlike the dance drama, does not unfold a story. Rather, it concentrates on a particular mood. For example, the dance that shows the mental agony of King Onome in Bakare's *Drums of War* after the death of his wife and son would be considered a dramatic dance. In handling a dance drama and a dramatic dance, the composer must be particular about characterisation, mood, spatial relationships, actions, body stance, exaggeration of shape and



Plate 4: Dramatic dance showing a solemn mood

Finally, comic dance is done to evoke laughter. This can be achieved by moving certain parts of the body in such a way that they deviate from normal ways of relating to the environment, or through exaggeration and emphasis of the movement (Bakare, 1994, pp.4-6).

Understanding Choreography

Choreography is the creation of dance using the human body as a tool to ensure that the desired messages are being passed. It is, therefore, the art of structuring movements of the human body in order to create dances, and in this way, make statements. According to *Encyclopaedia Britannica*, choreography is the anglicised form of the Greek word, 'Khoregraphie,' which itself is a fusion of two smaller Greek words, 'khoreia' meaning 'to dance' and 'graphein' meaning 'to write.' Thus, *Khoregraphie* directly translates into the art of 'writing down dance.' The anglicised form however came to mean, "the art of composing dances" (Akinsipe, 1999).

The Choreographer

The word, choreographer, like choreography, is derived from the two Greek words, 'khoreia' and 'graphein.' A choreographer is, therefore, one who writes dances. The online dictionary defines this more elaborately as a person who creates dance compositions, and plans and arranges dance movements and patterns, while *The Oxford Dictionary* simply defines a choreographer as one who makes dances. Dance is not fixed outside the bodies of performers, and is therefore malleable enough to be manipulated according to context, ideology and purpose, which is the task of a choreographer. Thus, the choreographer is a manager of human beings, a facilitator rather than a dictator, and a helper rather than an instructor.

A choreographer can also be called a creative thinker whose work is seen through movement, in particular, the movement of dancers' bodies. Because dance is idea, dance must first exist in the choreographer's mind before it can be brought to reality. The choreographer is, therefore, a creative thinker with an in-depth knowledge of the human personality, whose creative thoughts are expressed not verbally, but through body movements (Akinsipe, 1999; Bakare, 1994). In composing dances, the choreographer also involves in dance notation and the writing of dance scripts (Gyapong, 2007). This creates a channel of communication that originates in the mind of the choreographer and is translated through scripts to the dancer who then transfers it using dance, instruments and music to the audience, where the final interpretation takes place.

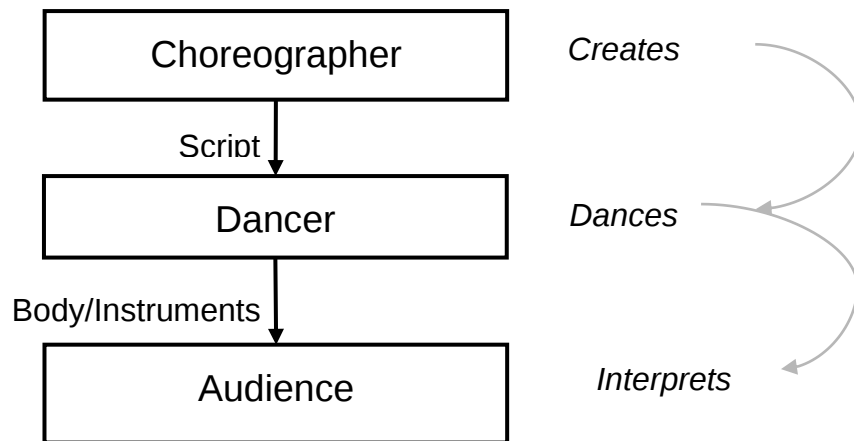


Plate 5: Channel of communication through dance

Types of Choreography

Choreography may be classified in several ways. In Africa, we can broadly distinguish between two types of choreography. Residual choreography, which is the traditional dance form, and Emergent or Modern choreography, which evolved from the latter by blending dances from different parts of the world, and which came with the birth of the modern dance form (Bakare, 1994).

Human Body as an Instrument of Communication

Dance is unique among all the arts because not only is it the only art that is a creation in both time and space, but it is also the art form that depends most on human movement (Kraus, 1952). Clearly, dance is physical behaviour, motivated by the innate need of humans to express themselves through rhythmic play and through the exploration of one's bodily abilities. In dance, the head, body, hands and legs move through space, turning, flexing, stretching, leaping, rising, and falling. While Gyapong (2007) notes the importance of the inner systems of the body especially the skeletal system, muscular, and nervous systems, Laban postulates that everything shown on the outside (body posture and movement) is a reflection of personality, mood, thoughts and feelings (Groff, 1995). It is this intent of transmitting a message from the brain through the nervous system to the muscular system which then becomes meaningful physical motion that differentiates dance from other forms of physical movement such as sporting activities (Hall *et al.*, 2023).

An understanding of the body parts and their movement potential makes more intelligent movement possible (Cheney, 1989), and a dancer becomes more able to communicate the intended message. Body awareness is the basis for truthful creative movement (Irisoanga, 2007). The structure of the body is so designed that the arrangement of the bones gives shape to the entire body, and is jointed so as to enable movement. Every type of joint, be it ball and socket, hinge, pivot or gliding, allows for a different form of movement (Irisoanga, 2007).



Plate 6: Dancers with arms outstretched, can be interpreted as pleading, complaining or making supplications

Functions of Dance

There is much dancing all around the world, and there are several reasons why people dance. Some dance for fun, pleasure, leisure, money, self-expression, the sake of tradition, ritual purposes and so on (Pusnik, 2010). Dance may range from a theatrical pastime to social activity, or from a mere fitness activity to a religious rite (Kraus, 1952). Thus, dance may be studied in terms of its purpose. As Giurchescu (2001) puts it, dance should be studied in two ways. The first on a syntactic level made up of all the social events in a given community, and the second as a paradigm, comprising the cultural, economic, socio-political, and ideological systems that function within the community.

Dance provides numerous functions in society. As an art form, it is a means of self-expression, an outlet for personal creativity, and a channel of communication (Kraus, 1952). In society, it may be used to achieve social cohesion or togetherness, or as a religious or traditional ritual (Irisoanga, 2007). In this form, dance is a form of communication and an integral part of the reproduction of the social system, from one generation to the next (Pusnik, 2010). This is a typical function of Nigerian dance. In fact, some researchers such as Clark in Akinsipe (1999) attribute the origin of Nigerian dance to these rituals, asserting that the origin is from such early religious and magical ceremonies and festivals of the Yoruba, *egwugwu* and *mmuo* masquerades of the Ibo and the *owu* and *oru* water masquerades of the Ijaw.

This function of dance is closely related to its educative function, whereby dance is used as a creative and lasting method of teaching otherwise unrelated ideas and concepts. Looking through the ages, we find that dance has long played a role in education in societies without formal education (Irisoanga, 2007). Dance may also function as a source of necessary entertainment in a society, and as part of the courtship ritual to attract mates, the ‘mating dance’ as it is called.

Elements of Dance

All dances are designed using the manipulation and interaction between five elements, which may be referred to as its raw materials. A complete understanding of these basic components of dance allows for a thorough understanding, analysis, and interpretation of the art. The Elements of Dance are therefore the basic building blocks of dance that help us identify and describe movement, and assist in the ability to analyse, interpret and speak/write about dance as an artistic practice (Hall et al., 2023).

The elements of dance are Body, Action/movement, Space, Time, and Effort/energy (Acronym: **B.A.S.T.E**). Basically, the elements of dance answer the question: ‘Who does what where, when, and how?’, and have to do with the way energy is expended and time and space are used (Cheney, 1989).

Body refers to the human body, the palette of the choreographer, which may be modelled into different shapes using different body parts, or the whole body. The body is the

dancer's instrument of self-expression. The choreographer designs the bodies of his dancers, choosing shapes for them to make with their bodies. These shapes can be geometric designs, such as circles or diagonals, literal objects such as tree branches or bird wings, or abstract concepts such as friendship, courage, or sadness (Hall et al., 2023).

As Cheney (1989) asserts, dance is movement, and movement is life. A dancer's movement could be locomotory or non-locomotory. That is, it could take a dancer from one point on the stage to another or could be performed on the same spot. Locomotor movements can also be called travelling moves. Examples are walking, running, jumping, hopping, skipping, leaping, galloping, crawling, rolling, etc. Non-locomotor moves include stretching, bending, twisting, swinging, turning, shaking, etc.

Space refers to the area where the dance takes place. There are different ways of classifying space. For example, general space refers to the defined area within which a dancer can move throughout the course of their performance, while personal space refers to the more limited area around the dancer's body. Sometimes a choreographer emphasises the negative space or the empty area around the dancers' bodies instead of just the positive space the dancer occupies. Space also refers to the relationship between dancers and props or other dancers in the performance area (Hall et al., 2023). Space can never be ignored in dance. As a dancer, you may condense space and expand it, perhaps try to break it up, but never ignore it (Cheney, 1989).

Dance is an art that reveals itself within time. Time, as an element of dance, refers to the tempo of the dance and the underlying rhythm. Categories under time also include pulse, syncopation, pause/freeze, and acceleration/deceleration.

Energy is the 'how' of dance. A dancer can walk, reach for an imaginary object and turn, making these movements look completely different by changing the use of Energy. For example, anger could be shown with a loud quick walk, a sharp reach, and a strong twisting turn. Happiness could be depicted by using a delicate gliding walk, a gentle reach out, and a smooth light turn. Energy is what brings the dancer's intent or emotion to the audience. As regards energy, a movement of dance can be described as vigorous, languid, furious, wild, light, jerky, sneaky, timid, proud, sharp, smooth, sudden, or sustained.

Designs in Dance

Designs in dance can be described in terms of symmetry, and vertical or horizontal formations. Symmetrical design describes a situation where all sections of the design are in equilibrium. This could refer to the individual dancer's body or to the spatial arrangement of dancers on the stage. Asymmetrical design is the opposite (Irisoanga, 2007).

With regard to vertical movement, there are three (3) levels on which the dancer can be placed. Level 1 (Up) describes movements at standing height; Level 2 (Middle) when the dancer is crouching; and Level 3 (Down) when he lies flat almost on ground level. There are patterns in which either the body of dancers, their relative positions, or movements on the stage can be designed in order for the choreographer to communicate his idea to the audience. These lines in which dance movements can be created are called directions of movement (Bakare, 1994).

Body patterns include percussive movement, describing vibration of the body, shoulders and hips. Used to denote strength, energy and agitation. Position patterns, however, include the circle, denoting commonality, community and togetherness. When dancers are placed in a circular formation, it suggests they have some sort of affinity among them. Zigzag pattern, signifying hesitancy and uncertainty. Serpentine, which usually indicates erotic feelings or desires. Note that while zig-zag positioning has sharp ends, the serpentine has curved ends, which is their major difference. There is also the straight-line pattern, representing boldness, strength, and determination, and can also be used to portray

confrontation. Simple curve, used to denote gentle emotions. The arc pattern is used to suggest incompleteness and give a feeling of disintegration while angles are used to give the illusion of depth on stage and convey a sense of security around the object or person at the apex of the angle. For example, in a dance drama, a king placed at the apex of the angle is seemingly protected by his subjects who form the left and right of the stage.



Plate 7: Dancers in angle formation with one at the apex

Conclusion

This comprehensive exploration of the fundamentals of dance theory has illuminated the multifaceted nature of this ubiquitous human art form. Dance transcends mere physical activity to encompass cultural, communicative, and creative dimensions. A historical analysis of dance's origins as an intrinsic part of human culture is manifest in prehistoric art, sculptures, and historical records.

In considering the future trajectory of dance and its scholarly study, it is discernible that this domain is poised for continual evolution. With the progressive integration of technology, dance stands to extend its reach and amplify its global resonance, engendering novel modes of artistic expression and heightened accessibility. Correspondingly, the field of dance studies shall burgeon, delving deeper into intricate intersections among culture, psychology, and corporeal expression. Within this dynamic intellectual landscape, the possibilities remain boundless. As this exploration proceeds, it is imperative to commemorate the timeless allure of dance, an art form that epitomizes the quintessence of humanity, uniting individuals in the reverence of kinetic expression, elucidation, and erudition.

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FUNDAMENTALS OF AFRICAN DANCE

Ifure UFFORD-AZORBO, PhD

Introduction

Dance, a performing and creative art of the theatre, is basically the movement of the body in a rhythmic way, within a given space for different purposes which include the expression of an idea or emotion, the release of energy or a simple delight in the structural ordering of movements for entertainment. Dance is “an eloquently expressive non-verbal art form communicating both cognitively and affectively” (Ajayi, 1986, p. 11). It is a powerful impulse, a force which reveals ideas that have to do with a people’s life style and a device which furthers the maintenance of group solidarity while presenting itself through the creative use of movement for aesthetic activity. As a vehicle of interaction, dance employs the use of non-verbal bodily language to communicate. The nature of dance is such that it has a fluid transiency which makes it a subject of controversial discourse. This view is corroborated by Nadel (1978, p. 1) as she states that,

Dance is not a substance that can be felt, lifted, or weighed. It is something that happens when a human entity moves in directed patterns, consciously performing specific movements... and other humans view this phenomenon. Therefore, it is difficult to refer to the art of dance or the work produced as being an artifact or a thing at all.

Dance reveals itself in the rhythmic exhibition of body movements to entertain. It has remained a powerful impulse through the ages, but the art of dance is the channelling of that impulse by skilful performers into something that becomes intensively expressive for the entertainment of the audience. This presents us with two concepts of the art of dance; as a powerful impulse and as a skilfully choreographed art which takes into consideration professionalism (that is, of course, practiced largely by few people though appreciated by many).

Dance is an original practice since the process of performance involves the use of the natural human being with a natural body in the execution of movements which in effect transfers felt messages to other humans who view this phenomenon. Dance is not a substitute for words. It rather expresses “embodied feelings of physical space and emotional experience that are inadequately expressed in words” (Burt, 1995, p. 44). Movement is therefore reiterated as the life force and essence of dance. The spectator empathises with the kinaesthetic response to movement exhibited by the dancers. This is a physical response, which creates images, ideas or feelings in the mind of the spectator to confirm the enactment of communication.

On the other hand, dance as art employs movement which differs in context and practice from natural everyday movements. To remake natural movement from their free state to an artistic product takes a lot of training and dexterity. The human body constitutes the instrument which is used for communication and so has to “transcend its traditional personal limitations ... to become kinetically alive and kinaesthetically aware ...” in order to respond sensitively to the feelings and needs of the dancer and spectator and also to the demands of his profession and the choreographer (Turner, 1971, p. 23). The dancer goes through complex and uneasy techniques that are different from daily routine, as “extra-daily, non-habitual tensions are at work in the body” (Barba, 1991, p. 13). This is well represented in Brady’s submission that, “a dancer’s trick (is that of) defying...the natural order of things like all tricks, once mastered, they give the performer an undeniable exhilaration, a sense of freedom from mundane things, a sheer, sensual joy in movement” (1983, p. 136). Hawkins (1988, p. 3), therefore, concludes that,

dance is one of man’s oldest and most basic means of expression. Through the body, man senses and perceives the tensions and rhythms of the universe

around him and using the body as his instrument, he expresses his feeling response to the universe.

These theories are pointers to the fact that dance is an instinctive inclination borne out of the rhythmic urge in early man to express himself in more or less conscious dance movements. All aspects of life which stirred man's innermost being were given form through his surging bodily rhythms. This is corroborated by Sachs who is of the opinion that dance is "an inherited predisposition" which means that dance is natural and instinctive (Thomas, 1995, p. 169).

Imitation is the basis for another theory of the origin of dance. The early man imitated movements of animals in his hunting expedition through the use of sympathetic magic in luring them to himself (*See sample picture*).



A representation of the hunter's dance

This way, he discovered dance as a proof to the fact that the first ingredients of art are usually accidental forms found in the cultural environment, which appeal to the imagination of art conscious individuals as usable artistic elements. For example, the casual sportive movements of the apes, the instinctive, but highly articulated characteristic display gestures of birds and so on, are obvious models for the art of dance. So, also, are the more developed and recognised postures and gestures of practical skills, like shooting, wrestling, paddling and gymnastics. These gave pleasure to the early man as they helped him in the expression of his feelings about important events in his life. This is said to be the beginning of dance in particular and theatre in general. A closely related theory sees theatre as evolving from dances that are primarily pantomimic, rhythmical or gymnastic or from imitation of animal noises and sounds. The admiration for the performer's skill, virtuosity and grace possibly motivated the elaboration of the activities into fully realised theatrical performances. This, to Brockett (1995, p. 6), is the origin of theatre as a whole and so presents dance as the oldest of all arts. Dance in history has been a serious business intimately bound with the welfare of the

people and manifested in all aspects of human life. Man believed that through dancing, he could communicate with the unseen spirit world which to him controlled the visible world in which he lived. He danced in celebration of birth, marriage, healing, hunting, victory or death.

Dance is characterised with great diversity and rapid change. Trailing the different periods in dance practice, one gets to discover that dance is also seen to have originated from rituals whether intense rituals or merriment. The Greeks and Romans had festivals, (with dance as core feature) in the honour of their gods. The imitation of animals through sympathetic magic had a ritual undertone suggesting that dance as a form of religious expression is the oldest. With their belief that dance came from the gods, they displayed great interest in esoteric religious rites in which dance played a great part.

Priestess in a ritual dance



Ritual dancers

Dance has a symbolic status as a cultural, environmental and aesthetic unifier. It is the most elusive of all genres of performance because of its temporality. Dance brings into manifestation the rhythmic movement of the human body in time and space. It is a very spectacular and prominent form of performance because it often serves as a focal point for the revelation of other forms. The broad picture of Africa, is one of a rich artistic repertoire with a long history of breeding brilliant artists in dance and other genres. This has been enhanced by the numerous cultural institutions, ethnic symbols and motifs, and scores of socio-cultural ceremonies. Africans is richly endowed with a robust artistic heritage. The diverse cultural environments in which African artists find themselves make for personal creativity within the almost endless themes narrating their social experiences. These themes

and motifs ranging from carving, pottery, love, birth, marriages, initiations, farming, fishing and so on form a great part of aesthetic expression in their art.

Among the artistic forms common to Africa, dance is one of the most popular as it encompasses language, social custom, family structure, political orientation, religion, economy, philosophy, belief and value systems of the people. The dance history of Africa is embodied in the general identity of the African people. It is shaped through the way an African thinks, feels, believes, and reacts, to the physical resources which surround the dancer and her intangible cosmos. It embodies legends and myths of the people as it is a traditional source of communication. This communication takes place in two groups, between the dancers and the audience, and between the community and the supernatural world as it embodies the collective essence of the people. Dance, therefore, houses the totality of life and culture expressed in pure visible form.

African dances are mostly polyrhythmic in nature with diverse dance styles. They range from the very energetic in most cases, subtle and lyrical in other cases. The dance has a complete movement vocabulary as it employs the use of all parts of the body. Primus' description of African dance is a very succinct paradigm capturing this dance scene. To her,

African dance forms are strong, virile and vital with a feeling of dynamic thrust and resistance. They are exceedingly controlled, having the power to project the gentle wind or the raging storm African dance has urgency. The dancer has direction and purpose. The purpose is to communicate. This is why he can assume the proportions of an ant or a giant. For him and for his people, the dance is life! (Primus, 1996, p.5).

The beauty of these dances is seen in facial expressions like smiles and other gestures, in body decorations and costume which are elaborate, in props, musical accompaniment and so on.



Yoruba maiden dancers in action



Instrumental Accompaniments and excited instrumentalists in action

Their dances aim at sanitising the people and society while serving as means for entertainment, information and education. The environment is overtly pronounced in their dance creations. The movement used in the execution of dance is different from everyday movement in the sense that dance movement is stylised having been borrowed from the natural, removed, remade and transformed into art. Movements used for dance therefore activate rhythmic patterns which are created by the choreographer for aesthetic purposes.

Purposes of Dance in Africa

Dance is spectacular art which is culture bound and so is interwoven with every aspect of human existence, be it religious, occupational, political, and so on. It reflects the environment and lifestyle of its indigenous context and so readily appeals to the aesthetic and functional senses of the people who practice and view it. Dance is a special feature from birth through to death. In order to distinguish between the varieties of dance styles in Africa, it is necessary to establish the purpose for which each dance is performed.

Religious Dances

Dance is known to have started in rituals and ceremonies in the worship of indigenous gods or deities. Religion in every culture is one aspect of life which is manifested in dance. Thought systems which are traditional to African cultures are rooted in a world view in which there is continuous interaction between spiritual forces and the community. Spiritual beings are believed to inhabit natural elements or animals and to also take possession of human mediums. This possession of persons is usually temporary and confined to ritual. Many African religions are based on a bond of continuity between the living and their dead ancestors, who in some cultures, are believed to return as masquerade performers to guide and judge the living.

Masquerade dances are, therefore, organised to re-enact the presence of the deities and ancestors and for the hypnotic effect it has on the performers and the audience.



Masked dancers

Some masks represent animals and the dances done in this case are imitational movements of the characteristics of such animals. Masquerade dance in all its varieties is “a root source of traditional African dance culture as it is accorded high respect. Secrecy and taboos surround them and the rituals embodied in their performances” (Begho, 1996, p. 165).

Everything the Africans do in the traditional sense is connected to gods and deities. Human life is intricately intertwined with the will of the deities and the insight gained from communication with them through dance. The African is conscious of the mundane and extra-mundane signals in his life and marks them with dances. McIntyre (1996, p. 136) succinctly summarises the extra-mundane function of dance, noting,

I think about the dances as a divine offering. It is not a dance for some kind of artistic merit, or success or entertainment...Through paying homage to the forces that created life and themselves, the African...reinforced their beliefs, and healed themselves not only physically but psychologically as well.

Sacrifices are made to deities through dance to assure fertility of land and people, and to the ancestral spirits for placation. These dances could also be done for the purpose of entertainment. Often there is no clear distinction between ritual celebration and social recreation in dance performances. One purpose can merge into the other and most times ritualistic sacrifices climax into dance. It could be the ecstatic dance of the possessed priest or initiate. In the case of a priest in possessional dance, Africans believe that he is endowed with supernatural powers, imposed on him by forces beyond his control. To Ajayi (1986, p. 2), “possession dances ... are regarded as the conclusive evidence that the chasm of communication between the worshipped and the worshippers has been bridged.” In the possessed state, the priest manifests the characteristics of the deity. The anchor point of communication, according to Ajayi (1996, p. 187), is “that area of liminality where the ephemeral nature of dance fuses with transcendental powers. This is possibly why some cultures regard dances as a sacred art.” So, within communal rituals, forms of dance theatre become the medium by which the world view is made salient to the community. Here, dance

is the mechanism through which worship is effected. Dance, therefore, reenacts their belief in the supernatural; the water goddess who is believed to be the giver of the dance, children and good yields, gods and forest beings and so on all reiterate the religious value of the dance to the people. It is worthy of note, however, that African dances, even while functioning as aspects of sacred religious practices, are definitive aesthetic cultural behaviours.

Occupational Dances

Dance functions prominently as a powerful tool of occupational training as exemplified in their canoe dance, hunting dance and so on. Dance also functions in the occupation of African people. In this case, dance is seen as “the exclusive property of certain occupations” (Primus, 1996, p. 5). Men who work together often celebrate successful projects with dance which expresses their 30 occupational skills. This kind of dance could otherwise be called vocational dances. It provides entertainment for its members and at the same time test and encourages prerequisites and favourable conditions of service. Examples of vocational dances include Boat Regatta and the canoe dance of the riverine and the coastal area of the Niger Delta. They reflect the predominant economic preoccupation of the society which are fishing and rowing. The movements in this kind of dance promote skills and stamina essential to their work. Other occupational guilds and professional organisations of experts, such as the blacksmiths, hunters, or wood carvers, have their own expressive dances. Hunters do re-enact their exploits or mime the movements of animals as a ritual means of controlling wild beasts and to also allay their own fears. For Foster (1997, p. 67), “dances based on familiar activities such as sports or work rendered those activities strangely exciting.” Dance in this case gives the workers encouragement and satisfaction.

Social Dances

Social dances are cultural unifiers. They are imaginative creations aimed at socialising the individual. Dance helps to define the role of the individual and the group within the society. Scholars who have written about African dance have acknowledged the mediation of dance in social reality as dance functions in everyday life. It is a traditional source of communication and is often seen as “history re-enacted through movement” (Nettleford, 1996, p. xiv). Examples include the Ebre dance of elderly women in Cross River and Akwa Ibom States and Ekpo and Ekpe performances exclusively for elderly men. African dances are usually event specific. Certain dances are performed on special occasions like new yam festivals, marriage ceremonial dance for example that of the secluded maiden, initiational dances and so on. For instance, girls in seclusion in the Ibibio tribe in Nigeria are taught the Mbobpo dance which symbolises beauty and femininity. One could get carried away with the smooth and delicate foot patterns, the gentle tread of the feet on the ground, the deliberately controlled swing of the arms along curved paths, the slight tilt of the neck to the side and the slightly downward cast of the eyes which are said to teach the girls how a woman should walk and behave. In the observations of rites of passage, dance functions as a psychological buffer against the various stresses associated with any change of status.

Dance welcomes and inducts new members into an existing group, or, expels the spirit of a departed one while purifying the remaining members of the group. In funeral dances, death is not seen as a traumatic event but is accepted as an inevitable rite of passage. It is therefore a celebration of a natural state of being. Nicholls (1996, p. 45) is in support of this assertion as he opines that the funeral dance “although commemorating a death, is a celebration of life. It honours the achievements of the deceased in his lifetime and affirms the continuity of the community in the midst of trauma.”

Dance is also important in the African society as an educational tool. Repetitive dances teach children physical control and stress accepted standards of behaviour. The qualities proper to a particular age are expressed in dances as in those that keep young men physically fit and teach them discipline in warfare. Dance plays a cathartic role during the key transition from one social state to another: a child is welcomed into the community at his naming ceremony; an adolescent is initiated into the responsibilities of adult life; a woman moves from her paternal home to join her husband's family; an elder receives recognition for service in the form of a title; a member leaves the community to join the ancestors. These are celebrated in dance.

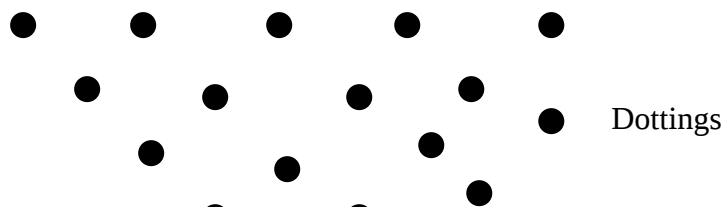
Dance is the most popular form of recreation in Africa. Both the age and status groups are ready establishments which provide diverse dance entertainment in the community. The forms of the dances generally derive from the founding concepts of each respective group and so a group creates dance styles which are in consonance with what the society expects of it. Thus, age groups which have the youths as members aspire to communicate through their dances, the vitality and vigour synonymous with their age bracket. Elders dance in a dignified mellowness of old age which is clearly evident in their slow measured steps. The members of dance groups who perform on occasions of social importance are related within an age grade, an extended family, a working guild, a social club or a ritual society. Although often similar in social purpose, dances are realised in different styles in the diverse cultures of African.

Movement patterns vary greatly from one culture to another. This depends on the way in which the environmental, historical, and social circumstances have been articulated in working, social, and recreational movement. People who inhabit the dry, spacious farmlands, execute dance movements which are firmly fixed on the solid ground with simple and fluid foot patterns at a steady tempo whereas the inhabitants of the swamplands who traditionally experience an uneasy living by fishing creeks and rivers use precise, light, rapid foot beats, moving their weight from heel to toe to side of foot in a variety of rhythmic patterns as though balancing on an unsteady canoe or picking their way through the swamp. This possibly informs Laban's assertion that "attitude toward or control over a movement is not necessarily a conscious act that the mover decides to do. However, the attitude which produces the movement quality is an aspect of behaviour and can be considered a product of learning, metabolism, perception of the environment..." (Willis, 1996, p. 146). This is corroborated by Berger who believes that "every dance tradition is related to a particular environment and historical development of one ethnic group ... or the other" (Enekwe, 1991, p. 24).

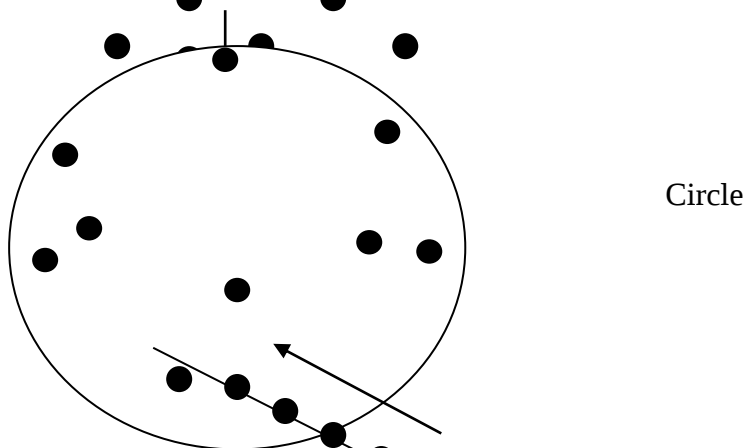
Floor Patterns

Africans dance utilising different floor patterns ranging from Dottings where dancers freely take up spaces on the dance floor with various dance movements which can get synchronise at some points in the performance. This communicates a state of exhilaration and freedom., Circles are mostly used in many communal dances to emphasise their unity. Arcs, are more in use in professional dances when the choreographer wants to communicate disintegration. The canoe-like pattern communicates industry, especially in the fishermen dance of the littoral settings in Africa. Straight lines communicate strength and oneness of purpose. Most war dancers utilise this pattern in different forms like diagonals, parallels, horizontals and so on. Curves, may happen as both body and floor patterns to communicate beauty. The serpentine and zig-zag formations are more professionally used to communicate deceit and uncertainty. Below are some examples of floor patterns utilised in the performance of African dances.

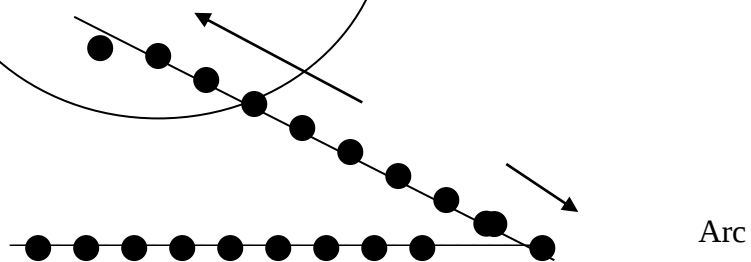
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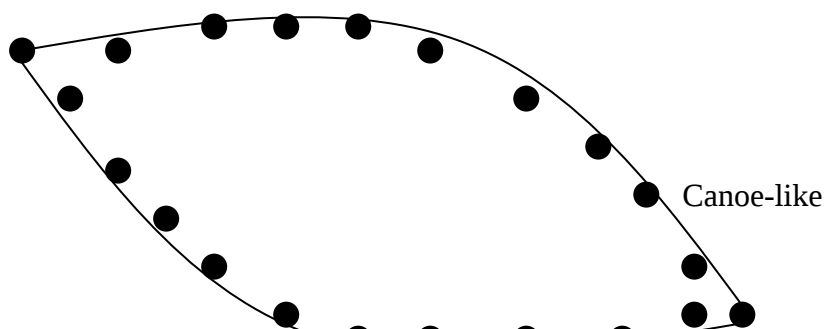
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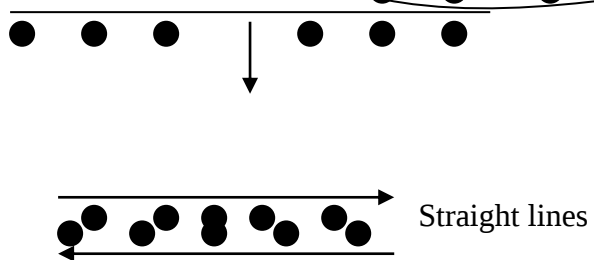
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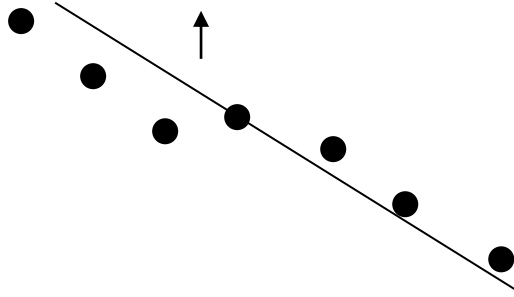
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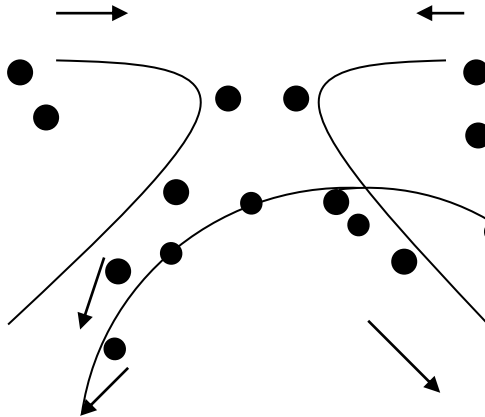


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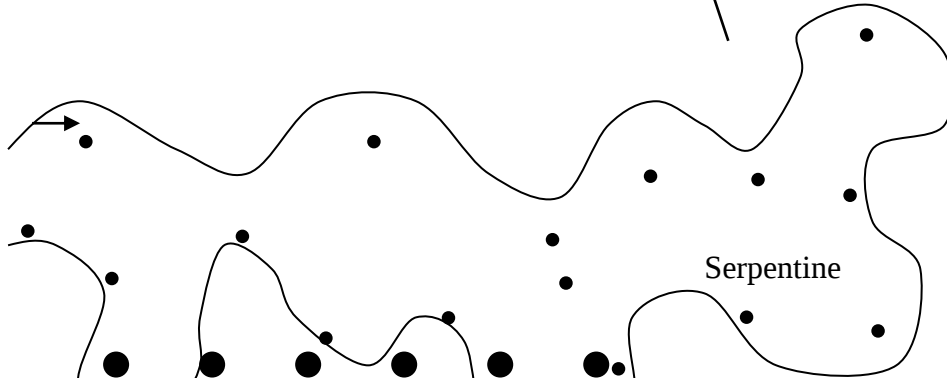
Diagonals

(7)



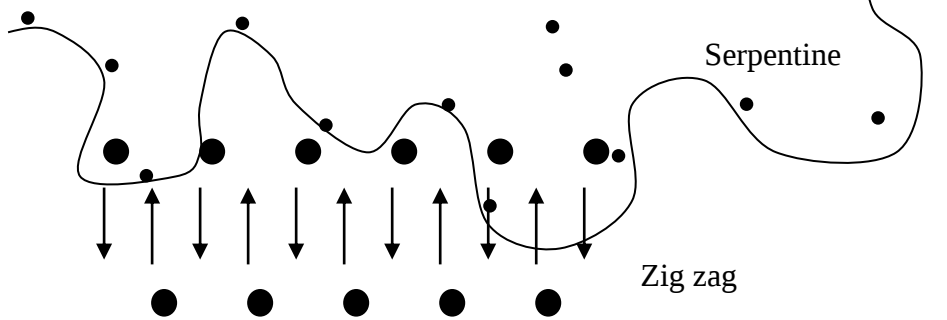
(8)

Curve



(9)

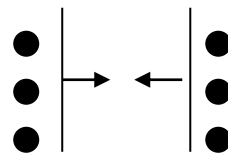
Serpentine



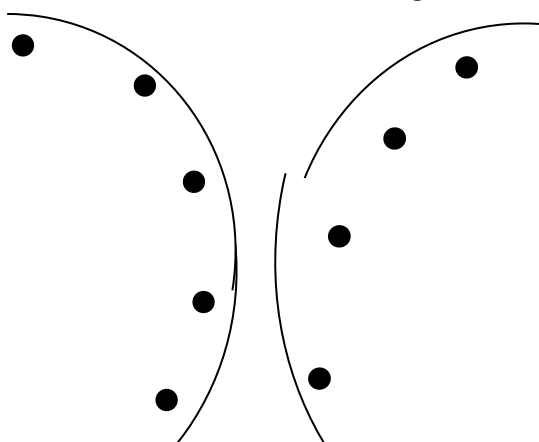
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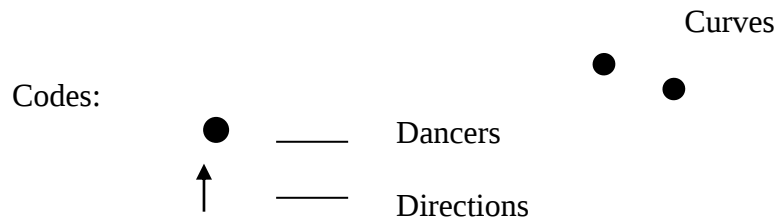
Zig zag

Parallel lines



(11)





Costume for African Dance

Costume for African dance is of varied shapes and forms. It spans from the most exotic and elaborate to the smooth bare body. Some costumes are built in such a way that the dancer's body is covered from head to toe. Even the eyes are hidden behind nets made of straw.



Exotic Ekombi costume of the Ibibio/Efik origin



Ekpe masquerade dancer



Ntokodiodio masquerade dancers

Raffia costume worn by Uyai dancers from New Dawn Entertainers



Kaolin make-up on a male Igbo dancer

There are hundreds of combinations of cloth, raffia, wood, metal, claws, teeth, bone or fur. The cowrie is one particular feature of costume and accessories in African dance which is very baffling. It has moved from its use as currency to ornament. Doris Green in her article, 'Traditional dance in Africa' illustrates that, "in Ivory Coast, there is a puberty dance where the entire body of the dancer is covered with cowrie shells and the movement of the dancer produces its own percussion which sounds like a multiple of rattles being shaken" (1996: 24).

Beads made of gold, coral, ivory and silver are used to beautify the dancer.



Leg band with self-sounding bells to accentuate movements



Mbopopo maiden dancers with golden spiral leg wears to emphasize wealth

Make up could be kaolin, achieved from the use of charcoal or camwood as seen in the following pictorial representations;



Maiden dancer showcasing kaolin art, beads and traditional hairdo

Beauty in African dance is “primarily in the rhythmic action.” It also embraces all elements involved in the production of the dance. Some like the anklet-bangles, hand rattles which act with and within the rhythmic structure of the performance to confirm and enhance its dominance, the composure of the dancers, smiles where necessary, body decoration and props contribute to the overall beauty of the performance each in its own way. For Enekwe (1991: 28), beauty in Nigerian dance lies in the combination of “purposiveness and high aesthetic concern, its celebration and reflection of communal life... seeking to unite the dancer with the dance, its embodiment of collective beliefs....” Beauty is central to the appreciation of African dance (Primus, 1996: 5), as such, dance functions as an aesthetic experience for the African people.

The audience is a major factor in the success or failure of any performance. In appreciating dance, the audience applauds a good performance because they have the ability to detect what is good or bad in their dance style as it is a language in cultural representation which is understood by the community. The performers can also be presented with gifts or embraced. Various statements of appreciation can be made in praise of the dancers while unsatisfactory presentations receive negative statements. African traditional dances like the orchestra are Polyrhythmic, that is, they are complex combinations of fairly simple but different rhythms all played concurrently. Various parts of the body accompany the different rhythms doled out by the orchestra; as such polyrhythms of the orchestra are reproduced by the dancer’s body. The typical African dancer remembers all others who had performed the same dances and why those dances were performed. Stories behind the creation of the dances are not as important as who danced it before, for whom and the consideration of the present performance of the dance is done according to laid down rules. The memory sense is, therefore, seen as the experience sense having to do with ancestral memorial connections. This is extremely significant in the appreciation of African dance performance because it is very functional in the spiritual well-being of the people according to their belief.

Primus (1996: 4) has availed us with a covering principle that, “... dance without belief ... is without life.” The belief of the people that dance was created by an ancestor, spirit or god, counts in the epic memory sensory model of dance appreciation and in the main presentation of the dance. To emphasise on the extra-mundane function of dance through the epic memory, Asante posits that, “its relatedness to spirituality, ethos, and empathy... sends felt signals to the community who own the dance” (1996: 213). Even when the dance experiences some changes and modifications it is considered as a change in the master plan of presentation as creative additions and not creation itself. Africans value the renewal of experience and so creative innovations are tolerated if they reinforce the ideology behind the original creation. This shows that the performers have a good memory and are faithful to the tradition and creative ingenuities and imagination of the ancestors. It is also a reiteration on the renewal of experience which is the rebirth of the society.

The major difference in dance forms from any part of Africa is environment which is a major determinant of movement styles in dance practice. The Niger Delta being a riverine environment has dances which emphasise the littoral settlement and culture. Another factor which distinguishes dance cultures is the “semiotic resources of dance gestures and styles which affect choreographic vision” (Nzewi, 1981: 439). Most times dances in their traditional or modern forms are lost or inaccessible because of their non-verbal, ephemeral and mixed nature.

A truly universal definition of dance must, therefore, return to the fundamental principle that dance is an art form or activity that utilises the body and the range of movement of which the body is capable for self-expression, aesthetic pleasure, and

entertainment. Thus, the instrument of the dancer as a medium of expression is “encapsulated in the psychological (feeling) and physiological (character) ideals of man through visible signs and symbolisms that are constantly engaged in semiotic dialogue” (Ugolo, 2001: 126).

Adedeji’s position that, “the choreographer sees himself in a communicative situation where he expresses himself and brings up his creative exigencies to bear on; and in response to their environmental exigencies” (2000: 138). The analysis of these forms presents the fact that communication is the central objective of their creation. What is communicated depends on the content of the work 158 and this is where meaning is shared. Dance as an expressive behaviour presents a stylised version of life experiences. Dance is a stylised, spectacular and consciously patterned movements of the body within a specially defined time and space for the entertainment of the audience.

Conclusion

Indeed, many scholars have offered diverse theoretical perspectives as to the role of dance in uniting people. Such discussions and literature provide a forum for diverse wishes for dance and assumptions about its power. People in the same cultural area tend to have certain basic dance practices as the Africa presents. This chapter has identified the shared artistic feature of dance and suggests art as a possible option in an effort to counter divisional tendencies in Africa in particular. In generic terms, the dance theatre points to the fact that cohesive group life and concerns of a people can be succinctly and successfully explored through art in general and most especially, the dance art. Among the different ethnic groups in the continent, there exists a unity of perception in artistic matters derived from mutual inter-group relations and congeniality.

African dances are complex organic performances that have been shaped by changing trends over the years from the core traditional to the contemporary. These trends are subject to the interplay of immense forces which fundamentally alter the artistic landscape of dance. These forces include education, economy, cultural infrastructure, demographic change, societal values, growth of the arts and political environment. This goes on to prove that the theatre in a holistic way stays relevant at all times. It functions in the past, present and future of a people as part of their social, ceremonial and aesthetic experience. It also enriches the society in which it is practiced by teaching them about themselves, their lives and those of other societies and peoples. In the course of achieving these, the theatre records the heritage of these people for posterity. African indigenous dance forms have proven to stand the test of time by showcasing contemporary applications that meet the approval and entertainment needs of the audience even without the traditional background of their creation. This is a proof that they exist in their own right as artistic products of high aesthetic value in presentation. This is one major art form which operationally avails the people with a better understanding of the attitudes, beliefs, feelings and yearnings of people in different cultures and at different times as it reflects the generality of life. This in effect is a summation of the total function of theatre and particularly dance as exemplified in this work.

Dance which is a performing art of the theatre is functional in various ways manifesting in different capacities for different people in different occasions. It can function as self-expression, means of making statements and interactions, exposition of movement for its own sake, art of gesture, representation of environment, men’s character and emotions, provider of recreation and entertainment, a means to the achievement of good health, a reflexive practice, a free discharge of surplus energy or emotional excitement, ritual and worship, a way of thinking and living, an inherited predisposition, dance is culture specific and a feature of the socio-cultural context which accommodates, encourages and appreciates the participation of the audience.

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(8)

INTRODUCTION TO THEATRE DESIGN

Ernest Jackson WERIDONGHAN

Introduction

Theatre is enjoyed because artistic and technical elements are brought together for wholeness. The artistic elements comprise the script, director, actor, dance and other performance arts while the technical elements include costume, make-up, light, set, sound, special effect, property design, stage management and technical directing. All these aspects though separately conceived are systematically assembled as an entity for a theatre to come alive. Assembling these elements is not easy. According to Enendu (2014, p.21), it takes the creativity and imaginative acumen of a designer. If these elements are assembled properly, they speak to the audience. In other words, theatre design is essential to help solve practical problems faced by each production company/theatre. Adegbite (2015, p.1) argues that with design, visual and emotional experience are arranged and given harmony to reflect the aesthetics of objects of contact. It gives appropriate portrayal of character, conflict and style. In view of this, he adds that the design must not be composed to obstruct the view, or distract the attention of the audience (Adegbite, 2015, p.1). Below is a brief discourse on some of the technical aspects of the theatre.

Costume Design and Construction

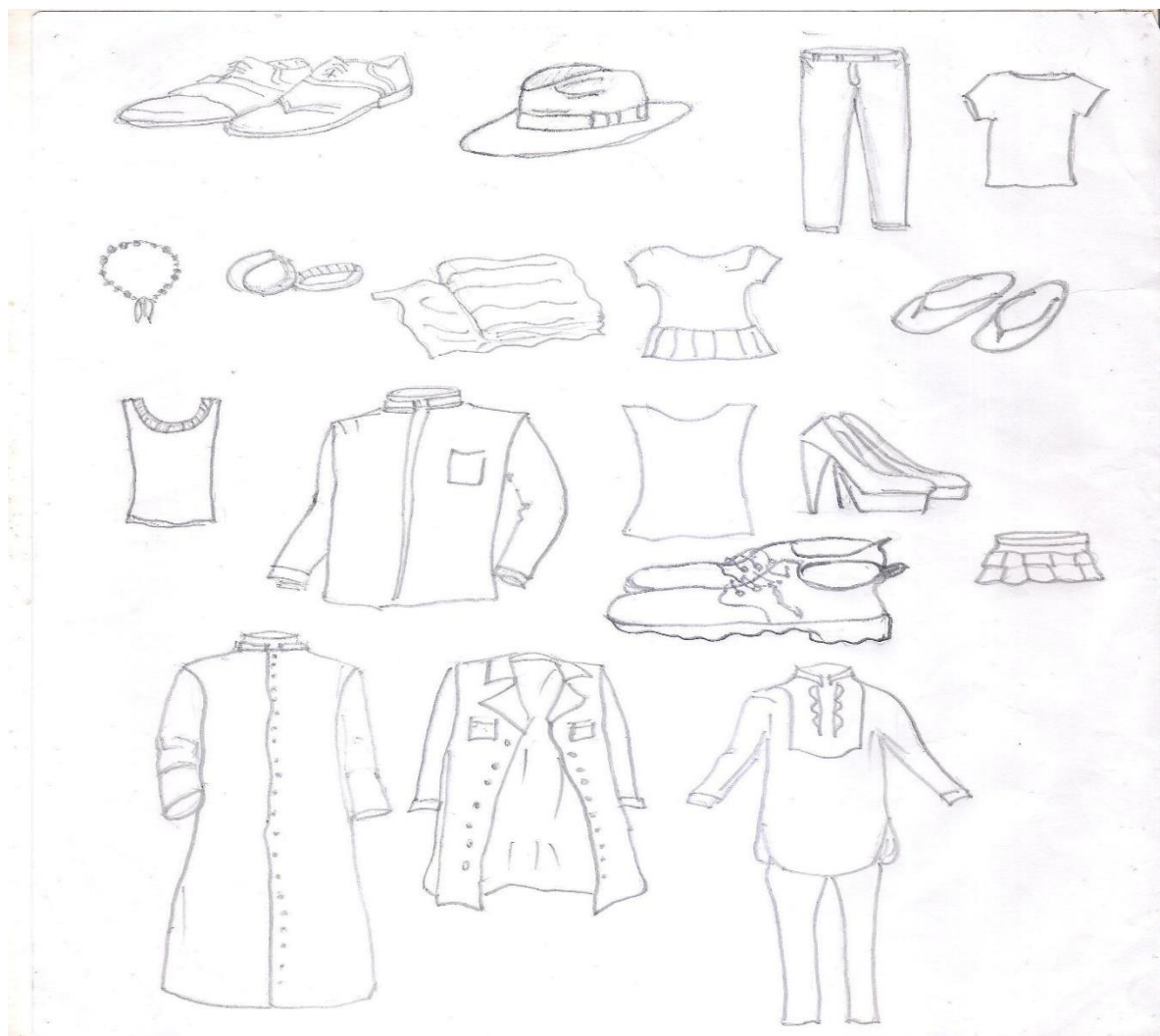
A costume is any outfit worn by a performer/actor on stage to play a particular role. Any accessories a character wears, such as hats, gloves, shoes, jewellery, or purses, are also considered to be a part of the costume. These aid in character recognition before an actor ever says a word. With costume, the true nature of each character is shown. This is because it helps to express the individual's psychological, social, and emotional state at a certain period. The people who create costumes, known as costumiers or costume designers, strive to know each character as well as the actor playing them. They create costumes that reflect a character's age, gender, psychological condition, social standing, culture, historical era, and time. Below is a costume plot and chart for Yerima's *Hard Ground*:

Scene	Characters	Costume/Accessories
One	Nimi	Blue jeans, black T-shirt, amulets, beads, bangles, a pair of booths.
	Mama	A wrapper, casual blouse, rubber slippers
	Baba	A wrapper and a singlet.
	Inyingifaa	A chieftaincy attire, trouser and a pair of shoes
	Fr. Kingsley	A clerical shirt with a Roman collar, a pair of trouser and shoes.
Two	Nimi	A black jean trouser and a yellow T-shirt, amulet beads, bangles, a pair of shoes, a chieftaincy dress, a bowler hat, and a walking stick.
	Tonye	A chieftaincy attire, a pair of trousers, a pair of shoes, a bowler hat and a walking stick.
	Townpeople	Some are dressed in traditional wears, and others are in contemporary dresses appropriate to their class/status.
	Alabo	A bowler hat, chieftaincy attire, a pair of trouser and shoes, and a

		walking stick.
	Christy	A short skirt, a handles top, and high heels shoes.
	Mama	A wrapper and a blouse.
Three	Baba	A wrapper and a T-shirt, and a pair of shoes.
	Kingsley	A clerical shirt with a Roman collar, a pair of trouser and shoes.
	Mama	A wrapper and a blouse
	Nimi	A pair of jean trousers, a shirt, amulets and bangles.
	Tingolongo	Dressed in palm fronds with leaves attire, with a red and black cloth.
	Inyingifaa	Chieftaincy attire, a pair of trouser and shoes.
Four	Fr. Kingsley	A white sultan/cassock, a pair of trouser and shoes, bible and a rosary.
	Nimi	A pair of black jean, a yellow shirt, bangles and amulets, and booths.
	Mama	A blouse and a wrapper, and a pair of rubber slippers.
Five	Mama	A black blouse and black wrapper and a pair of rubber slippers.
	Inyingifaa	Chieftaincy attire, a pair of trousers and shoes.
	Nimi	A black jean trouser, a pair of booths, bangles and amulets.
	Fr. Kingsley	A clerical shirt with a Roman collar, a pair of trousers and shoes.

Costume Plot of Yerima's *Hard Ground*

Sketch 1: Costume Chart of Yerima's *Hard Ground*



The kinds/forms of costumes we create for theatres are:

1. *Traditional costumes:* These are native clothing items that let a person or character express tribe, identity, or heritage. That is ethnic, regal, ceremonial, and religious categories of traditional attire that represent a distinct people's culture. Below is an example of performers on traditional costumes:

Image 1: Performers costumed in Niger Delta attire ready for performance.



2. *Special costumes:* This type of costumes are also called occupational costumes. Special members of society wear them as costumes. They are unique costumes made for a particular function. These display the kind of jobs that people hold. King, nurse, priest, doctor, and lawyer costumes, as well as uniforms and specialty clothing, are a few examples of vocational or special costumes.



Image 2: *Actors costumed as militia in Kpodo's **The Struggle***



Image 3: *A performer costumed as a contemporary musician performing on stage.*

Make up Design and Application

Makeup is the substance, particularly cosmetics, applied to performers to help them interpret a specific character. The many forms of makeup include:

- a) Fantasy make-up
- b) Character makeup
- c) Straight or Juvenile make-up
- d) Abstract Make up
- e) Special effects or prosthetic make-up

Some materials or tools used for makeup include: base/foundation, liners, mastics, tooth varnish, fake blood, make-up remover, soap, hair grips, alcohol, cotton wool, brushes, brow pencils, spirit gum, hand nappies, tissue paper, wax, etc. are some examples of makeup equipment. See below an example of character make-up applied on an actor (Lasisi Rachael) who is playing the role of Zombie in adaptation of Michael Jackson's *Thriller* on Niger Delta University (NDU), Amassoma, stage (Fig. 4-6); and Fig. 5: Performers with make-up ready to perform the role of Acolyte in Niger Delta University (NDU) Annual Department of Theatre Arts Induction 2023.

Image 4: Before makeup application **Image 5:** Make-up application process

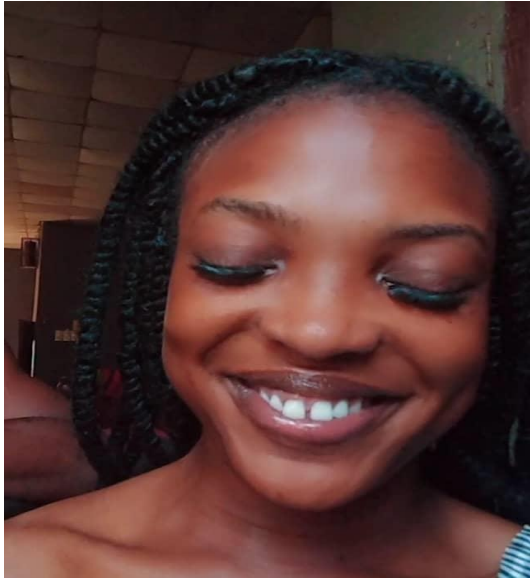


Image6: Finished make-up ready for performance



Image 7: Acolytes for Induction



Set/scene Design and Construction

Set design constructs the play's actual surroundings. The term, *set designer* (or scenographer), refers to the person in charge of designing the place of action. Through scene design, the play is given a place to happen while also revealing details about the setting, period, and mood. That is, set/scene design creates the stage. The stage is the actual location where the performance takes place. To establish where the characters are, what is occurring, and what the space and setting tell us about the play, set/scene design comes in.

To realise a set appropriate for a production, the set designer studies his script, draw thumb nail sketches, ground plan and elevation of the proposed setting he visualises for the play. Below is a sample of sketches drawn for a theatre production;

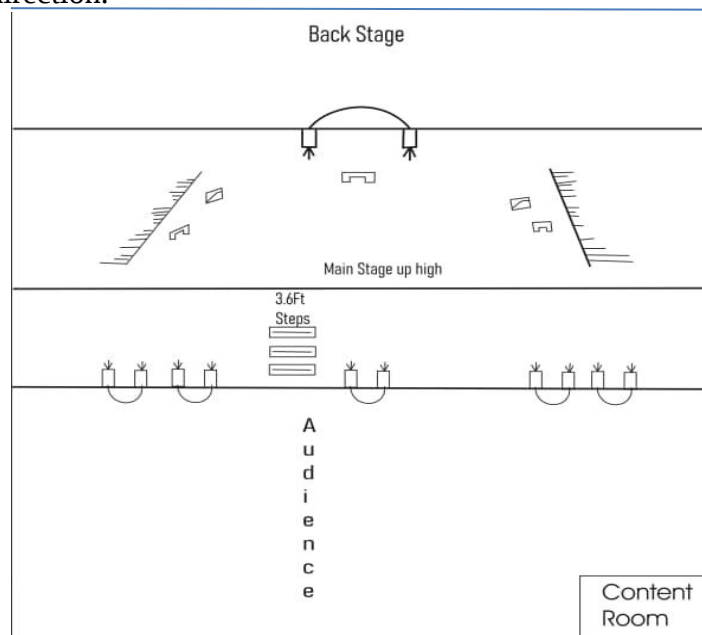
Sketch 2: Ground plan drawing of Binebai's *Ogirijoga*

Sketch 4: A sample lighting Cue

The production's lighting is the final component to be added, and as such, it is done during the technical rehearsals. Before this, the designer determines the aesthetic and lighting locations (cues) and the lights to utilise, but the final result is levelled during cueing sessions with the production crew present, the director providing feedback, and the actors watching. Stage lighting is categorised into two categories:

- *General indirect light*: it is like that provided by a cloudy sky
- *Focused direct light*: it is like that provided by sunshine.

These two types of illumination also have four changeable qualities or are: intensity, colour, movement and direction.



Sketch 5: Sketch on how the designer wishes to rig his/her light

Functions of Light

The functions of light in the theatre are:

- Used to set the scene, generate effects, and convey emotions.
- It is used to make something or a scene more obvious. The stage becomes visible with light because the audience can perceive activity with visibility. Visibility is provided by light.
- By expressing the time of day, season, and location, lighting may aid in setting the atmosphere.
- Light also aids in maintaining audience attention on the action.

Sound Design

Sound in the theatre is utilised to provide effects like thunder, rain, gunfire, etc. The sound designer employs audio technology to create sound effects. For the effects or music that the production needs, sound designers employ five programmable aspects of sound. Pitch, loudness, quality, direction, and length are some of them. The sound's wavelength or frequency is known as its pitch. Volume refers to how loud or silent a sound is. Pitch and loudness work together to create quality, which gives each sound its unique effect. The

position of the sound in space and the way it moves from one place to another are referred to as direction and duration, respectively. Sound designers may manipulate the audibility of a sound for an audience, utilise sound to inspire action, change the actors' voices, or create mood thanks to these controlled aspects of sound. While some tasks are carried out by manipulating processing machinery, others are created and coded.

Property Design

Theatrical properties also known as props are of two types: the hand or stage prop. Properties help foster imagination and bring a performance to life. Any inanimate object that is held to aid action or placed on stage to be used by an actor in the course of a performance is called a prop. Most props are commonplace items that can be moved or transported on a stage like a walking stick, cutlass, hand fan, whip, etc. to aid action, set the mood and tell the story. For instance, a performer shaking, pointing or stamping his walking stick on the ground does that to make a point. Similarly, some Ijo masquerades carry cutlasses or whips to cut or threaten people. This action of the masquerade performer aided by the use of a prop such as a cutlass or a whip helps tell the viciousness of the masquerade, thus, supporting the realisation of the drama. Apart from aiding dramatic action, props may function as tools that aid aesthetics, place and period indication. In a play such as Clark's *Song of a Goat*, a fishing net may be brought to the set, and placed on top of Zifa or Tonye's hut, this net though a prop can serve the purpose of scenic aesthetics. Its placement on set may tell the audience about the occupation of Tonye and Zifa as well as their cultural background.

According to Strawn, Benedetto, Amali, Roth, Koski, and Harris, performance props may be

6. Realistic: that is, using the object as it is applicable in real life.
7. Stylised: designed to resemble or replicate the original; and
8. Mimed: pretending or miming to use the object with the aid of gestures, actions, nuances, and so on.

Special Effect Design

Special effect or theatre magic refers to effects that are more difficult to describe than just lighting or sound, such as fire, explosions, sudden apportion, mysterious disappearance, fog, smoke, wind, rain, snow, lighting, and a variety of blood effects, etc. All these effects must be achieved, of course, without destroying the theatre or injuring the actors. In the Greek and Roman theatre, special effects came in second to the narrative, and even beyond, which explains their complete reliance on the theatrical device of the *Deus ex Machina* and *Eccyclema* to always advance their story's storyline. When the Romans conquered Greece and took over theatre from the Greeks, they invented special effects like the trap or vomitories to support their narrative.

Wilson (2007, p.296) argues that special effects are those effects of scenery, lighting, sound, and props that appear extraordinary or even miraculous. In addition to being produced and employed in theatre, special effects are also effectively used in radio, television, and film production. The prevalence of special effects in both modern and ancient theatre, as well as in contemporary cinematography, may be supported by several examples. Even while special effects may be used in countless ways and across all film genres, they work best when used to create science fiction.

Objectives of Theatre Design

Assisting actors in achieving the fullest expression of their art and enhancing the experience audiences can have at performances are the main concerns, objectives, and functions of design. Secondly, the space should be elaborated to provide the audience with the best

conditions to experience a theatre performance. These primary goals are divided into broad goals as follows:

1. Create and control mood.
2. Establish time.
3. Provide focus and composition. Highlight different areas by directing audience members' eyes where they should go.
4. Set the stage. Create an immersive environment that supports the production narrative.
5. Create an environment that supports the story.
6. Helps to establish the genre and help to communicate the production style.
7. Help to create a memorable experience for the audience.
8. Used to create visual metaphors and symbolism that help to communicate the themes of the production.

Elements of Theatre Design

Enhancing the audience experience is the goal of theatre design. Since this experience can only be seen, theatre design focuses on spectacle and provides details about the play or performance. By carefully composing pertinent symbols, icons, and indexes, designers consider the key components and design concepts intended to improve the aesthetics of theatrical performance (Adegbite, 2013, p.3). As a result, a designer's success in achieving an aesthetic is based on the design components (elements) he combines to meet the conflict (or topic) of the performance he or she produces.

Every design contains a constituent of some components or design elements. These serve as building pieces for both the director and designers. The components help unify the visual statement. The elements of design are the basic factors that make up the visual statement or composition. The elements are *line, shape, scale (dimension), colour, texture, and light*. They are examined below.

Line: Line defines form; its importance in composition stems from its versatility, and the character of a line is very expressive. A line can enclose space as an outline and create a shape (two-dimensional form), or it can suggest a three-dimensional form. It can appear as a real line in many different moods as straight, curved, spiral, and so on. Line is what separates one area of the drawing plan from the other, the more lines are added the more complex the drawing or design becomes.

Shape: Line ultimately creates shape or form shape. Shape can be geometrical, such as circles, squares, and triangles or they can be organic. The more geometrical they are, the more formality they tend to suggest. The shape can be used to suggest metaphorical ideas about a script. For Example, a square might suggest a boxing ring.

Scale (Dimension): Scale is the size or mass of a shape concerning a human figure. As an element of design, scale is also concerned with the relationship of one shape to another – large to small, large to large and so forth-properly called proportion. A theatre that seats only 50 people, in which the audience is only feet away from the actors, is going to provide a completely different kind of theatrical experience than a performance in an arena that seats 15,000. Huge concerts provide enormous screens so that the audience numbers far from the stage can see the performers and feel like they are part of the action.

Colour: Colour modifies form means, colour changes the form of things, as they are. The use of colour is a very important factor in the creative process, because of our emotional

association, colour most often generates the strongest response of all artistic elements. It is a powerful stimulus that changes the dimensions of shape, reverses the direction of a line, and alters the interval between forms. Colour in the theatre comes from two basic sources: pigment in the surface of the form or colour transmitted by light, colour in either light or pigment has three variants, hue, value, and chroma, colour wave lengthly position in a spectrum defines it. Hue, the colours black and white relationship defines values and chroma indicating the colour's degree of purity or saturation.

Texture: The composition of a design takes on a tone particularly inspired by the make-up of its texture. The feel of a particular surface describes the feature, when someone touches any surface, there is always a way that the surface is felt, it might be rough or smooth. For instance, stone, glass, and wood have different textures.

Light: Light is not typically considered one of design. However, given the importance of light and scenery working in sync to create the kind of theatrical world that is desired on stage, it must be considered from the beginning of the creative process, not something to be added later. It is not possible to overestimate the importance of designing scenery with lighting in mind as light not only reveals form, it also establishes mood. Light can be slimy, coarse, and rough.

Principles of Design

A principle often refers to laws. Therefore, while using his or her designs in performance or theatre, every designer must abide by the principles of design. The aspects of design couldn't be used effectively without them. Rules of design, often referred to as rules of composition, assist the designer to manage and employ the design components effectively to provide attention and significance to the stage, according to Parker (38). The guidelines are *balance*, *harmony*, *emphasis*, *proportion*, and *rhythm*.

Balance: It refers to how much weight is on each side of the stage. In the theatre, the way a set designer arranges his design components on stage affects how they are seen as having weight. Symmetrical balance and asymmetrical balance are two different kinds of equilibrium.

1. **Symmetrical balance:** Equal amounts of each ingredient are distributed on either side of the stage to create a symmetrical equilibrium. On both sides of the stage, the same pattern is repeated to achieve this.
2. **Asymmetrical balance:** This, on the other hand, refers to the uneven distribution of weight, or the random and purposeful positioning of design on the stage.

Harmony: It conveys a sense of cohesion. To achieve the required aesthetics and cohesiveness, every element of the performance must be connected harmoniously.

Emphasis: The designer accomplishes focus by emphasising (accentuating) the parts that he believes are most crucial to his concept and by relegating others to a secondary position. The designer draws the audience's attention by using a design metaphor (a primary figure that encompasses the entire performance), which increases their curiosity about the show and makes them more ready to learn more.

Proportion: This entails the designer emphasising each design element appropriately, according to its significance. Each element's proportion and orientation have a significant impact on how well it functions.

Rhythm: Running the gaze effortlessly from one area of the stage to another is beneficial. The impression of flow and movement is produced by how each designer approaches the various design components. As a result, it can guide the eyes to the focus point.

Conclusion

Theatre design affects the aliveness and straightens the fuzzy edges of a theatre. It tells the story of performed as well as other background information of the character that may not have been spelt out by the story. Both performers and audience rely on it for easy interpretation and understanding.

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INTRODUCTION TO COSTUME AND MAKEUP DESIGN FOR STAGE AND SCREEN

PEREKEME ODON

Introduction

Examining the fundamental idea of makeup and costume design for the stage and the screen is the study's goal. Comparing outcomes, evaluating makeup and costumes, and highlighting the similarities and contrasts between the stage and screen are all intended to help communicate the idea.

Costumes and makeup are related to our daily visual culture, as theatre and cinema are components of our visual communication. A theatre play (or film) is inextricably related to the culture of the era in which it is created, distributed, and seen by spectators. We may relate movie clothes to the same social and cultural background. The aesthetic theory of art, which takes meaning analysis into account, serves as the foundation for the approach to costume and makeup as messages. Kress and Leeuwen maintain that the meanings associated with visual communication are either products of or shaped by the culture of the society in question.

Being among the first artistic mediums, theatre's basic act is, to be sure, any direct communication between an actor or actress and the audience through verbal and physical interactions. But by the fifth century B.C., Athenian democracy's leader, Pisistratus, had officially recognised theatre by including it in the City Dionysia, the country's largest festival. One of the first forms of art, theatre's fundamental act is any direct verbal and physical exchange between an actor and the audience. Different settings, resources, and techniques may be used during the communication process. The use of cosmetics and costumes is crucial for assisting viewers in connecting with real-life situations.

When we talk about "design," we might mean the process of thinking through and creating a piece of art, like cosmetics or a costume. The way that all the objects created or purchased are arranged to achieve the visual dimensions of a stage and film production is also referred to as it, and it may involve meticulous planning. Recall that the term "motion picture" refers to an image captured with a camera. When presenting human experiences to an audience on stage or in a film, a costume is one of the most important components. A variety of methods, tools, and environments can be used during the communication process.

Any clothing used for a film or theatre performance is referred to as a costume. Costumes are a cheap and efficient means of conveying to the public the intricacies of a character's past and personality. They assist performers in shedding their individual selves and becoming fresh, credible personas on television. The costume and makeup design of a dramatic presentation conveys the playwrights' interpretation of their character's physical characteristics, which is particularly significant when it comes to interpreting the meaning of a character's personality in a theatrical or cinematic production. It cannot be overemphasised because of its great symbolic value.

Cosmetics or makeup are substances applied to the face to accentuate, improve, or enhance the characteristics of the face. The word, "theatrical makeup," refers to the materials used in makeup application as well as the process of painting, augmenting, or changing an actor's face, hair, and body using cosmetics, plastics, and other materials. According to Heffner et al., "the actor disguises his personality in that of the part he is portraying by supplementing the art of acting with the visual artistry of dress and facial make-up" (562).

Definitions

Photographic art is used in *film*, an audio-visual medium that communicates ideas. It may also be described as an audio-visual work of entertainment that informs viewers while providing the audience with entertainment. It speaks a language and may be analysed in several ways, such as an artistically crafted work of art, as an industry that pays and employs people, as a source of money for a large number of people, or as a medium for information exchange. According to Dede Konkwo, who described the cinema medium as unique: "It transcends and surmounts the functional barriers of language and cultural differences by the combination of the creative and communicative qualities of visual and audio effect" (72).

- a) *Stage*: The stage (also known as the deck in stagecraft) is a dedicated area for shows in theatre and performing arts. The stage serves as both a location for actors or performers and a focus point for the audience (similar to the screen in a movie theatre).
- b) *Costume*: A costume is a set of garments or outfits worn to portray a persona in a certain time, place, or item. The term "costume" has several different meanings. Kaiser, a fashion and cultural studies scholar, described the costume as "a style of clothes belonging to a particular cultural or historical context (often used to refer to ethnic or historical clothing, as well as clothing designed for performances or rituals – drama, Halloween, etc.)."

Costume, as defined by Barbara and Cletus Anderson, is the clothes worn by performers on stage, whether it be layers or nothing at all (20). The clothes of both on-stage dramas and motion pictures play a major role in making them feasible. Actors' and actresses' attire and accessories are seen as non-verbal components of performance and, when done well, can reveal hidden messages to the viewer. Costume design is an exciting field in theatre and film where one designs or makes the costumes that actors wear in a play or movie. To Prince and Jackson, costume is "an outfit, including accessories and undergarments, worn by an actor" (203). This definition includes information on actors' attire, accessories, and pants. This is because the actor must wear the appropriate pants during the performance to avoid completely baring his nakedness to the audience. However, in contrast to Prince and Jackson, Campbell pushes the boundaries of costume design to encompass whatever that performers wear on stage or television.

- c) *Makeup*: On the other hand, Harrison describes makeup as "the application of grease paints, water-based paints, false facial hair, prosthetics, etc. to alter the appearance of an actor's face" (148). An actor's appearance may be enhanced and their ability to convey emotion, culture, age, and time can be conveyed using makeup, which is a combination of natural and synthetic cosmetics. Utoh-Ezeajugh observes that, "as one of the visual elements of production, make-up complements costumes in revealing the character embodied in the actor through his physical appearance" (157).

Historical Overview of Costume and Makeup

The fields of costume and makeup design evolved together with the art of drama. The Greek poet, Thespis, is credited with inventing theatrical garments in the sixth century BC; these costumes have traditionally been referred to as "the robes of Thespis." Athenians lavished a great deal of money on the costumes and set design for the yearly theatre competitions.

One of the most well-known ancient Greek playwrights, Aeschylus, produced productions in which the performers performed while donning intricately carved masks. Since performers sometimes played many roles, the masks served as a means of identifying

the persona they were portraying. Usually, they wore exaggerated facial expressions to assist the viewer in understanding the character's feelings. Actors still wear masks in certain modern productions of ancient Greek plays, especially tragedies, as a nod to the plays' historical setting.

When performers are on stage, the audience can see them from their heads to their toes. Easily identifiable from the final row of the balcony, theatrical clothing and makeup have huge design elements and strong hues. Every play, ballet, or opera has a recurring aesthetic that is created by the close collaboration of costume designers, makeup artists, directors, and lighting designers in theatre.

Greek theatre included exclusively male performers with conventional attire like tunics and cloaks called himation, along with masks that were adorned with wigs. These included largemouth openings that helped project the voice, were constructed of lightweight materials like wood, cork, or linen, and had distorted face features. Actors might impersonate a variety of genders and characters by just swapping off their masks. Since the materials are so brittle, we no longer have genuine masks, but we can still recognise their appearance owing to depictions of them in historical artwork. One type of platform footwear used in the costumes was the *cothurni*. These help the characters come to life, which helps present heroic figures. It had the practical purpose of increasing the actor's height and visibility.

In both theatre and film productions, clothing uses nonverbal cues to tell the viewer a lot about the wearer. By dressing appropriately, the actors convey the time and location, the people's occupation and way of life, the culture of a group of people, their economic and social standing, the mood and atmosphere, and the period and age of the script.

Costumes and makeup have gone a long way over the years, from pre-literary times to the Egyptian and Greek periods in theatre history, and even into the 20th century and beyond, to become essential arts in the practice of theatre and film. The history of makeup extends back to the Egyptians around 6000 BCE when they figured out how to use a mixture of powdered colours and oil or wax to create eye-catching body decorations. The reason behind its creation was their belief that makeup was divinely pleasing and that it was used by individuals of all social groups and for special events such as religious festivals and wars. The history of makeup in theatre extends back thousands of years, starting with the 500 BCE Greeks and continuing until the 20th century. Over time, makeup and costumes have grown and changed to become essential aspects of theatre and filmmaking.

The original purpose of makeup in theatre was to change actors into gods, goddesses, and other roles they were playing on stage. The Egyptians utilised *kohl* around their eyes, and the Greeks made their masks out of soot and white lead powder. The introduction of television brought forward new issues with makeup. Dark complexions were unclean, and light complexions seemed ghostly. Women wearing street makeup either vanished or seemed dowdy or gloomy. Certain colour combinations created for motion picture makeup worked well, but others needed to be adjusted. The introduction of colour television brought with it new issues.

In 1910, Max Factor invented the first makeup specifically meant for motion pictures. Suitable for the lighting and orthochromatic film emulsion employed at the time, it was light, semiliquid greasepaint that came in jars with a perfectly calibrated spectrum of tan tone. New makeup challenges arose with the introduction of colour to motion films. The greasepaint that had already been applied to the actors' faces due to different colour films appeared on screen as red and blue or yellowish. A successful solid makeup (Pan-Cake) that was applied with a damp sponge was the result of some testing before a solution was discovered. For every kind of colour film, makeup charts provided the appropriate colour combinations.

To improve their look or modify a persona, modern makeup artists apply makeup to actors or other performers in theatre, television, or film. Although makeup artists and

performers work together, there are distinctions between the two professions. Cosmetic makeup helps you cover your flaws, but performance makeup helps you embrace your persona more. Makeup may entirely change you into another person, an older or younger person, or even a beast, in performances like filmmaking.

The Stage Versus the Screen

The four basic types of stages are proscenium, arena, thrust, and flexible. This is similar to the cinematic rule of third. It highlights their salient characteristics, benefits, and drawbacks. Stage directions designate an actor's blocking from their point of view using terminology like upstage and downstage. Nine sections make up the end-on stage: downstage left, downstage right, downstage centre, upstage left, centre stage, centre stage right, and centre stage left.

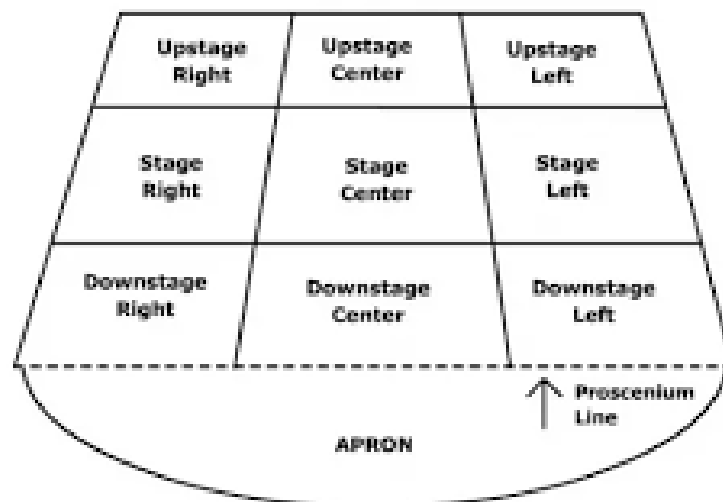


Image 1 Stage Partition Lines

The Rule of Thirds grid is made up of two consistently spaced horizontal lines and two vertical lines, which allow the filmmaker to arrange the most important elements. It includes cutting an image in thirds, both horizontally and vertically, to create a grid of nine equal portions. The rule of thirds stipulates that the most important elements in a photograph, such as the principal theme or focal point of the film, should be placed along these lines or at their intersections.

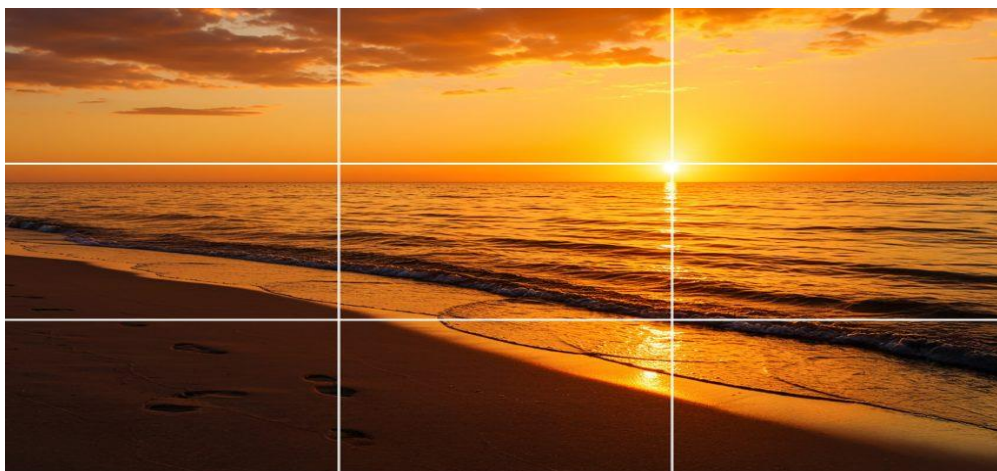


Image 2: Television Grid lines

The Stage and the Screen Set

The theatre is a kind of development of the arts. The finest theatrical plays allow enough time for the cast to get to know one another, practice with the director, and prepare for opening night. After hours of rehearsals before the public performance, costume and makeup artists gradually get comfortable with their responsibilities.

Film sets, on the other hand, are chaotic environments crammed with specialised, well-paid artists. This poses several issues for makeup artists and costume designers. You will occasionally be given little if any, rehearsal time to choose what you want. For instance, depending on the extent of the position, you may not be given any instructions. Filmmakers employ makeup artists and costume designers with the expectation that they will arrive on set ready to perform.

Film and theatre both require preparation, but they go through quite distinct preparation processes. The speed of filming also puts pressure on the design departments to come up with ideas quickly. When filming, especially for theatre designers, the tempo of the film set may be disorienting, so be extra organised and adaptable.

Similarities and Dissimilarities between Theatre and Film

Though they both use visual narrative, theatre and film differ in a few ways and are similar in others.

Similarities:

1. Actors depict characters and communicate emotions in both theatre and cinema.
2. Both of them use storylines and prewritten language to tell stories.
3. Sets, costumes, and props are used in both forms to build the story's universe.
4. To strengthen the narrative, both can use music, sound effects, and visual effects.

Dissimilarities:

1. Film is a recorded and edited medium; theatre is a live, in-the-moment experience.
2. Film depends on editing and post-production procedures, whereas theatre depends on live performances and the audience's immediate response.
3. There are differences in the production scale; films typically have bigger finances and can produce more complex visual effects.
4. In theatre, actors and audiences frequently interact directly, but in film, the camera lens produces a filtered encounter.

These are but a handful of the numerous distinctions and parallels between theatre and film. Every storytelling medium has its distinct advantages and difficulties.

Concept of Costume

Costumes more like to those we know now emerged in the 18th and 19th centuries, when more realistic aspects began to dominate Western theatre. When dramatic performances started looking for tangible components to convey themes, costumes gained a position in Western theatre (Okadigwe 85).

In the genre of film production, a costume is any ensemble of clothing worn to portray a character. Developed in their own unique style and convention, theatrical costumes are neither historical nor modern. The designer's capacity to comprehend and apply the director's production concept is a major factor in each project they work on. Actors' presence on stage and in film is accentuated, characterised by dramatic makeup, and costuming. The use of makeup and costumes is determined by the director's ideas. The purpose of the actor's

costume is usually to visually enhance the role. Well-fitting clothes can help an actor perform on stage more effortlessly and organically.

Since they bring a character's part to life, costumes are essential to the filming process. A costume designer is the person in charge of creating the ensembles of clothes that actors wear in motion pictures. The lighting, colour, mood, and other visual elements of the film's scenic environment are all complemented by the costumes that are created for it. After reading the script for the first time, the costumiere will have a good understanding of the plot and will be able to interpret it to reflect the characters' inner spirits onto the stage. Finding every character's name and learning about their traits, age, and social and economic backgrounds, among other things, should be the focus of the second reading. Examining dramatic components like storyline, tension, and linguistic allusions that indicate certain garments is made easier for the costumier with a third reading. Through the application of colour, the storyline aids in establishing tension and contrast. When members of a fraternity are separated from one another, contrasting colours will be used to denote group allegiance (Kwakye-Opong39-40; Dennis13).

In order to develop a unified look for the production as a whole, a costume designer must collaborate with other experts in fields like lighting and scenic design. Skills like creativity, software proficiency, a love of design, and rudimentary sewing knowledge are essential for a costume designer.

Types of Costumes

A play's mood, tone, and atmosphere are all established by its costumes, which are a crucial component of any theatrical performance. The intricate art of costume design includes making clothes and accessories that capture the characters' individuality, connections, and social standing as well as the historical setting, societal mores, and creative intent of the play. According to Grimball and Wells, "the historical, the fantastic (which includes the symbolical costume), the character costume, the uniform, and the modern dress" are the "four general types of costume that are used in theatrical designs"(6).

1. *Historical costumes*: Designed to evoke a particular historical period, these costumes might incorporate popular clothes, accessories, and textiles from that era, giving the audience a visual connection to the period in which the play is set.
2. *Fantasy costumes*: These outfits are frequently worn in plays that take place in mythical, magical, or fairy tale settings, such as science fiction or fairy tales.
3. *Character costumes*: These are made to help depict and facilitate the physical metamorphosis of fictional animals, mythological creatures, and supernatural entities. props, attire, and accessories that aid in defining a character's function in the play, as well as the character's personality, vocation, or social standing. A maid, a robe by a judge and a crown by a monarch may wear an apron.
4. *Symbolic costumes*: These outfits are made to symbolise abstract ideas like life and death, love and hatred, or good and evil. A certain message or feeling is typically communicated through symbolic costumes, which can be highly stylised and abstract and frequently incorporate colour, form, and texture.
5. *Uniform costumes*: Plays with people portraying certain jobs or occupations, as those in the military, law enforcement, or other uniformed professions, sometimes incorporate uniform costumes. Using uniform clothing to draw attention to the social and political systems of a given civilization can help foster a feeling of authority, discipline, and order.
6. *Modern costumes*: These fit plays that are set in the contemporary era and reflect current trends.



Image 3: Greek Costumes

a). Ancient Greek clothing: Historical Halloween costumes.

b). The **peplos**, a garment exclusive to women, similar to the chiton but was made from a heavier fabric.

Five Principles of Costume Design

The design principles serve as recommendations for how to apply design components to a design assignment. To create a visually appealing or harmonious design that audiences and watchers would incorporate into their own wardrobes, clothing and costume designers use these rules. The principles of design may be a helpful tool to streamline the process of appearing one's best, whether creating clothing or mixing and matching costumes in a theatrical or film production.

1. **Balance:** In costume design, balance is a fundamental principle that must be implemented to ensure that both sides of the clothing item have equal visual weight. Achieving this can be done through two methods: symmetrical or asymmetrical shapes. Symmetrical balance involves the use of identical elements on both sides, while asymmetrical balance uses unique compositions to create a striking visual effect.
2. **Emphasis:** Emphasis in design directs the viewer's attention to a specific focal point. This creates thematic coherence and serves as the main point of interest in the costume. By implementing these techniques, designers use various techniques such as colour accents, major shapes or details, intersecting lines, clusters of details, or contrast to capture the viewers and audience's attention.
3. **Proportion and scale:** This is about striking the correct balance between shapes, sizes, and weights. It's similar to a mathematical equation with 'shape'. Proportion refers to the pleasant interaction of design elements. The various aspects of the design should be resized to meet the overall proportion.
4. **Rhythm:** Rhythm is critical to effective design movement. To create a sense of movement, designers must use elements such as line, pattern, and colour. Incorrect seam matching in patterned fabric is a cardinal sin that disrupts the rhythm, and the overall harmony of the garment is compromised. It is essential to master categories of rhythm, including opposition, gradation, radical arrangement, repetition, and transition, to create a visually appealing composition that resonates with the audience.

By utilising rhythm effectively, designers can instil confidence and create a harmonious, visually stunning ensemble that captivates the viewer.

5. *Harmony*: When a costume, outfit, or design is visually pleasing, it is said to have achieved harmony. According to Wolfe (2011), harmony is achieved when design elements such as colour, shape, line, and texture are used skilfully while following design principles such as balance, proportion, emphasis, harmony and rhythm. The fit of the costume on the actor is also critical for harmony. All components of the outfit must work together to achieve the desired look. Whether an outfit is harmonious or not is based on the viewer's subjective opinion.

Elements of Costume Design

Costume designers must have a thorough understanding of the fundamental components and ideas of design to create visually captivating and distinctive costumes. They are expected to take into account four essential components that are crucial in crafting exceptional costumes.

- i. *Shape and form*: The silhouette of a costume must be in perfect proportion to the wearer's body type when viewed from a distance, without any exceptions.
- ii. *Line*: In fashion, "line" describes the visual direction produced by seams, openings, pleats, gathers, tucks, top-stitching and trims on a piece of clothing. Curved lines represent fluidity, while straight lines convey crispness. It's important to note that the effect of lines on clothing should not be overlooked, as they can greatly impact the overall aesthetic of an outfit.
- iii. *Colour*: Colour is one of the most important aspects of any design, as it is the first thing that catches the viewer's attention. Each shade is carefully chosen to complement the concept and serves various creative and emotional purposes. Colours provide excitement, mood, and emotion to a design. There are three dimensions of colour that designers consider:
 - a) *Hue*: refers to the name of the colour, such as pink, blue, or green.
 - b) *Value*: indicates how light or dark a colour is.
 - c) *Intensity*: refers to the brightness or dullness of a colour.
- iv. *Texture*: Texture is the surface quality of a fabric that is determined by the weave and the way it looks and feels when touched by light.



Image 4: Elements of Costume Designs

Functions of Costume

Costumes have been an inevitable visual element in the theatre from time immemorial, as they stand out as distinctive among other visual elements such as light, sound, props, scenic design, etc. Thus, creating a strong visual aid that carries an in-depth story that creates lasting pictures in the mind of the audience. Dramatic costumes hold great significance for numerous reasons:

1. *Defines character:* A character's costume is a crucial element in conveying their personality to the audience. In a play or performance, it plays a pivotal role in distinguishing between characters, establishing connections, and providing visual cues about their backgrounds, social status, occupations, and emotions. It adds complexity and nuance to their roles, sets the tone and mood of the film, and enhances the overall viewing experience. Therefore, it is imperative to give due importance to the costumes in any performance or play.
2. *Period of the play (Historical or Modern):* Costumes play a crucial role in reflecting the time and location of the performance, aiding the audience in comprehending the historical and cultural environment in which the story is situated.
3. *Appeal:* Well-designed costumes are a must for any performance as they significantly enhance the overall aesthetic and create a more engaging experience for the audience.
4. *Reflect changes:* Acknowledge any changes that have taken place, such as ageing, growth, financial status, etc.
5. *Time and weather:* Ensure to describe the time and weather of the play in detail, leaving nothing to chance.
6. *Distinction:* Costumes can be used to effectively differentiate between professions and convey emotions.
7. *Ages:* The actors' ages can be determined by their costumes, so make sure they are accurate.
8. *Depth:* Costumes are crucial in giving characters more depth and making them more relatable to the audience, so pay close attention to them.
9. *Movement and functionality:* Costumes not only serve a practical purpose, but they are essential for actors to move freely on stage or film sets. They must not detract from the performers' performance but rather facilitate necessary physical gestures and movements. Actors need comfortable and well-made costumes to give their roles the best potential.

Costumes are crucial to any play or theatrical production. They play a vital role in bringing the characters and their world to life, providing depth and authenticity to the storytelling. Moreover, they not only enhance the audience's experience but also contribute to the overall aesthetic and mood of the production. Without costumes, a theatrical performance would fall short of its potential and fail to captivate its audience.

Difference between Costume Design for Theatre and Film

1. *Timeline:* Compared to movies, the costume design process for theatre has an indisputably shorter timeline. A costume for a movie can take several months to design, make, and fit, whereas a theatre costume can be accomplished within a mere few weeks.
2. *Details:* Since movie costumes are viewed up close on a big screen, they frequently need to be more realistic and detailed than theatre costumes. For theatregoers to see clothes from a distance, they must be more dramatic and expressive.

3. *Continuity*: In the process of making a movie, film sequences are often shot out of order, necessitating the need for consistent outfits throughout. However, when it comes to theatre performances, the costumes need only remain consistent throughout the entire run of the play.
4. *Budget*: Without a doubt, movie costumes are superior to theatre costumes due to the substantially larger budgets allocated to their production. This allows costume designers to unleash their creativity and craft intricate designs using only the finest materials. Consequently, the end result is nothing short of exceptional.

Ultimately, the design process for theatre and film costume design is confidently impacted by variations in timeliness, intricacy, continuity, and budget, despite any shared parallels.

The Role and Responsibilities of a Costume Designer

The three primary types of professional costume designers are academic, residential, and freelance. Theatre, opera, dance, or film companies for specific productions hire independent designers. An expertly designed costume can visually convey a character's personality, past, and development. A costume designer's work goes beyond simply costuming actors.

The duties and obligations of a costume designer in cinema go beyond only selecting the outfits the actors will wear. To make sure the designs are in line with the movie's concept, costume designers collaborate with directors, actors, and other members of the team. The costumes are meticulously researched, with attention paid to the historical period, the setting of the movie, and the character's past. They, who also choose fabrics and create sketches, oversee the final product that the costume assistant creates. Film characters are shaped and made more believable by the deliberate choices made in every stitch and accessory. Not only do we create costumes for movies, but we also create essential elements of the narrative.

Makeup

Character development in the film industry, where a wide variety of more complex personalities are developed, heavily relies on makeup. Using a variety of materials, the makeup designer's responsibility is to ensure that the actor is turned into the character, no matter how intricate or otherworldly it may seem in the screenplay. While undergoing makeup in front of the mirror, performers observe their own metamorphosis, which further aids in their internal change into the characters they are portraying.

Objective of Makeup

Three of our senses are activated and stimulated by makeup: touch (which includes all sensations from the skin); smell (fragrance); and sight (the process of becoming and looking attractive). Both sensory and psychological pleasure can be produced by makeup's positive stimulation of these senses. Dramatic makeup brings the playwright's fantastical universe to life and accentuates the performers' characteristics so that the audience in the back of the house may relate to them.

Function of Makeup

1. Encourage actors to consider and embody their parts or characters to achieve believable results.
2. Embellish a production with colour, harmony, and style.
3. Assist in balancing the scenes with colour and texture by offering strong visual support for the narrative.
4. It showcases the production's aesthetic sensibility.

5. Applied to portray the kind of clothing specific to a group of people, nation, era, or region.
6. As the action or narrative requires, makeup and costumes can be used to improve, modify, or enhance the performers' appearances to better convey the personalities of the characters.



Image 5: *Make-up Kit – Aluminium Rolling Makeup Train Case with Table Salon, Nail Trolley, Cosmetic Organiser with 4 Drawers, Mirror, Table, etc.*

Types of Makeup

There are three main categories of makeup. They are straight makeup, character makeup, and special effect makeup. Let us explain each of them briefly.

- a) *Straight makeup:* Straight makeup uses cosmetics to accentuate an actor's features; corrective makeup is our regular makeup and is also applied when the character to be performed closely resembles the actor in the script in terms of age and physical attributes. Students assuming roles ranging from early adolescence to mid-twenties should follow these guidelines. Later in the chapter, we'll talk about procedures for elder roles. Plan your makeup well in advance; if you're doing a straight role, give yourself at least 30 minutes, if you're doing a character part, an hour. Men should always shave clean, but never do so less than 30 minutes before putting on makeup. Before having a haircut or switching up their hairstyle, actors – male and female – should always consult the director.
- b) *Character makeup:* As the name suggests, character makeup involves literally altering an actor's physical appearance to fit the demands of a script, often through the use of facial prosthetics and other tools. Character makeup can be used to make a young man

appear older. It includes many things, such as different age groups, the definition of characters, personality traits, peculiar facial features, symbolic figures, men's facial hair, cuts, bruises, burns, scars, disfigurements, tattoos, horror designs, and anything else that is made on the face or body without emphasising or beautifying the corrective or beautiful aspects of the human face or figure. Character makeup is often used as a compensatory measure when an actor is missing one of the main characteristics of the role.

- c) *Special Effects makeup*: In a theatre or film productions, special effects are manufactured visual or mechanical effects. This artistic method creates very lifelike looks of wounds, scars, cuts, and other on-skin alterations by combining skin makeup with prosthetic moulds. It is used to simulate graphic injuries and to bring mythological creatures to life.

The history of makeup dates back to the early days of motion pictures, when artists were always looking for methods to enhance their visual storytelling. Although makeup for actors has existed since the days of theatre, the silver screen required more recent advancements to meet the needs of its expanding audiences and constantly changing narrative structures. SFX makeup was first developed in crude forms. Actors employed dramatic facial makeup to portray emotions during the silent film period since words could not be heard. Nevertheless, the necessity for more specialist effects increased as filmmaking progressed. The 1920s witnessed the advent of prosthetics when actors donned fake noses and underwent other cosmetic alterations, paving the way for further advancements.

Materials Used in SFX Makeup

A distinct toolbox that differs greatly from traditional beauty goods is needed for the special effects (SFX) makeup industry. The world of liquids, powders, gels, and prostheses is a varied one. Let's examine some of the usual supplies and cosmetics used to create the enchantment of SFX.

3. *Liquid latex*: This is a basic item in the makeup effects kit for special effects. It dries clear and is mostly used to create fake skin effects like wrinkles, blisters, and even zombie skin. Exquisite liquid latex is especially renowned for brands like Mehron and Kryolan.
4. *Foam Latex*: This airy, lightweight material is ideal for making prosthetic limbs. Applying foam latex allows it to blend in well with the skin, which makes it perfect for intricate character makeovers.
5. *Gelatine* is a substance with several uses; it may be used to simulate fat, muscle, or skin. It works perfectly for prostheses, wounds, and scars.
6. *Silicone*: Prosthetic silicone devices are sealed in silicone rubber. For experts looking for premium silicone, Smooth-On's Dragon Skin and PlatSil gels are the go-to options.
7. *Alginate* is essential for constructing personalised prosthetics since it precisely preserves details and is frequently used for life casting.
8. *Blood Products*: Whether it's coagulated, runny, or aged, the ideal fake blood is a must-have for every special effect makeup kit.
9. *Adhesives and Remover*: It is critical that prostheses remain in place or can be removed with ease.

Although the SFX makeup business is huge and constantly changing, it's important to remember that this list includes some of the standard items and brands in the market. With

the variety of materials at their disposal, artists may accurately and authentically implement even the most elaborate dreams.



Image 7: Materials for SFX Makeup

Functions of Makeup

Different individuals see the costumes and makeup used in theatre and movies differently. Some regard it as fashion, while others see it as a way to improve the human body. In visual storytelling, makeup is a vital component that both advances the plot and improves the audience's overall experience. Beyond just being beautiful, makeup is an artistic medium that gives characters life, improves narrative, and gives viewers a better visual experience in TV productions. Makeup artists add to the enchantment that plays out on our screens with everything from delicate accents to intricate changes. They contribute significantly to the teamwork that makes TV shows come to life, enthralling viewers and having a long-lasting effect on the entertainment industry with their talent, inventiveness, and devotion.

The following are some ways that cosmetics affect visual storytelling:

- a) Character development: The makeup artist contributes to the establishment of the characters' histories, personas, and trajectories.
- b) Communicating feelings
- c) Choosing a time and location
- d) Establishing unique personas
- e) Improving the visual realm
- f) Time progression and ageing
- g) Special effects and transformation: Makeup artists are skilled at producing stunning effects that draw viewers into the narrative. They can transform performers into mythological monsters using intricate prosthetics or realistically depict scars and wounds for action sequences.
- h) Subtext and symbolism
- i) Establishing cultural genuineness
- j) Improving theme specific to genre

Makeup Application and Techniques

The characters' physical appearance enhances their credibility in the eyes of the viewer through the use of makeup artistry. Costume and makeup design transmit the interpretation of a character's physical look, hence its importance in a dramatic performance on stage or film cannot be overstated.

One of the most fulfilling parts of any theatrical event should be applying makeup. Applying makeup is similar to the methods used by portrait artists in that the face is first converted into a blank mask, and then the elements of chiaroscuro – the play of light and shadow – are used to shape the features into the desired appearance. A cosmetics worksheet ought to be used to plan out makeup.

Shadows and Highlight Techniques

The most crucial part of sculpting the face is actually applying the shadow and highlight. Three uses exist for shadowing and highlighting:

- To highlight characteristics
- To adjust characteristics
- To alter characteristics to reflect character, age, or physical limitations.

Differences between Film and Stage Makeup

Before entering the field of makeup for film and television, there are a few things to think about. Though there are significant differences between the makeup used in theatre and movies. While character development and narrative improvement are goals shared by theatre and film makeup, their methods are different. Enhancing the performer's look and aiding in the creation of the illusion of a character and setting are the goals of makeup in both forms. Prosthetics, such as artificial ears, noses, or scars, can be used in makeup for both stage and cinema.

The technique to lightweight theatrical and stage makeup is different from that of film and TV, where the makeup should appear "natural." This is due to the requirement for bolder designs and heavier items. Makeup for theatrical and live performances must be robust to many settings. However, silicone-based makeup is frequently used in film, as it is more flexible and lighter. This is so that the makeup won't chip or flake off when the actors move their faces more freely in front of the camera. You cannot rely on cameras to zoom in on actors' faces and highlight minute details when you watch a play or live performance. It is common to be seated in a big theatre. Seeing each actor's face becomes more difficult the farther you are from the stage.

Stage makeup offers exaggerated appearances and characteristics in an attempt to make up for this. This allows you a full view of the makeup from the rear of the room. In order to adequately illuminate the whole set, lighting in these kinds of scenarios also frequently uses harsh lighting. Overly natural or subtle makeup may also change the performer's overall appearance.

Theatre makeup has influenced film makeup. But movie makeup has evolved significantly over time. The benefit of post-production in movies is that it allows producers to make necessary corrections to actors' appearances if they are subpar. However, since theatres host live audiences, makeup for them must be flawless. An entire scene can be ruined by poorly applied makeup or an inappropriate costume. Dramatic artists also frequently use outrageous makeup. This is also due to the fact that they perform in front of a live audience, and the audience must be able to see the actors from a distance. Conversely, in film, an actor might need to retake a scene if a few takes are lost. In between takes, the actor's makeup is typically touched up.

Prosthetics and latex are examples of 3D effects that theatre artists never use. This is due to the fact that make-up for theatre is often simpler than that for movies. In theatre and cinema, hairstyle and costumes are just as vital as cosmetics.

A key component of theatrical and cinema makeup is lighting. To support the character in both cases, the lighting must be suitable. The actor may particularly come across as flat or washed out as a result. Instead, the client's attributes should be emphasised while doing theatrical makeup. For instance, the makeup artist can decide to utilise bright lights since the actor wants it to last.

- a) Outline the lips.
- b) Make the contours thicker.
- c) Apply a more striking blush.
- d) To give the appearance of bigger eyes, accentuate the eyebrows and eye shadows.

Theatre makeup and movie makeup are comparable in many ways, yet they differ significantly in other important ways as well. Film makeup is more understated and lifelike, whereas theatrical makeup is more dramatic and thicker. Additionally, the materials utilized differ; film makeup is often done using silicone-based solutions, whereas theatre makeup frequently uses a lot of greasepaint. The main distinction between the two forms of media is that, whereas cinema is recorded up close and allows for close-up viewing, theatre is live and seen from a distance.

Make-up Application

Prior to wearing makeup, cleansing ought to be the initial step in every skincare regimen. Cleaning purges the skin's surface of all impurities, including oil and grime. To start, you would need a decent cleanser, serum, and moisturiser. Thus, you have to constantly use lukewarm water to wash your face. Make use of a moderate and gentle cleanser suitable for your skin type.

Here is how Perewinkle applies makeup in a step-by-step tutorial for beginners, following the right order to create a captivating appearance for any event.

Step 1: Use a colour corrector and primer.

Step 2: Foundation.

Step 3: Use concealer to hide trouble spots.

Step 4: Apply highlighter, contour, blush, and bronzer with a sweep motion.

Step 5: Apply mascara, eye shadow, and eyeliner.

Step 6: Make your eyebrows stand out.

Step 7: Apply your preferred lipstick shade on your lips.

Step 8: Use powder or setting spray.

Step 9: Eyebrows.

When recorded using high-definition equipment, any flaws will just appear more pronounced. Setting powder is typically applied to assist reduce oiliness on the face while doing makeup for movies and television. Using excessive amounts of powder might have unintended and opposite effects, so you want to avoid doing that. Your skin will appear quite dry if you use too much powder.

Using the Right Products and Tools

A gentle hand is required when applying the materials and methods a makeup artist should utilise to create looks for cinema and television. Only items that have been expertly manufactured for HD (high definition) should be used.

Best Cosmetics for Film and TV Makeup

- a) HD foundations and concealers.
- b) Airbrush liquid foundation.
- c) Crème flushes.
- d) Neutral-coloured lip liners, lipsticks, and lip tints
- e) Transparent, loose setting powder

Top Makeup Products for Stage Makeup

It would be ideal to use stage-specific cosmetics for this medium. These products have been made to withstand more challenging situations without losing their colour. The following are some of the most popular brands for theatrical and stage makeup:

- a) Cake foundations and/or crème foundations that offer very buildable coverage
- b) Cake eyeliners
- c) Bold fake eyelashes
- d) Crème blushes that allow you to build up vivid colours
- e) Ben Nye setting powder
- f) Ben Nye “Final Seal” setting spray

Conclusion

I have touched on a few key points about how theatrical and live-stage makeup differs from that used in film and television; but it is vital to note that it not possible to cover everything in one chapter. My advice is to go to expand your knowledge and skill set in the field. Learning from a reputable makeup school that covers each category of makeup in great detail is, without doubt, one of the most effective methods to learn about makeup application techniques and the right materials to use for different categories of makeup. If you study under the greatest, you will rise to the front of the pack. Students who work alongside makeup artists such as Dagogo Diminas, Soibifaa Diminas, Gabriel Okoye, Perekeme Odon, and Hakeem Effect, get expertise from individuals who have not only been there and done that but have also achieved success in it.

PEREKEME ODON: SELECTED MAKE-UP CREDITS



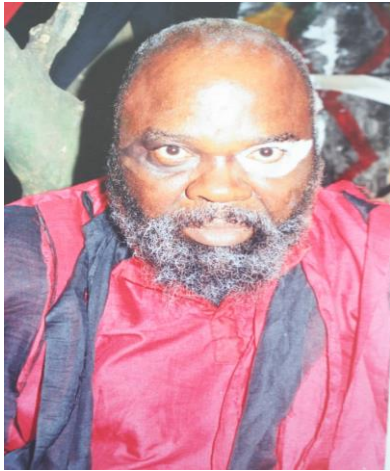
1. Omobola Daniel in *Lafarge* (George, 2020). Photo: Perekeme Odon

2. Dennis Oglafa in *Oloibiri* (Graham, 2014). Photo: Emmanuel Idu



3. Clarion Chukwura in *Desperate Women* (Obi, 2006). Photo: Kazeem Ismailo

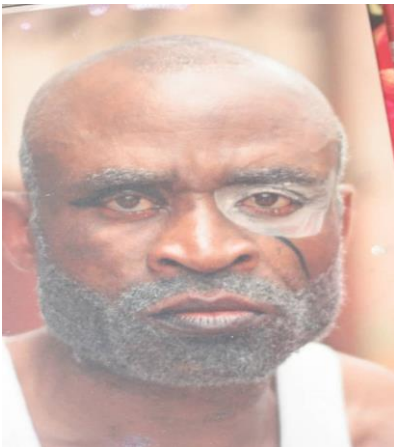
4. Lanre Falana in *Desperate Women* (Obi, 2006). Photo: Kazeem Ismailo



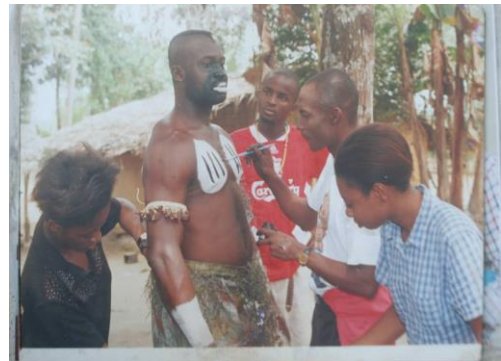
5. Emeka Ani in *Desperate Billionaires* (Jaja, 2005).
Photo: Kazeem Ismailo



6. Genevieve Nnaji in *Bai Bureh Goes to War* (Fred Amata, 2003).
Photo: Pea Body



7. Columbus Irisoanga in *Snake Kingdom* (Igwe, 2000).
Photo: Mohammed Abdullahi



8. Sasa Lokome in *Red Machete* (Zeb Ejiro, 2000).
Photo: Kazeem Ismailo

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INTRODUCTION TO TRADITIONAL AFRICAN MUSIC

Samuel Jackson UDO, PhD

Introduction

The thrust of this chapter is a survey of the roles and functions of music among the people of Africa, and the creative genius through the musical diversities in Africa cultures. A study of forms of traditional music in our African societies, and the classification of African musical instruments. It also includes African musical instruments and performance techniques. The justification is that students need to learn and appreciate the creative and innovative genius through the musical diversities in Africa. The geographical area under study includes: Central Africa, East Africa and West Africa.

Course Objectives

It is expected that on completion of this course, the student should be able to:

1. Appreciate the creative genius through the musical diversities in African cultures.
2. Know the musical traditions of Africa with regard to historical, social and cultural backgrounds.
3. Analyse the systems for classification of African musical instruments.
4. Identify the African approach to musical organisation, musical practice and significant aspect of style.
5. Develop sound music discrimination.
6. Listen and interpret African music appreciatively.
7. Analyse and interpret African music effectively.
8. Develop a solid foundation for continued learning in the area of interest.

Concept of Music

Music is an expressive multifaceted art form that creatively combines sounds that are either vocal or instrumental, in such a unique pattern that produces beauty of forms and harmony, to express emotions. Lee (2022), elaborating on the concept of music, explained that, "music is an art of sound in time that expresses ideas and emotion in significant forms through the elements of rhythm, melody, harmony, and colour the tones or sounds employed, accusing in single line (melody) or multiple lines (harmony), and sound or to be sounded by one or more voices or instruments, or both.

Music as a multifaceted art form can be classified into different types. Kamien (2008) submits that, "there are basically three types of music classification which are art music (classical music), folk music (traditional music), and popular music (Commercial music)". Folk music relates to the type of music that is rooted in the customs and traditions of the people. Akin Euba as cited in Lee, (2022), notes that, "folk music is that type of music which is created entirely from traditional elements and has no stylistic affinity with Western music."

Classification of African Music

African music is vast and listing them all would be next to impossible. But for this introductory part to African music, we will try to show some of the genre of African music by region as follows:

1. Northern Africa: Rai Nuubaat (Algeria); Shaabi, el Gil (Egypt); Malouf (Tunisia).
2. Western Africa: Cabo Love, Coladeira, Funana (Cape Verde), High Life, Hip life (Ghana), Bikutsi, Coupe-Decale, Mapouka (Ivory Coast), Gbema (Liberia); Afrobeat, Apala, Fuji (Nigeria); Maringa (Sierra Leone)
3. Eastern African: Benga, Taarab (Kenya), bongo flava (Tanzania); Chimurenga, Mbira (Zimbabwe).
4. Southern Africa: Kizomba, semba (Angola), Kwasakwasa (Botswana); Kwaito (South Africa), Mbaganga, Isicathamiya (South Africa, Zulu).

Roles and Functions of African Music

There are several functions of music, some of which could be summarised in seven main groups. They are: background entertainment, prompt for memories, diversion, emotion regulation, self-regulation, self-reflection, and social bonding. However, the purpose for which music is used is very much dependent of the people and the occasion.

African music, in particular, plays a central role on important social and ritual occasion, although great pleasure is taken in singing and dancing just for the fun of it. Therefore, the functions of music in Africa are as follows:

1. *Religious rituals and ceremonies*: Music always have a serious function to perform, in the way Africans expresses or channels their worship, which is usually accompanied with singing and dancing and instrumentation. Through music and dance religious festivals are celebrated and gratitude is given to God for the preservation of life.
2. *Music is used for funeral rites*: In African, we do not joke with burial ceremonies, therefore, ceremonies are by far the most significant cycle where musical performance take place.
3. *Economic or occupational music*: African music is use for the purpose of facilitating work by moving with rhythmic accompaniment. Work music is performance to stimulate people to action on certain occasions of labour.
4. *Music can be used for education*: music is used in Africa to educate children in suitable behaviour and traditional stories may be related in terms of music.
5. *Recreation and entertainment*: Music and dance is the most popular form of entertainment and relaxation in Africa. Even when music appears, competitively, the elements of entertainment is not left out. The hunter's guild, farmers association, warriors among others expresses the qualities or skills, when dancing to music.

Characteristics of African Music

The continent of Africa is diverse in terms of cultural behaviour of music background. But the diversities in musical cultural behaviours are the same as follows:

1. They have the same belief in the choice of materials in constructing musical instruments.
2. They have strong attachment to the religious and social lives of the people through worship of certain deities.
3. African music tends to be melodic in nature – a syllable per sound.
4. African music is mostly built on the pentatonic scale and varies from one ethnic group to another.
5. African music is supported with rhythm, and it is mostly free and fixed rhythms that are regularly used.
6. African languages are tone-based and every word has its own tone-pitch, which the harmony conform to.

7. Polyrhythms: Different meters or metrical starting points going on at once.
8. *Ostinato*: A short musical pattern that repeats over and over again.
9. Use of percussion: Drum, rattles, bells, xylophones and the *mbiras*.
10. Participatory nature of the arts: Music is something everyone does.
11. A close connection between the performing arts: A song is considered poetry and thus African culture implies that a musical performance will always include singing and dancing.

Vocal Music in Africa

The musical tradition of vocal music in Africa can be either be in the form of performance by one, two or more people or by solo performance. We will consider only three main patterns of singing in Africa. The first one is free style, mostly solo singing like praise chant or a narrative that does not necessarily have to follow the regular beat pattern. The second one is solo kind of singing that follows regular beats. The third one is the call and response with either solo calling and two or more singers responding. Under this call and response mode, we have the following styles:

1. *Call and response*: This form of singing can also be called Anti-phoned or responsorial. One sings a phrase and others response with either the same phrase or refrain.
2. *Call-and-response with declamation*: It is solo section with specific textual words and the chorus response could have a changing text.
3. *Antiphonal singing*: It is two groups of singers singing in an alternation manner.
4. *Chorus singing*: Anybody can introduce a song and everybody sings and any other person can institute a new song when the former one is exhausted.
5. *Complementary duet*: Two soloists can perform at the same time; none is principal to the other.

Singing Style in African Music

Singing style in African music are characterised by a number of techniques, such as, wailing, growing, yodelling, falsetto, humming, grouting, and ornamentation in form of *glissando*. Taken from the French word, “glissant,” meaning, “to slide,” “glissando,” which is an Italian word, is a musical term that refers to a way of gliding or flowing from one note to the next. It occurs when you play a continuous slide upward or downward between at least two notes on a musical instrument.

The Feature of Vocal Musical Form

1. Solo singing used for the praise chants, long narrative poems to tell the history of the people or someone’s achievements.
2. Call and Response: It is also known as the solo and chorus soloists call and backup singer response.
3. Singing in unison like the polarity singing.
4. Choral singing and singing in parts.
5. Chant or speech songs.

Classification of African Musical Instruments

From the works of Sacks and von Hornbostel (1914), African musical instruments are classified into four classes depending mainly on the cause of sound generation. The same classification has been adopted by the African ethnomusicologists as follows:

1. *Idiophone*: This is an instrument we strike for it to produce sound without stretched membrane or string-like shake idiophone.



Image 1: Slit wooden drums and wooden gong by the left side
Source: Author

2. *Membranophone*: These are instruments of the stretched membranes like drum.



Image 2: Skin drums
Source: Author

3. *Chordophones*: These are stringed instruments.



Image 3: Kora
Source: Motherland Music, Website



Image 4: A Raft Zither

4. *Aerophones*: These are wind instruments.



Image 5: Flute (*Oja*)

Source: Motherland Music, Website

5. *Electrophones*: These are traditional musical instruments that use electricity



Image 6: Wooden drums connected with mini microphone

Source: Pan-African Arts Nigerian

Conclusion

Africans have learnt and mastered their environments and the resources of those environments. The survival of the African music is largely dependent on the level of our patronage. Academic and professionals should keep composing and promoting the appreciation and performance of African art works. Students should consider performing

more works from African idioms as a mean of widening and deepening their knowledge of African music.

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INTRODUCTION TO MUSIC COMPOSITION AND ORCHESTRAL MUSICAL INSTRUMENTS

Oghenemudiakevwe IGBI, PhD

Preamble

Music is a phenomenon that is present in all cultures of the world. The expressive depth in a Western concerto, opera, oratorio, cantata, and the African folksongs used to herald the birth of a child; dirges, and martial songs, are potent mediums of communicating and conveying diverse emotions. Put thusly, music is a tool for advancing social cohesion, communicating societal values, entertainment, and a source of therapy. As an art, music involves the creative blend of musical nuances, features and practices that manifest in the form of compositions and either recorded or live performances in concert halls, theatres, religious centres, royal courts, social ceremonies, etc. These performances are achieved through the use of various musical instruments.

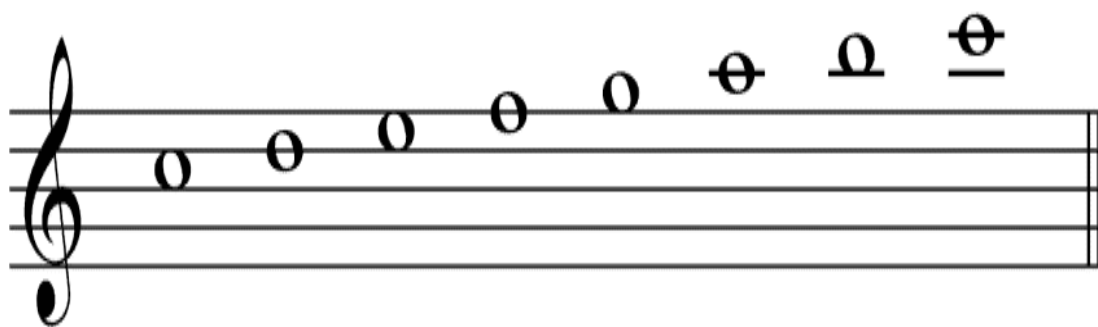
On the other hand, music composition is the systematic process of creating, arranging, and ordering musical notes to produce music. It is the creation of a non-existent musical work, which can be a song, concerto, sonata, cantata, oratorio or fugue. Compositions can be African or Western in style, or a combination of both. Music composers use their understanding of music theory to convey their emotions through sounds. Music composition as an art form has positively affected human emotions for several years. It is a creative discipline in music that goes beyond cultural boundaries. Understanding the rudiments of music theory is the foundation needed in creating musical works. The following elements are very central to the art of music composition.

Melody

Melody refers to the sequential arrangement of musical notes to form a tune. Melody is usually the most recognizable part of a musical composition. It is that part of a piece that can be easily hummed or sung. In creating a beautiful melody, the following points should be noted; that: A melody consists of more than one note. A single note does not suffice to be called a melody. Most melodies are made up of many notes and divided into equal measures. A typical example is the famous melody, *Happy Birthday*. It is very easy to sing or hum the melody. Below is a staff notation of *Happy Birthday*



Pitch: This refers to the highness or lowness of musical notes. Melodies are crafted by building on a sequence of high or low pitches/notes. Budding composers can therefore, experiment with different note combinations to create unique melodies.



The above musical example shows musical notes to be sounded at different pitches.

Rhythm: Rhythm is an ordered arrangement of notes of different durations. The rhythm of a melody helps determine its character and mood. The major part of music that centres on time (including silence) is **rhythm**. Rhythms, be they Western or African could be syncopated or non-syncopated.

Contour: This is the upward or downward shape of a melodic line. It is therefore possible to have ascending, descending, or undulating contours.

Repetition: Repetition is used by composers for different reasons, which include emphasis. Repeating certain motifs within a given melody makes it more memorable and engaging for listeners.

Harmony: This involves the combination of different notes played or sung to form chords that progress to complement the melody. Harmony involves the following:

- a. **Chord Progressions:** Music composers are expected to have a profound understanding of basic chord progressions like chords I-IV-V or ii-V-I). With this knowledge, a budding composer can further develop his/her creativity to include more technical combinations like 7th, 9th, 11th, 13th, augmented and diminished chords.
- b. **Chord Inversions:** Chord inversions are used to change the order of notes within a chord. Thus, notes in root position, thirds and fifths could sound higher or lower, thereby creating a different harmonic texture.
- c. **Modulation:** Modulation in music is the deliberate or accidental change from one tonal centre (key) to another in a composition. Modulations are used to brighten the mood of songs.

Rhythm: Rhythm can be regarded as the heartbeat of a music composition. It determines the pace of the music. Rhythm may also include the following:

- a. **Time Signatures:** Time signatures tell the number of beats in every measure and the type of note that should get one beat. Frequently used time signatures include 4/4, 3/4, 2/4, 3/8, 6/8, 9/8 and 12/8.
- b. **Tempo:** The tempo sets the speed at which the composition should be played or sung. There are terms for tempo that indicate fast, slow, moderately fast, or moderately slow. Some of them include *Adagio* (slow), *Allegro* (fast), *Andante* (moderate speed or at a walking pace).
- c. **Syncopation:** Syncopation involves accenting off beats or unexpected moments in a rhythm. When syncopated rhythms are used, beats are displaced, thus making the weak beats become strong and vice versa.

Dynamics: Dynamics refer to the varying loudness, softness or intensity in a music composition. In applying dynamics, the music director/conductor must understand how to apply them. This is imperative for conveying the right emotions and bringing about an interesting sonic appeal. The most common dynamic markings are *pianissimo* (very soft), *fortissimo* (very loud), *piano* (soft), *mezzo-forte* (moderately loud), and *forte* (loud), *staccato* (detached), *legato* (smooth and connected), *Allegro* (Fast), and *Allegro moderato* (moderately fast).

Form: The form of a music composition relates to its structure and organization. Compositions are expected to be well-structured. Some frequently used forms in Western music composition include:

- a. **AABA:** This form consists of two contrasting sections (A) followed by a third section (B) that returns to the first. It is often used in jazz and pop music.
- b. **Sonata:** The Sonata form is common in Western classical music. It typically consists of three sections: exposition, development, and recapitulation.
- c. **Theme and Variations:** In this form, a simple theme is presented, followed by a series of variations that explore different aspects of the theme.

Texture: Texture relates to the interplay of different musical elements within a composition. The following are types of texture:

- a. **Monophonic:** A single melodic line without accompaniment.
- b. **Homophonic:** A melody with a simple accompaniment or harmony.
- c. **Polyphonic:** Multiple independent melody lines happening simultaneously, creating a rich and complex texture.

Instrumentation

The choice of musical instruments significantly impacts the character of a music composition. Different instruments have unique timbres, and capabilities. Composers are expected to carefully elect the instruments they want to include. He has to understand how the different musical instruments interact within a composition.

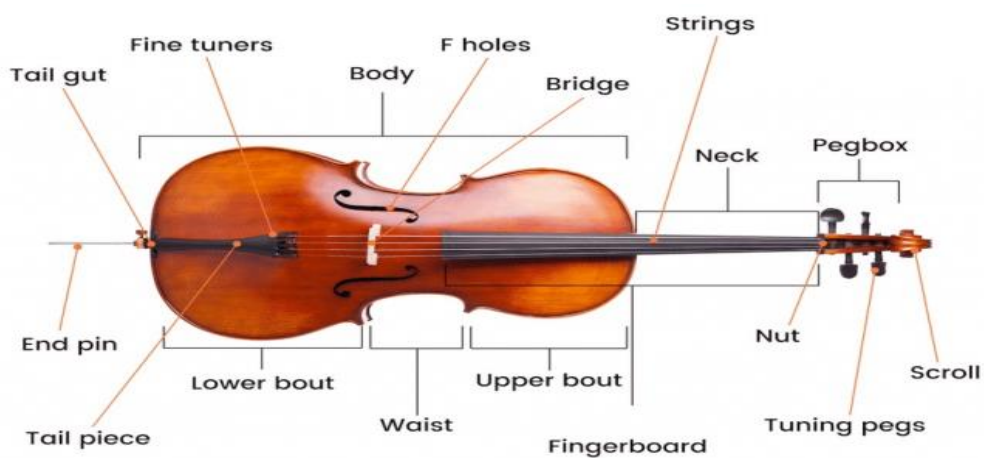
Orchestration/Orchestral Instruments

Orchestration involves arranging and distributing the parts and assigning different roles to various instruments or voices in a music composition. This process determines the specific role each instrument or voice plays, whether in the melody, harmony, or accompaniment. Instruments of the orchestra could either be Western or African. Western musical instruments could be grouped into Strings, wind, brass and percussion. Some orchestral instruments include: Violin, viola, cello, flute, piccolo, clarinet, oboe, bassoon, trumpet, euphonium, trombone, *udu*, *agba*, *sekere*, *ekwe*, *oja*, *akise*, *izu-igede*, *alo*, amongst others.

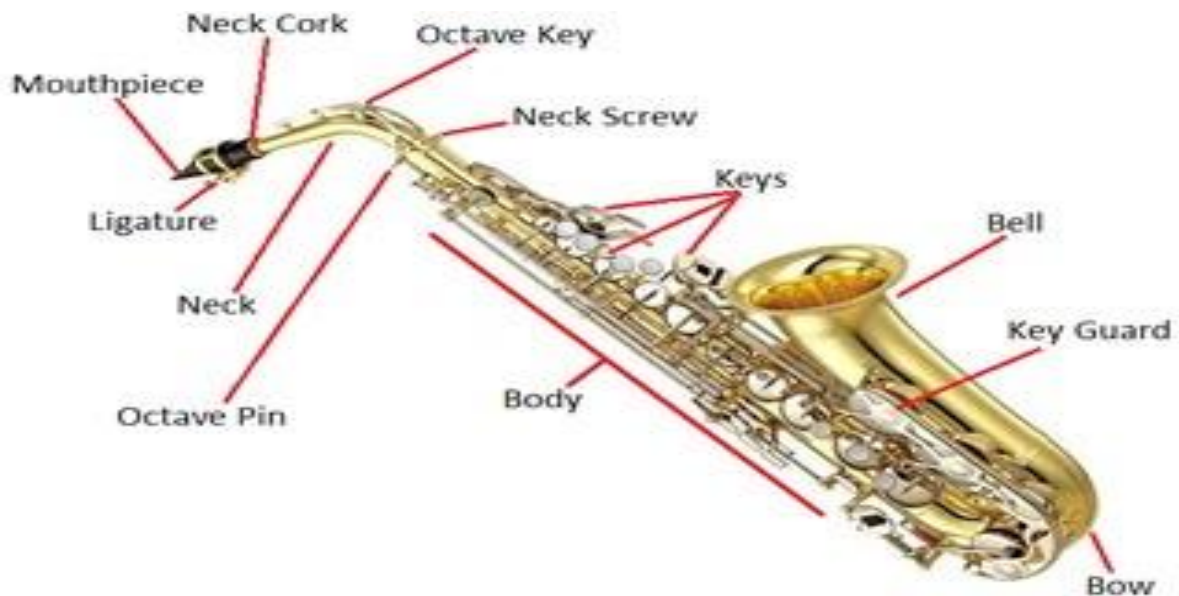
Some Commonly Found Western Musical Instruments



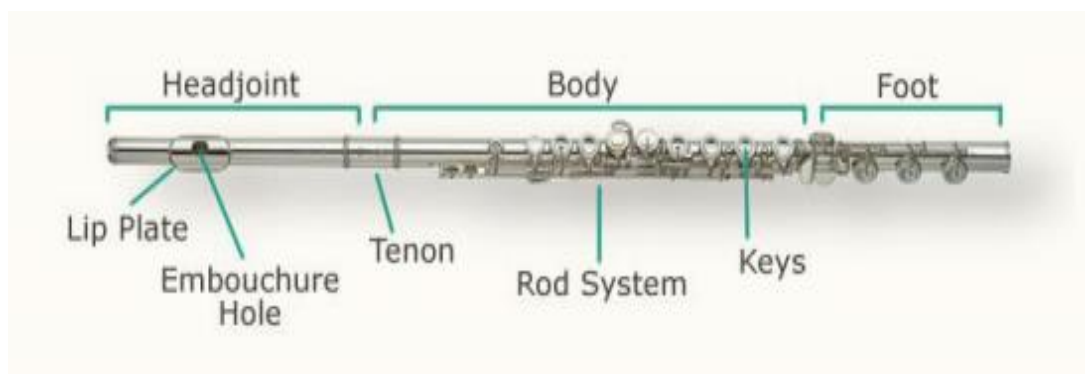
The violin often plays the melodic part in a Western orchestra. With its bright tone, violins typically fit into any orchestral music irrespective of the mood. There are usually first and second violins in an orchestra.



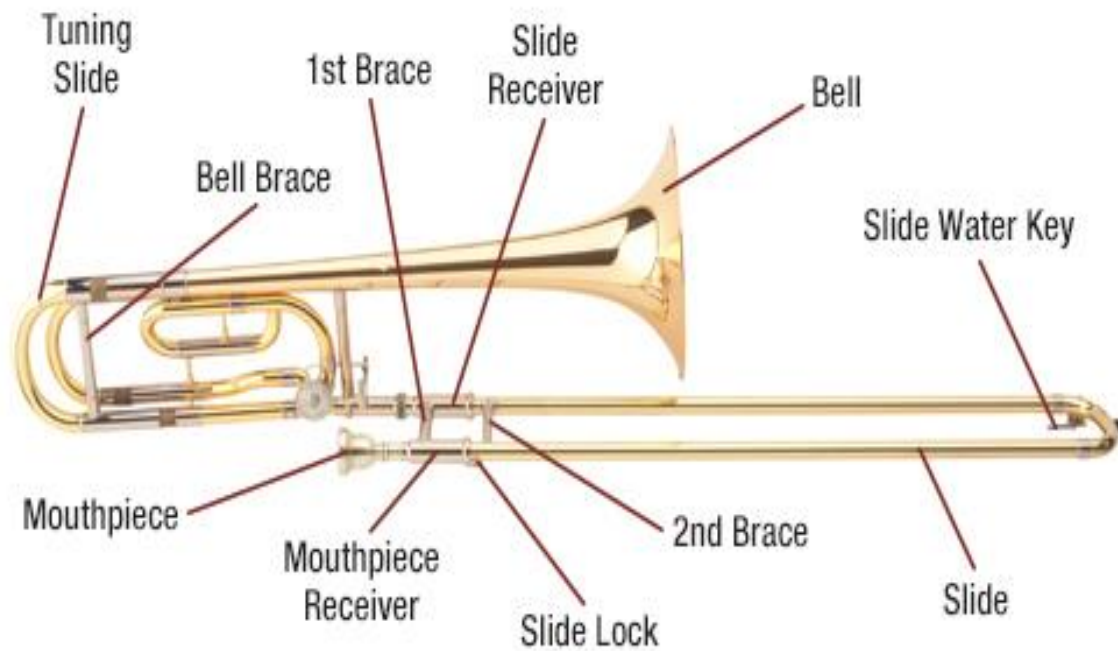
In most orchestras, cellos play the bass or other low harmonic parts. It is bigger in size than the violin and has rich and deeper tone than the violin. The cello is also capable of playing melodies, but that mostly happens when playing a concerto, which is a technically complex piece written to display the virtuosity of the performer (1gbi, 2011).



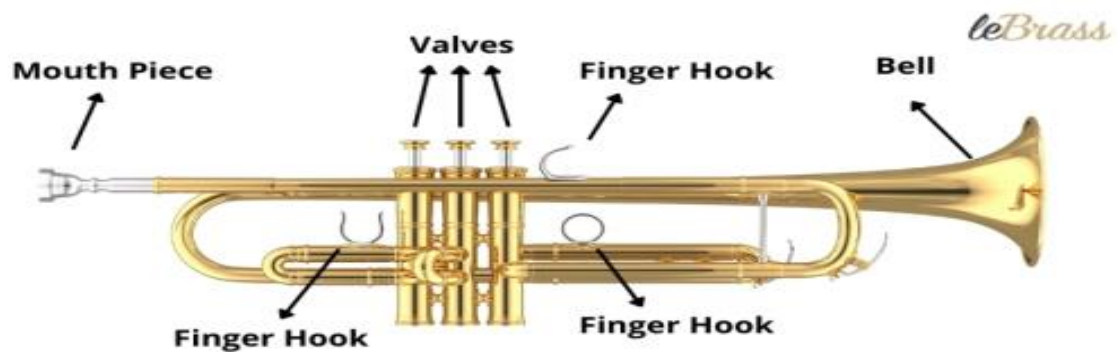
The saxophone is a single-reed woodwind musical instrument that can produce a melancholy tone when blown softly. Although not a traditional part of the Western orchestra, it is used in some modern orchestras, brass bands, and various gospel music styles.



The flute is the highest pitched musical instrument in the woodwind section of the orchestra. It can play both melodies and solo passages. It has the ability to express different moods.



The trombone can play dual roles in the orchestra. They can play bass and tenor parts. It belongs to the brass family of musical instruments.



The trumpet is the most commonly found brass instrument in Nigeria. It can play both melodic and harmonic parts. The three valves as shown in the photo above are used to change and play different pitches.



The *Ekwe* (An Igbo musical instrument)



The Talking Drum (*Gangan*) –
A Yoruba musical instrument



The *Agogo* (Okpe/Urhobo musical instrument)

The roles of musical instruments in Africa transcend providing rhythmic balance in an ensemble. They also used to communicate to both humans and spirits, and may sometimes be restricted to religious or ceremonial functions. The instruments vary in sizes and players may be restricted by factors like age or gender. The classification provided by Hornbostel and Sachs (1961) still remains the most widely used classification of African musical instruments by ethnomusicologists.

Counterpoint

Counterpoint is the stylistic combination of multiple independent melodies in a composition. The term counterpoint was coined from Latin “punctus contra punctum”, which is translated as "point against point." Music composers use counterpoint as a technique to compose

polyphonic music. Contrapuntal techniques include canon and fugue. The most recognizable melody that is first heard is called the “**cantus firmus.**” This serves as the foundation of the contrapuntal composition, which is another term used to refer to a composition created using counterpoint. The *cantus firmus* is usually repeated throughout the piece. The composer can decide to achieve this by using different voices, with slightly modified rhythms and melodies, while the other voices are formed in relation to the first (fixed) melody. In a counterpoint, every melody is easily identifiable and can stand on its own. Western composers like G.F. Handel, J.S. Bach and W.A. Mozart were very contrapuntal in their compositions. Nigerian composers such as Dan Agu, Emurobome Idolor, and ‘Mudia Igbi have also used contrapuntal passages in their compositions.

Conclusion

The article examined music composition and musical instruments used in ensembles. Music composition requires relevant technical skills in the application of creative techniques. On the other hand, musical instruments are used to provide accompaniment to vocal music. There are also musical works written entirely for musical instruments. In addition, Nigerian traditional music also features instrumental ensembles that play as an orchestra, with some form of singing and dancing. All of these combine to give a musical work the needed sonic beauty as conceived by the composer.

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UNDERSTANDING THE BASICS OF THEATRE MANAGEMENT

Tam Gordon AZORBO, PhD

Introduction

Management is judgment and decision in determining plans and the use of data in the control of performance, guidance, integration, motivation and supervision of the personnel in an organisation. It is in these regards an eminent authority on management principles, Brech defines management as “a social process entailing responsibility for the effective and economical planning and regulation of the operation of an enterprise, in fulfilment of a given purpose or task” (13).

The main focus of management in general is the co-ordination of human and material resources towards the attainment of some pre-determined objectives. Put differently, it is essentially a way of working with people and materials to accomplish the aims and objectives of an enterprise. Management essentials are the same and apply to managers in all kinds of organisations and in all kinds of societies. However, management styles may differ from institution to institution, person to person due to diverse variables. The manager mobilises the efforts of a number of people in his establishment to achieve this common goal through elements or processes such as planning, organising, staffing, directing, leading and motivation, etc.

Theatre Management

As a branch or specialist area in the theatre, theatre management is concerned primarily with the harnessing of human and material resources for enhanced theatrical productions, job/customers' satisfaction and profitability. Theatre management is also concerned with the processes that are involved in the effective control of theatre organisations with the aim of arriving at predetermined objectives. It therefore encapsulates the assemblage, policy formulation and policy implementation of the various theatrical forms and elements to achieve desired goals. It is along these lines that Nwamuo (2) defines theatre management as,

The art and science of planning, staffing, organising, motivating, directing and controlling of human and material resources in the arts of the theatre, and their interaction in order to attain the predetermined objectives of guaranteeing satisfaction, having a full house and maximising profits.

Theatre Management in this context is seen not only from the point of view of managing stage performances but also its involvements in other businesses like budget preparation and control, purchasing, publicity and advertising, ticket sales house management, operating and leasing concessions. Clifford gives credence to the above using the educational theatre paradigm and asserts that,

Educational theatre management...is the control, direction, and handling of all commercial (non-artistic) aspects of an educational theatre program in order to accomplish all the purposes and achieve all the values of educational theatre (18).

The definition by Clifford not only highlights the import of theatre management as a profession but also exposes us to the values and purposes of an educational theatre which are primarily to entertain and educate. To him,

Educational theatre must be managed and administered so that the aesthetic values of theatre as an activity that is directed towards the entertainment of an audience are preserved and so that the educational values of a school, directed toward the education and learning of students, also are preserved (11).

From whichever perspective one sees it, theatre management requires the packaging of a product (starting from an idea) that will be marketed and sold to the consumer who in this case is the audience. It thus requires the creative ingenuity of an artist or manager to weave together the various components of the theatre for enhanced artistic and administrative practices.

Basic Elements of Theatre Management

The reason for putting up a theatrical production most often begins by evolving an idea. This reason determines the success of the production. And for management in the theatre to achieve its predetermined objectives, certain fundamental elements must be effectively harnessed. Langley identifies six (6) basic decisions to be taken before the idea is put into action. They are:

Why?	The idea
What?	The artistic form it will take
Where?	The place where it will be expressed
When?	The time when it will be expressed
Who?	The people who will express and manage it
Wherewith?	The cost (3).

These could be referred to, as the “6ws” or basic elements of theatre management.

Why: Deciding on why a theatre organisation intends to showcase a theatrical production depends entirely on the aims and objectives of that organisation. These could be for purposes of education, entertainment, information, social, humanistic or profit-making. For example, a theatre organisation that is educationally motivated would feature theatrical performances that will enable it achieve the purposes of its educational theatre while one that is profit motivated would package productions that will attract a lot of patronage in order to achieve its purpose of profit maximisation.

What: This refers to the creative raw material or the artistic form for the idea to be presented. It could be in the form of a play, a textual montage or working scenario developed by the group, a poem, musical piece, etc.

Where: Means the place of production or the venue where the idea or creative raw material will be presented. This could be a factory, theatre, market square, empty space, civic centre/ town hall, a church, a street, etc.

When: Simply refers to the time or period designated for the presentation of the pre-conceived idea. It could be a planned theatrical season which may be a period within a year, a

quarter of a year, a period within a month, a week, a day or night. Whichever case it may be should be easy for audience to patronise.

Who: Refers to the personnel to express and manage the artistic form as well as the audience to witness the presentation. The personnel are made up of the production crew as well as the management team. Examples are the producer, the playwright, the artistic director, the technical director, the choreographer, the costume designer, business manager, theatre manager, actors, dancers, technicians, musicians, etc. which are referred to, in economic parlance as the manufacturers.

Wherewith: Means the required funding or where-withal to achieve the artistic and administrative objectives of the theatrical production. There is no gainsaying the fact that capital of finance is the root and crown operation because without adequate funding, there would be no need to embark on any meaning project.

The Theatre Manager

For the basic elements or fundamentals of theatre to happen is what constitutes the task of the theatre manager. He is any person who plays a part in bringing together or facilitating two or more of the elements of theatre management leading to a successful theatrical performance. He arranges every aspect of the show and never rests until the show is over. For example, he contracts the artistes, hires the venue, designs and executes the publicity plans, arranges transport and accommodation for the star artistes, arranges and supervises the gate-takings to ensure that the company is not short-changed, ensures that the audiences are catered for, carries out post-production assessment, etc. The theatre manager coordinates both human and material resources in his desire to achieve both artistic and administrative success. Adedokun in this connection describes the theatre manager as;

...several things rolled into one. He is any person who manages a theatre, who coordinates all economic activities, a publicity director, a matchmaker who brings together the idea, the artist, the place and the audience. He sets goals, selects plays, books in touring troupes, finds money or raises funds, hires personnel, controls expenditure and promotes income prospects, supervises and controls theatrical operation from the beginning to performance (36).

The above description succinctly gives us an idea of a profession that is all embracing thus demanding intelligence, dynamism, demanding a high sense of commitment and multidimensional. This further suggests why the Rockefeller panel report, cited by Langley gives an overview of the arts/ theatre manager and his functions thus;

...a person who is knowledgeable in the art with which he is concerned, labour negotiator, diplomat, educator, publicity and public relations expert, politician, skilled businessman, a social sophisticate, a servant of the community, a tireless leader – becoming humble before authority – a teacher, a tyrant, and a continuing student of the arts (22).

He must be a person of taste, sensitivity and erudition whose inclinations and education enable him to search out, recognise and develop the genius of artistic originality. He must be a facilitator of ideas as well as material and human resources. The theatre manager must have the administrative, artistic and promotional know-how and a good measure of goodwill to be able to harness potentials in the theatre. He must be a person of many qualities who can live

according to the needs of society. Thus, he may be an agent who finds performers to interpret a particular script. In summary, he is any person engaged in setting goals, selecting plays, raising capital, hiring personnel or supervising and controlling a theatre operation.

Features of the theatre manager

Nwamuo cited by Ayakoroma (33) describes the functions of the theatre manager as being broad-based. He postulates that the theatre manager is an artist, a servant of the artist, a director (not in the sense of an artistic director in the play production process), a servant of the audience, a controller of building, a licensee, and an accounting officer.

The Theatre Budget

Langley describes budget as “an estimate...of a financial plan of action” (207). It is therefore an outline or guide of an individual, organisation or governments’ proposed income and expenditure. This is also applicable of the theatrical business. An organisation must believe in the budget it adopts and proceed with the conviction that it will turn out to be a close approximation of actual income and expenditures. Langley however, goes further to highlight some common factors that can influence theatrical production budgets. These are:

1. Whether it is a profit or not profit organisation;
2. Whether it plans a single production or a series of productions;
3. The frequency with which its productions are offered;
4. General overhead and maintenance costs;
5. The seating capacity of the theatre;
6. The total potential income of the theatre;
7. The condition of the physical plant;
8. The geographical location of the theatre;
9. The nature of production(s) being offered;
10. The length of time the production(s) will or may run;
11. The number of performances per day and per week; and
12. The nature of cast and crew.

Types of Theatrical Budgets

There are several types of budgets in theatrical organisations/productions which Langley classified into three (3) basic categories (214).

Capital Budget: This is an estimation of construction, renovation and other major, nonrecurring costs required to initiate a theatrical project. In other words, these are budget estimates for large financial projects such as the construction of new buildings, the improvement of old buildings, the purchase of equipment, the carrying out of feasibility studies or design competitions, and the commissioning of new works of public art.

Operating Budget: Refers to an estimation of all the costs required to keep the theatre project ongoing. These include concession supplies, costumes and make, electrics and sounds, fees and commissions, royalties, insurance, laundry, newspaper and media advertising, programme printing, promotion and publicity, rehearsal supplies, scenery and props, scripts, duplicating, salaries, transportation, welfare, etc.

Cash Budget: Could be designed for an organisation to estimate when, on one hand, payments will fall due and when, on the other hand, income is expected to arrive. A cash budget according to him is especially helpful to large organisations whose complex financing

includes careful management of loans, interests from bank accounts, receipts of grant monies, large advance ticket receipts, mortgage payments, large payrolls, etc.

Theatre Marketing

Marketing as defined by Kotler and cited by Cole “is a social and managerial process by which individuals, groups and organisations obtain what they need and want through creating, offering, and exchanging products of value with others” (254). Marketing in this context is seen as an issue of social and economic exchange.

One of the most important aspects of arts management and administration lies in marketing. Just as the actor is prepared for his performance through training and rehearsal, so can the audience be prepared for theatre going. A community can be led to accept the idea and value of the theatre through marketing. More specifically, the community could be given information about a theatre’s goals, location, type of production, production schedules, admission policies, etc. It is thus the function of the marketing team to ensure that as many people are made aware of a production’s strengths through marketing devices such as publicity, advertising, promotional campaigns, press relations, mailing lists, etc. For the purpose of this introductory note, only publicity will be discussed.

Publicity

Publicity, according to Clifford, is “that activity whose aim is the promulgation of information to the public with the intention of influencing opinion and conduct” (136). In the theatre publicity seeks to inform and persuade the general public to purchase tickets and attend productions. Effective publicity requires considerable advance planning and organising, strict adherence to deadlines and a mode of attack that is frequent, imaginative and yet consistent with the objectives of the theatrical project being promoted.

Forms of Publicity in the Theatre

Ayakoroma identifies several forms of publicity in the theatre. They include posters and fliers, media coverage, mailing lists, word of mouth, fetes and carnivals, etc.

- (a) *Radio*: The radio is an effective medium of communication through sound messages. It has wide coverage and attracts attention. One can listen to radio while being engaged in any other human activity. Radio publicity could be jingles, interviews, spotlights, magazines, request or greeting programs.
- (b) *Television*: As against the radio, the television has been referred to as the most powerful medium of mass communication. Its advantage over the radio is that the television has both the audio signals and visual images. It thus demands total attention from the viewer. A production could take the form of announcements with captions, news, interviews or a spot commercial.
- (c) *Newspaper*: Newspaper is a printed publication which could be daily, weekly, bi-weekly, etc. Newspaper publicity takes the form of news, opinion page, editorials, previews and reviews. A theatre manager could make placement of his theatre’s upcoming events – full page, half-page, quarter page, earpiece, or classified.
- (d) *Poster*: This is a form of graphic communication that informs, stimulates and persuades the target audience to patronise a given production. A poster when properly designed, should be appropriate, simple, informative and economical to capture attention and easily sell the product it is meant to publicise.
- (e) *Handbills*: These are small printed materials that publicise a product. They could be distributed on the street, in buses, in trains, ships, markets, super markets, libraries,

schools, offices, etc. They even serve as a reference point for the event long after the occasion.

- (f) *Brochures*: Are small books containing information and pictures about a production. They publicise the production or subsequent ones. Like handbills, brochures could serve as reference points even after the production.
- (g) *Billboards*: These are large outdoor boards displaying a product or service. It worthy to note that the more effective the design, the more it attracts the attention of the road users. Modern billboards use electronic, digital or computerised system in publicising the products.
- (h) *Banners*: Banners are mechanisms of publicity taken round in a procession or laced in an open public space. They may be fashioned as a long strip of cloth or canvas that compliment posters. The location and design are attributes that determine their effectiveness largely.
- (i) *Mail*: It is the use of postal services aimed at keeping theatre patrons informed of the happenings. Programme brochures, tickets, and season's information are mailed to the patrons in advance. In the past, mails may take the form of Franking Machine designs. In this mode, the Postal Services Department could be contracted and the necessary information fed into a franking machine, or a hand stamp. Consequently, letters going out from that post office are stamped with that information. Today, with the ease in information dissemination through the electronic mail, the former is almost abandoned.
- (j) *Novelty*: In this form, publicity information is printed non gift items such as pens, bags, openers, face-caps, T-shirts, and jotters, and distributed freely to the expected audience.
- (k) *Guerrilla*: This is the most aggressive form of publicity where artists comb every market, campus and the entire town to announce their event with the distribution of handbills, and occasional performance of bits of the drama.
- (l) *Interpersonal/Word of Mouth*: This publicity pattern is said to have originated from a person and spread to another. The message of the event is circulated from one person and carried to the other following the tech assisted method of forwarding a particular WhatsApp message but this time physically by word of mouth.
- (m) *Telephone*: Using the medium of mobile phone calls to contact intended audience could boost audience response to theatrical performances. The advent of mobile phone (GSM)-based applications even make many messaging services to be at little or no cost.
- (n) *E-mail*: The present age has made publicity easier and cost effective through the computer and networking system. The internet is used to send electronic mails to the intended audience as most persons have access to internet facilities either in their phones or computer.
- (o) *Fax*: Fax, an abridged form for facsimile, is like "tele-photocopying." Publicity *information* could be sent through this machine from one person to another, provided there is a fax machine at the other end. It is operated via a telephone line. Once the number is dialled and it goes through, you feed in the message into your own machine. Immediately, the message is copied at the receiving end, just as a photocopy.

- (p) *Bulk SMS*: Bulk short message services are concise text messages sent to as many persons as possible at the same time, through mobile phones or other internet applications. This form of publicity requires sending very person in an organization's phone directory or mailing list, precisely constructed instant messages on the production. It would be very effective if scheduled properly.
- (q) *Internet (worldwide web [www] or website)*: The internet is often seen as the highway of information. It is the world computer library. Anyone with the facility could access any information around the world just with data. This has become the chain of information dissemination in many multinational organisations.
- (r) *Social Media Platforms*: The internet now provides various social media platforms for production publicity: Facebook, Twitter, LinkedIn, Badoo, YouTube, Skype, WhatsApp, Viber, and Blackberry messages (Ayakoroma 85-90).

House Management - Rules and Procedures

'House' in the theatre is the auditorium fundamentally and it is designed specifically for the audience. The construction styles, infrastructural facilities and space do enhance audience relaxation and enjoyment. Specific niceties are maintained as part of house management, ranging from how the audience is received into the theatre, led to their seats and the courtesy accompanying all interactions. These intricacies in the theatre determine good or bad house management.

House management is of ancient origin. The Romans who made theatre an indoor entertainment by building theatre on plain land and roofing it unlike the Greek Amphitheatre on the hillslope are credited with the innovation of "show business" and "house management". W. Beare, cited by Adedokun informs us about the nature of the Roman theatre, seats and spectators, thus:

All classes went to the theatre. The show was given by the magistrates. Livy speaks of special places being reserved after 194 B.C. for the senators. The prologue to the *Poenulus* contains injunction to married ladies (*matronae*), nurses with their infant charges, prostitutes, slaves (who are forbidden to occupy seats), lackeys (*pedisequi*), attendants on the magistrate (*lictores*). That women were present was stated by Terence also. Admission to the theatre was free; the theatre tickets of imperial times were probably as yet unknown. A tumultuous crowd of every age and condition and of both sexes poured into the theatre in search of fun and excitement, shouting to each other, laughing, quarrelling, fighting for seats. The state, which kept so jealous an ear for what was said on the stage, seems to have made little or no attempt to control behaviour of the audience. The ushers (designators) may have done something to maintain order; but the play-wright and the actors knew that it rested on their joint efforts to secure a hearing for the play, for no one else would come to the assistance (23).

House management is what the house manager and his crew do for the comfort and social conveniences of the audience in terms of personal attention to them and the careful planning and maintenance of the structural and technical facilities of the theatre auditorium. The house manager cares for the in-house by providing such services:

- a. Ticket selling and ticket taking at the entrance.
- b. Provides ushers, dormer, and park attendants.

- c. Ushering in the audience with smiles and selling or supplying of programmes, subscription plans and publicity brochures.
- d. Taking cloaks, excess clothing umbrellas, valuables etc from the audience for save-keeping till after the show.
- e. Showing people to their seats convivially by directing them to the right rows and seats which bear their ticket numbers.
- f. Receives audience complaints and helps them out of their problems.
- g. Checks opening and closing of the public areas.
- h. Contacts the stage manager 5 – 10 minutes before the curtain time to make sure the cast is ready for performance and everything is in place.
- i. Informs the audience through a public address system or bell to prepare to enter the theatre.
- j. Makes a welcome speech and wishes them an enjoyable evening.
- k. Stands by the exit after the show bidding audience goodbye and encouraging them to come next time.
- l. Dressing himself, his crew, and the 'house' well for the occasion,
- m. Checks the notice in the theatre, controls negative behaviour and provides security measures, and
- n. The ticket takes by ushers are directly under his supervision.

Other functions that the house manager performs are the providing and educating audience on the use of fire extinguishers during emergency. Maintaining insurance policy and obtaining necessary government licences and professional union certificates of operation are also included. He sees that the seats are not damaged and are well fastened to prevent house accidents. He makes contacts with technicians to ensure the lighting system, intercom and public address system are in order. Others such as toilet facilities, first aid facilities including stand-by doctors are provided. All the non-script functions that help to ensure audience's enjoyment, safety and comfort are his responsibilities.

Reid, cited by Adedokun, further summarises the functions of the house manager, as he says:

While the audience are going in, the house manager should be in the foyer looking cheerful efficient and relaxed, welcoming regulars, and other important people. The house manager will of course, be in uniform (i.e. evening clothes) for easy recognition as one in position of authority to receive audience queries, problems and complaints (26).

House management is the most glamorous aspect of theatre management. It is accompanied with respect, dignity and great responsibility especially as it patterns to audience care and comfort. It has been practiced from the classical Athenian era, advanced in the Roman period and has evolved as a respectable career in the modern time. The House Manager who is the Landlord of the theatre is highly respected as shown in his affluent dressing. He is a publicity agent and is long remembered by the audience for his courtesy and humility.

The Box Office

Usually, a theatre patron has only three contacts with the personnel of a theatre. These are; the actors who entertain him on the stage, the usher who seat him, and the box office

personnel who sell him the ticket. But as the actor does not meet him personally, his only direct contact with a theatre is through the box office. It is thus important that box office procedures, policies and personnel reflect the theatre's interest and concern for the convenience and comfort of the theatre patron.

The box office is the wallet of a theatre. It is secure, well organised and managed with reference to accuracy and detail. It is regarded as a primary factor in creating the public image of the theatre, as few things are more conspicuous to the public than the box office and the people who work in it. By creating a good image of the theatre before the audience and the theatre's community, the box office contributes a great deal to the creation of order and a good financial base.

A theatre box office is easily accessible to the public, located so that customer lines at the window do not obstruct the flow of people into the auditorium at performance times and so it can be operable without having to use the main lobbies or other areas of the theatre building. Depending on the size of the operation, the number of people involved in box office work and the cash systems used the following types of equipment for effective operation. These are: calendars, ticket racks, ticket stub boxes, cash drawers, waste baskets, file cabinets, calculators or adding machines, at least a computer, telephones, safe, work tables, POS machine, etc.

The Box Office Treasurer

The box office manager or treasurer as the case may be, is a salesman. He is in a position to influence which tickets a customer buys, how many tickets are bought and other issues relating to income. In most resident and college theatres, box office personnel work directly for the producer or the producing organisation.

The box office treasurer controls the box office staff. He assists the business manager and the producer in the planning of business activities. He does with the help of the staff under him and control of the audience at the box office. These qualify him as a manager in the theatre and theatre's productions as he contributes to the human and financial management of the theatre.

Duties

Treasurer's duties depend on the size of the box office, staff and the type of theatre in which it functions. In all, one person is made the head, treasurer, who is directly answerable to the business manager or general manager. A larger theatre operation might include the following box office positions; Head treasurer, Assistant treasurer(s), Subscription or season ticket treasurer(s), Mail order treasurer(s), Group sales treasurer(s), and Agency treasurer(s).

Treasurers must keep themselves informed about productions so that they can provide accurate information to the public. The house manager should provide the box office with the exact curtain times, playing time for each act and approximate intermission times. The business manager, however, should check bank deposits and periodic tickets audits should be conducted by the theatre's accountant.

The Theatre Ticket

A theatre ticket is a legal contract promising the exhibition of its content at the stipulated fee. Since it is a contract, any breach attracts a refund. A ticket for a current or upcoming performance is negotiable. It is worth the exact cash value printed on it. It may be bought or sold anywhere in the world where there is a market for it, although there are laws that regulate where tickets may be sold, by whom and for how much.

Types of Theatre Tickets

The two basic types of theatre tickets are the reserved ticket and the unreserved or general admission ticket. Unreserved tickets are less expensive to buy and easier to sell and account for; they also make house management and ushering simpler and less complicated. Unreserved tickets may be ordered in rolls or separately, like those used by most movie theatres. They should be numbered accordingly with the capacity of seats in the house.

Reserved tickets may be ordered in a variety of styles. When an annual series of programmes are being offered, for example, it is a good practice to order the tickets in booklet or sheet form. Ticket for the same seat at different dates on the series are bound in a booklet or printed together. Most reserved tickets come in a standard size and include the following information; Name and address of the theatre, performance date, title of production (optional), seat number, row number, section (orchestra, balcony, etc.), performance night (Monday, Tuesday, etc.), curtain time, “no refund of exchanges” (optional, but good practice), “programme subject to change” (optional, but good practice) etc.

When ordering reserved tickets, care must be taken to insure all the information is submitted in writing to the printer. The first-time reserved seats are ordered from a ticket printing company, the theatre should send a ticket manifest to the printer. This is a detailed floor plan of the auditorium, clearly showing every seat in the house and indicating seat numbers, rows and sections.

Ticket Stubs

Tickets are ordered with perforated and detachable part that may be removed at the point of sale in the box office. The ticket or audit stub serves as a record of ticket sales. When the ticket is sold, the stub is placed in a locked box and all stubs are tallied at the end of the day and checked against window income.

Dressing the House

It is only appropriate that, the treasurer should space the customers rather than “park them like sardine” into a few rows in situations when the performance does not sell. Fifty people scattered throughout ten rows appears to be a much larger audience than fifty people squeezed into five rows. Instinctively, when patrons discover an ample number of empty seats, they tend to spread themselves for greater comfort.

“Papering the House”

A house that is “papered” when a number of seats have been given away. Some producers and managers feel it is better to have a full house than a sparse population by allowing patrons freely into the house on circumstance where there is a low turnover of sales of tickets. Others feel that this may reduce the number of paying customers subsequently and, more detrimental as it can create the impression that business is bad and, therefore, the production was bad. However, all theatres must give away a certain number of tickets – to members of the press, important visitors and to others who assists in the production. These are legitimate complimentary tickets given out for business reasons.

Box Office Statement

A box office statement is the form where the final account of tickets and income for each performance will appear. Copies of the statement is submitted to the accountant, the business manager, the producer and anyone who is receiving a percentage of box office earnings. Obviously, the information on box office statement is confidential.

Box Office Auditing

An audit of the box office is conducted at the end of every production or season and at any other time there are noticeable discrepancies between the number of missing tickets and the amount of income. The accountant or the business manager conducts the audit though, treasure(s) may assist in the process. Essentially, an audit involves counting all the unsold tickets available, then making up a box office statement showing current income for future performances.

Box office operation requires tedious work, specialised skills and constant scrutiny. Most of all, it requires a system that accounts for every duty and possible transaction, and so, it is one that is as little complicated and time consuming as well. Employee dishonesty in the box office is a lesser problem than the fact that many theatregoers regard box offices as places where they are dishonestly and shabbily dealt with. A more imaginative and open design of the physical layout of the box office and a greater insistence upon courteous treasurers could serve as major contributions in improving the image of theatre box offices in the minds of the public.

Conclusion

Theatre management requires the packaging of a product (starting from an idea) that will be marketed and sold to the consumer who in this case is the audience. It thus requires the creative ingenuity of an artist or manager to weave together the various components of the theatre for enhanced administrative practices.

The field of theatre management goes beyond just addressing issues specific to legitimate theatre. It also deals with broader issues that affect all performing arts such as mission statements, legal aspects involving producers and performers, personnel/resource management, performance venues, budgeting, ticketing, fundraising, marketing, public relations, advertising and performance management.

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INTRODUCTORY TEXT TO BASIC FILM TOOLS

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Introduction

Welcome to the world of film studies. Lights, camera, action! Dive into the captivating world of filmic experience, where you will unlock the secrets behind the moving images that have mesmerised audiences for over a century. This journey is not just about learning the plot twists and turns of your favourite movies; it is about understanding the intricate language of film itself, the basic tools that film makers use to weave stories, evoke emotions, and shape our perspectives.

In simple terms, “a film is a story told in pictures” (Ayakoroma, 2014). As an art form, it is a powerful medium that has the ability to captivate, entertain, and provoke thought. Understanding the foundational elements of film making is essential for anyone interested in analysing, appreciating, or participating in the cinematic process. According to Guanah, Leader and Onochie (2023), film’s words and audio-visual artwork use storytelling techniques to electro-magnetically capture human and animal characters, and its acting explains and interprets messages more easily than conventional media, whose audience is mostly literate. Films easily communicate with literate and illiterate audiences. Hence, Owuamalam (2007) observes that the technical revolution of film has changed artists’ creative sensibility from ‘make-belief’ scenic constructs on stage to ‘real-life’ screen presentations. The film medium creates meaning through music and imagery.

Think of film as a powerful orchestra, where each element plays a crucial role in the overall symphony. From the camera angles that guide our focus (Bordwell & Thompson, 2017), to the lighting that sets the mood, every decision contributes to the film’s narrative. We will delve into these tools, exploring the *mise-en-scène*, *cinematography*, *sound/music design*, and *editing*.

1. *Mise-en-scène*: The visual arrangement of everything within the frame, including set design, costumes, and actors’ positions.
2. *Cinematography*: The manipulation of light and shadow to tell a visual story.
3. *Sound/Music design*: The invisible forces that shape our emotions and understanding.
4. *Editing*: The art of piecing together shots to create rhythm, pace, and meaning.

Throughout this journey, you will engage in critical thinking and active viewing, dissecting scenes, analysing directorial choices, and developing your own informed opinions about the films you watch. You will gain a deeper appreciation for the art of film making and develop the analytical tools necessary for interpreting and discussing film. Prepare to be challenged, surprised, and maybe even a little obsessed with the magic of film making. Whether you are a budding film maker, aspiring critic, or simply a lover of cinema, this course will provide you with the knowledge and vocabulary to engage with films in a meaningful and insightful way. So, let us embark on this journey together as we explore basic film tools that shape our cinematic experiences.

The Film Camera and the Film making Process

The film camera is a crucial tool in the production phase of film making. It is used to capture the visual elements of a scene, including the composition, lighting, and movement. Whatever is seen in a movie is determined by what the camera sees and how the camera sees it (Ayakoroma, 2014). There are many different types of film cameras available, each with its own features and capabilities. Some of the most common types of film cameras used in modern film making include digital (DV) cameras, high digital (HD) cameras, as well as 16mm and 35mm cine cameras. (See **Plates 1-4** showing the technological development of basic film tools).

Digital cameras have become increasingly popular in recent years due to their ease of use and versatility. They can capture high-quality video footage and images, and offer a range of settings and features to help film makers achieve the desired look and feel for their project. Digital cameras can also be more cost-effective than traditional film cameras, as they do not require the use of physical film stock. In fact, 16mm and 35mm cameras are other popular types of movie cameras that are still widely used in modern film making. These cameras use physical film stock to capture images, which can provide unique visual qualities that are difficult to replicate with digital cameras. The 35mm cameras also offer a range of settings and features to help film makers achieve the desired look and feel for their project.

Parts of the Camera

The camera is a complex piece of equipment that consists of several parts that work together to capture high-quality images or video. Some of the most important parts of a camera include:

1. **Lens:** The lens is the part of the camera that focuses light onto the camera sensor or film. It is a crucial component of the camera and can greatly impact the quality of the final image. There are many different types of lenses available, each with its own characteristics and capabilities.
2. **Sensor or Film:** The sensor or film is the part of the camera that captures the image. In digital cameras, the sensor is an electronic component that converts light into digital information. In traditional film cameras, the film is a physical medium that records the image.
3. **Shutter:** The shutter is the mechanism that controls the amount of time that light is allowed to enter the camera. It opens and closes quickly to capture a single frame of video or image.
4. **Viewfinder:** The viewfinder is the part of the camera that allows the film maker to see what is being captured by the camera. It can be an optical viewfinder or an electronic viewfinder, depending on the type of camera.
5. **Body:** The body of the camera is the part that houses all of the components and controls. It can be made of a variety of materials and can vary in size and shape depending on the type of camera.
6. **Controls:** The controls on a camera allow the film maker to adjust settings such as aperture, shutter speed, and ISO. These settings can greatly impact the final image and can be adjusted to achieve the desired look and feel for the project.

Types and Functions of Camera Lenses

Camera lenses are a crucial component of the camera and can greatly impact the quality of the final image or video. There are many different types of lenses available, each with its own characteristics and capabilities. Some of the most common types of camera lenses used in film making include:

1. *Prime Lenses*: Prime lenses have a fixed focal length, which means that they cannot zoom in or out. However, they often provide superior image quality compared to zoom lenses due to their simpler design. Prime lenses are often used in situations where the film maker wants to achieve a specific look or feel for the project.
2. *Zoom Lenses*: Zoom lenses have a variable focal length, which means that they can zoom in or out to adjust the field of view. They are often used in situations where the film maker needs to quickly adjust the framing of the shot. However, zoom lenses can be more complex and may sacrifice some image quality compared to prime lenses.
3. *Wide-Angle Lenses*: Wide-angle lenses have a shorter focal length, which allows them to capture a wider field of view. They are often used in situations where the film maker wants to capture a large area or create a sense of depth.
4. *Telephoto Lenses*: Telephoto lenses have a longer focal length, which allows them to capture a narrow field of view. They are often used in situations where the film maker wants to capture a specific subject from a distance, such as in wildlife or sports photography.
5. *Macro Lenses*: Macro lenses are designed for close-up photography and videography. They allow the film maker to capture small details with great clarity and can be used to create unique and interesting visual effects.

Each type of camera lens has its own unique characteristics and can be used to achieve different effects in the final image or video. They can be used to view objects; focus on objects in order to see them more clearly; to defocus to make objects appear hazy; to ‘Zoom in’ in order to bring objects closer, and to ‘Zoom out’ in order to make objects go farther from the camera. Understanding the types and functions of camera lenses is crucial for film makers who want to create high-quality and visually stunning projects.

Parts and Functions of the Camera Tripod

A camera tripod is a three-legged stand that supports the camera and keeps it steady during filming. Some of the most important parts of a camera tripod include head, stands, locks and latches, and feet.

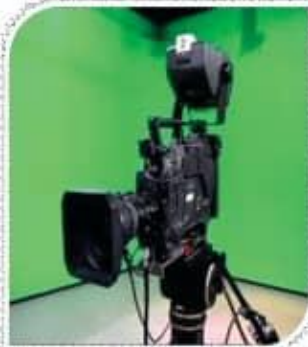
1. *Head*: The head of the tripod is the part that holds the camera. There are several types of tripod heads, including ball heads, pan-tilt heads, and fluid heads. The head is usually mounted on top of the tripod legs and can be adjusted to level the camera and adjust its orientation.
2. *Stands*: The legs of the tripod are the most important part of the stand. They are usually adjustable to different lengths to allow for different camera heights and angles. Some tripods have a centre column that can also be extended for additional height.
3. *Locks and Latches*: The locks and latches on the tripod legs allow the film maker to lock the legs in place at the desired length and prevent them from collapsing during filming.
4. *Feet*: The feet of the tripod are usually made of rubber or other materials that provide a stable grip on the ground and prevent the tripod from slipping or moving during filming.

The camera tripod is a crucial tool for film makers, as it provides a stable and secure platform for the camera. By adjusting the height and angle of the tripod legs and head, the film maker can achieve the desired framing and composition for the shot.

THE CAMERA

Four parts of the camera

- Camera head
- Lens
- View finder
- Tripod



FUNCTIONS OF CAMERA LENS

- Views an object
- Focus: To see object clearly
- Defocus: To make object appear hazy
- Zoom in: To bring an object closer
- Zoom out: To make an object go farther from the camera



OTHER CAMERA MOVEMENTS

Movements with the pan handle:

- Pan right
- Pan left
- Tilt up
- Tilt down
- Arc right
- Arc left

Movements with camera tripod:

- Dolly forward
- Dolly back
- Track right
- Track left
- Truck right
- Truck left

SHOT COMPOSITION

Types of Shots:

- CU: Close up
- BCU: Big close up
- ECU: Extreme close up
- MCU: Medium close up
- MS: Medium shot
- MLS: Medium long shot
- LS: Long shot
- ELS: Extreme long shot
- ESTAB: Establishing shot
- PAN: Panoramic shot
- O/S: Over shoulder shot
- 2/Shot: Shot on two persons
- COMP: A composite shot

TECHNOLOGICAL DEVELOPMENT: U-MATIC...



U-MATIC...



Plate 1: On the Camera, Shots Composition and U-Matic tapes
Source: Ayakoroma, 2024.

U-MATIC...



VHS...



VHS...



S-VHS



S-VHS...



BETAMAX...



Plate 2: Transition from U-Matic to VHS, S-VHS, to Betamax tapes and machines
Source: Ayakoroma, 2024.

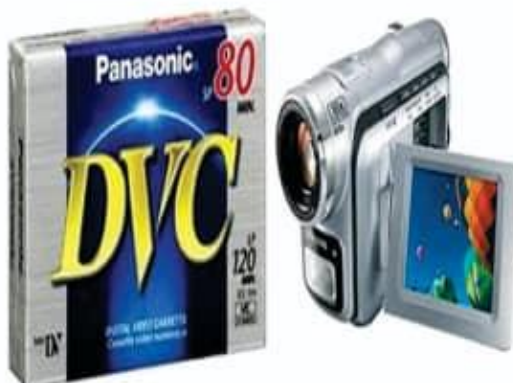
BETAMAX...



BETACAMS



MINI-DV SERIES



MINI-DV SERIES



DVCAM



DVCAM...



Plate 3: Transition from Betamax to Mini-DV to DVCam Cameras, tapes and machines
Source: Ayakoroma, 2024.

VCDs...



DVDS...



CAMERAS...

- DSLR cameras: These are Digital Single Lens Reflex Cameras that are used to shoot low budget features and high end music videos.



HD CAMERAS...



TYPES OF CAMERAS

- Professional Digital Cameras: Have higher sensors than HDV camcorders and are used to make high end features. Examples are the RED cameras, ARRI cameras and Black Magic .



HD CAMERAS – BLACK MAGIC



Plate 4: Transition from DV Cam to VCDs, DVDs, and HD cameras and machines
Source: Ayakoroma, 2024.

Description of Camera Shots

Here are some of the most common types of camera shots used in film making:

1. *Extreme Long Shot (ELS)*: Also known as an establishing shot, this shot shows the setting or location of the scene from a distance, providing the context for the action.
2. *Long Shot (LS)*: This shot shows the full body of the subject, as well as some of the surrounding environment.
3. *Medium Long Shot (MLS)*: This shot shows the subject from the knees up.
4. *Medium Shot (MS)*: This shot shows the subject from the waist up, allowing the audience to see the subject's body language and facial expressions.
5. *Close-Up (CU)*: This shot shows a particular part of the subject, in great detail, such as their face or hands.
6. *Extreme Close-Up (ECU)*: This shot shows a very small detail of the subject, such as, eyes, nose, mouth, and so on.
7. *Over-the-Shoulder Shot (OTS)*: This shot shows the conversation between two (or even three) characters from the perspective of one character, with the other character's shoulder and head in the foreground.
8. *Point-of-View Shot (POV)*: This shot shows the scene from the perspective of one character, as if the audience is seeing the action through that character's eyes.
9. *Tracking Shot*: This shot follows the subject moving through the scene, often from behind, alongside, or from the front.
10. *Crane Shot*: This shot is taken from a high angle, often using a crane or other elevated platform to give a bird's-eye view of the scene.
11. *Dolly Shot*: This shot moves the camera towards or away from the subject, often on a track or other smooth surface, creating a sense of movement.

These are just a few examples of different types of camera shots that film makers use to tell their stories and create an immersive visual experience for the audience.

Description of Camera Movements

Here are some types of camera movements that are commonly used in film making:

- i. *Pan*: This involves moving the camera horizontally from a fixed position, usually on a tripod. This can be used to follow a subject or to reveal more of the scene. You can pan right or pan left with the movement of the pan handle; that is, sideways movements. You can arc right or arc left with the camera too.
- ii. *Tilt*: This involves moving the camera vertically from a fixed position. It can be used to show the height of a subject or to reveal more of the scene. You can tilt up and tilt down.
- iii. *Zoom*: This involves adjusting the lens to change the focal length and alter the size of the subject in the frame. Zooming in can create a sense of intimacy or focus, while zooming out can show the subject in its environment.
- iv. *Tracking shot*: This involves moving the camera along a fixed path, often using a dolly or a steadicam. This can be used to follow a subject or to create a sense of movement and action. You can track right or track left, you can also truck right and truck left.
- v. *Crane shot*: This involves moving the camera up and down using a crane or other elevated platform. It can create a sense of grandeur or reveal the scale of a location.
- vi. *Handheld*: This involves holding the camera by hand and moving it around to create a sense of intimacy or urgency. It can also create a sense of instability or unease.
- vii. *Dolly shot*: This involves moving the camera towards or away from a subject, often using a track or other smooth surface. This can create a sense of movement and depth. You can dolly forward, or dolly back.

- viii. *Steadicam shot*: This involves using a stabilising system to move the camera smoothly and steadily through a scene. It can create a sense of fluidity and immersion.

These are just a few examples of the many camera movements that film makers use to tell their stories and create a dynamic visual experience for the audience.

Production Design in Film Production

Production design is an important aspect of film production that involves creating the overall look and feel of the film. It encompasses various elements such as sets, props, costumes, and lighting, among others. Production design is responsible for creating the visual world of the film and establishing its tone and atmosphere. The production designer works closely with the director and cinematographer to create a cohesive visual style that supports the film's narrative and themes. They are also responsible for overseeing the construction of sets and the acquisition of props and costumes, among other tasks.

One key element of production design is set design, which involves creating physical environments for the actors to inhabit. Sets can be constructed on sound stages or on location, and they must be designed to meet the needs of the script and the director's vision. The production designer must consider factors such as the time period, location, and atmosphere of the scene when designing the set.

Another important aspect of production design is the use of props and costumes to help create the world of the film. Props are objects used by the actors during filming, while costumes are the clothing and accessories worn by the actors. Both of these elements must be carefully chosen to support the film's narrative and to help create a sense of realism or fantasy.

Finally, lighting is also an essential part of production design, as it can help create a certain mood or atmosphere within a scene. The lighting designer works closely with the cinematographer to create a lighting scheme that supports the film's visual style and enhances its storytelling.

Production design is a vital component of the film production process that involves creating the overall look and feel of the film. It includes elements such as set design, props, costumes, and lighting, all of which must work together to support the film's narrative and themes.

Types of Lights and Lighting Equipment

We shall look at types of lights and lighting equipment, their functions, and the significance of lighting design. Lighting is an essential aspect of film production, as it can help to create different moods and atmospheres within a scene. In this section, we will discuss the types of lights and lighting equipment used in film production, their functions, and the significance of lighting design. There are several types of lights used in film production, including tungsten, fluorescent, and LED lights. Tungsten lights are the most common and produce a warm, yellowish light. Fluorescent lights are cooler and produce a bluish light; while LED lights are becoming more popular due to their energy efficiency and versatility.

Lighting equipment includes a variety of tools used to control the direction, intensity, and quality of light. Some common lighting equipment includes diffusers, reflectors, flags, and gels (Ascher & Pincus, 2013). Diffusers are used to soften and spread light, while reflectors are used to bounce light in a specific direction. Flags are used to block or shape light, and gels are used to change the colour temperature of light.

The significance of lighting design lies in its ability to create a sense of mood and atmosphere within a scene. Lighting can be used to create contrasts between light and shadow, to highlight specific elements within a scene, or to create a certain emotional tone.

The lighting designer works closely with the cinematographer and production designer to create a lighting scheme that supports the film's narrative and visual style.

Lighting is an essential element of film production that can help to create different moods and atmospheres within a scene. Different types of lights and lighting equipment are used to control the direction, intensity, and quality of light, and the lighting designer plays a crucial role in creating a lighting scheme that supports the film's narrative and visual style.

Types, Functions and Significance of Sound Design in Film Production

Sound design is an important aspect of film production that involves creating and manipulating sound effects, music, and dialogue to support the visual elements of the film. There are several types of sound used in film production, including dialogue, sound effects, and music (Holman, 2017). Dialogue is the spoken words of the characters, sound effects are the sounds created by actions within the film, and music is the soundtrack that accompanies the visual elements.

The functions of sound design are to enhance the visual elements of the film, provide a sense of atmosphere and mood, and guide the viewer's attention (Altman, 1992). For example, sound can be used to emphasise a character's emotions, create a sense of tension or suspense, or establish a location or time period. The significance of sound design in film production is often overlooked, but it plays a crucial role in creating a sense of immersion for the viewer (Holman, 2017). Sound can be used to create a sense of space, depth, and texture within a scene, making the viewer feel as though they are actually present in the environment depicted on screen.

Sound design is an essential aspect of film production that involves creating and manipulating sound effects, music, and dialogue to support the visual elements of the film. Different types of sound are used to create atmosphere, guide the viewer's attention, and enhance the visual elements of the film. Sound design plays a significant role in creating a sense of immersion for the viewer, making them feel as though they are part of the environment depicted on screen.

Types, Functions and Significance of Costume Design in Film Production

Costume design is an important aspect of film production that involves designing and creating the clothing and accessories worn by the characters in a film. There are several types of costumes used in film production, including period costumes, contemporary costumes, and fantasy costumes (Shaw, 2017). Period costumes are designed to reflect the clothing styles of a particular historical period, contemporary costumes reflect current fashion trends, and fantasy costumes are designed to reflect the imaginative worlds of fantasy films.

The functions of costume design in film production are to establish character, enhance the visual style of the film, and convey a sense of time and place (Bruzzi, 2016). For example, the clothing worn by a character can reveal their occupation, social status, and personality traits. The significance of costume design in film production is that it contributes to the overall aesthetic of the film and helps to create a sense of realism and authenticity (Shaw, 2017). Costume design can also contribute to the visual storytelling of the film by conveying information about the character's backstory and motivations.

Costume design is an essential aspect of film production that involves designing and creating the clothing and accessories worn by the characters. Different types of costumes are used to reflect historical periods, contemporary fashion trends, and imaginative worlds. Costume design plays a significant role in establishing character, enhancing the visual style of the film, and conveying a sense of time and place.

Types, Functions and Significance of Makeup Design in Film Production

Makeup design is a critical aspect of film production that involves designing and applying makeup to actors to create a particular look or effect. There are several types of makeup used in film production, including beauty makeup, character makeup, and special effects makeup (Snyder, 2016). Beauty makeup is used to enhance the natural features of the actor, while character makeup is used to transform the actor into a specific character. Special effects makeup is used to create realistic wounds, scars, and other special effects.

The functions of makeup design in film production are to establish character, convey a sense of time and place, and enhance the visual style of the film (Humphries, 2015). For example, the makeup worn by an actor can reveal their age, occupation, and personality traits. Makeup design can also contribute to the overall visual aesthetic of the film by creating a specific look or style.

The significance of makeup design in film production is that it can help to create a sense of realism and authenticity (Snyder, 2016). Good makeup design can make the actor look more like the character they are playing, which can enhance the audience's suspension of disbelief. Makeup design can also be used to convey emotions or to highlight particular aspects of the character's personality.

Makeup design is an essential aspect of film production that involves designing and applying makeup to actors to create a particular look or effect. Different types of makeup are used to enhance the natural features of the actor, transform them into a specific character, or create special effects. Makeup design plays a significant role in establishing character, conveying a sense of time and place, and enhancing the visual style of the film.

Place of Special Effects in Production Design

Special effects are a critical element of production design in film production. They involve the use of various techniques, such as computer-generated imagery (CGI), practical effects, and miniatures, to create visual effects that are not possible in reality. Special effects can be used to enhance the overall visual aesthetic of the film and to create a sense of realism or fantasy. They are often used to create spectacular action sequences or to depict otherworldly or supernatural elements (Wright, 2019). For example, the use of CGI in creating complex creatures, environments, and explosions can significantly enhance the visual appeal of the film.

Special effects can also be used to convey information about the film's setting and context. For example, in historical films, special effects can be used to recreate the past with greater accuracy, creating a sense of authenticity (Crosbie & Sklar, 2014). In science fiction films, special effects can be used to create futuristic or alien environments that are not possible in reality. The significance of special effects in production design lies in their ability to create a more immersive and engaging experience for the audience. Special effects can help to bring the director's vision to life and to create a sense of wonder and awe. However, it is important to note that special effects should not be overused, as this can detract from the story and characters.

Special effects are an essential component of production design in film production. They can be used to enhance the visual aesthetic of the film, create a sense of realism or fantasy, and convey information about the film's setting and context. The significance of special effects lies in their ability to create a more immersive and engaging experience for the audience.

Continuity in Film Production

Continuity in film production refers to the consistent and logical presentation of visual and narrative elements throughout a film. It ensures that the film's timeline, setting, and character

actions remain consistent, creating a sense of coherence and believability for the audience. Continuity is particularly important in scenes that are shot over multiple takes or days, as it ensures that the film maintains a consistent flow despite interruptions. The continuity supervisor is responsible for ensuring that all aspects of continuity are maintained, including wardrobe, makeup, props, and set design (Blain, 2017).

One of the key elements of continuity is the use of matching shots. This involves ensuring that shots are framed and edited in a way that maintains visual consistency between different takes, ensuring that the audience is not distracted by minor inconsistencies in the film's visual presentation (Bordwell & Thompson, 2019). Continuity is also important in maintaining narrative coherence. This involves ensuring that the story remains consistent and logical, with characters behaving in ways that are consistent with their established personalities and motivations. This is particularly important in films with complex or non-linear narratives, where maintaining continuity can be challenging (Leyda, 2019).

The significance of continuity in film production lies in its ability to create a sense of realism and believability for the audience. By maintaining consistency in all aspects of the film's presentation, continuity ensures that the audience remains engaged in the story and does not become distracted by minor inconsistencies or illogical elements. Continuity is an essential element of film production, ensuring that the film's presentation remains consistent and logical. This is achieved through the use of matching shots and careful attention to all aspects of continuity, including wardrobe, makeup, props, and set design. The significance of continuity lies in its ability to create a sense of realism and believability for the audience, ensuring that they remain engaged in the story.

Logging, Cueing, Non-Linear Editing in Film Production

Logging, cueing, and non-linear editing are important elements of film production, especially during the post-production phase. Logging involves watching and recording timecodes of all the footage shot during production. This is done to ensure that all the footage is accounted for and to create a log of all the takes and scenes. The log is used by the editor to identify which shots are usable and which ones are not.

Cueing is the process of marking the footage at specific points to indicate where an edit should be made. This is done by adding markers or flags to the footage to highlight important moments, such as the start and end of a scene or the beginning and end of a shot. These markers help the editor to quickly identify the points where edits need to be made.

Non-linear editing is a modern approach to editing where footage can be manipulated and arranged in any order without the need to physically cut and splice film. Non-linear editing software allows the editor to work with a digital copy of the footage and to make changes to it easily. This approach to editing has revolutionised the post-production process, making it faster and more efficient (Harris, 2018).

The significance of logging, cueing, and non-linear editing in film production lies in their ability to make the post-production process more efficient and effective. Logging and cueing ensure that all the footage is accounted for, making it easier for the editor to identify the usable footage. Non-linear editing allows for greater flexibility in the editing process, making it easier to experiment with different shots and sequences.

Logging, cueing, and non-linear editing are important elements of film production, especially during the post-production phase. Logging involves creating a record of all the footage shot during production, while cueing involves marking the footage at specific points to indicate where an edit should be made. Non-linear editing is a modern approach to editing that allows for greater flexibility and efficiency. The significance of these elements lies in their ability to make the post-production process more efficient and effective.

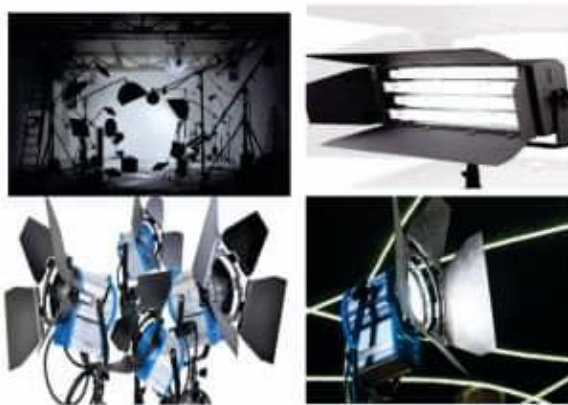
CAMERA DOLLY(IES)...



MICS...



LIGHTS...



EDITING SUITES



CHROMA KEY



TV SETS...



Plate 5: Camera dollies, mics, lights, editing suites, chroma, and TV sets.

Source: Ayakoroma, 2024.

Use of Background/Mood Music/Sound FX in Film Post Production

Background music, mood music, and sound effects play a critical role in film post-production. Background music, also referred to as underscore or incidental music, is music that plays in the background of a scene to evoke emotions or set the tone for the scene. Mood music, on the other hand, is used to create a specific mood or feeling within the viewer. Sound effects are used to enhance the viewing experience by providing additional auditory cues and are used to complement the visual elements of a scene.

The use of background music, mood music, and sound effects is an essential aspect of film post-production. According to Huron (2017), sound plays a significant role in creating the emotional impact of a film. Sound can influence the viewer's emotional response to the scene and can provide contextual information that is not always apparent in the visual elements. As such, background music, mood music, and sound effects must be carefully chosen and placed to achieve the desired emotional effect. In addition, Foley (2009) notes that sound can enhance the realism of a scene. Sound effects, in particular, are essential for creating the illusion of realism, especially in action or special effects-heavy scenes. They can also be used to mask extraneous noises, such as the sound of the camera or other equipment, which can detract from the viewing experience.

The use of background music, mood music, and sound effects is crucial in film post-production. These elements are used to create emotion, enhance the viewing experience, and provide contextual information that is not always apparent in the visual elements of a scene. As such, careful consideration must be given to the selection and placement of these elements to achieve the desired effect.

Colour Grading in Film Post Production

Colour grading is a crucial process in film post-production that involves adjusting the colours of the film to create a desired look and feel. It is a technique used to enhance the visual appeal of a film, set the mood, and convey meaning through colour. Colour grading is often used to correct colour imbalances in the footage, match different shots, and create a specific colour palette for the film.

According to Brown and Carnick (2017), colour grading has become an essential part of the film-making process, and the advent of digital technology has made it more accessible than ever before. They note that the process of colour grading involves using software to manipulate the hue, saturation, brightness, and contrast of individual colours in the footage. This allows the film maker to create a specific look and feel that matches the artistic vision for the film.

Furthermore, colour grading can also be used to enhance the story being told in the film. For example, in horror films, colour grading may be used to create a dark and eerie atmosphere, while in romantic comedies, warmer tones may be used to create a lighter, more upbeat atmosphere. Colour grading can also be used to differentiate between different locations and time periods in the film.

Colour grading is a crucial process in film post-production that involves adjusting the colours of the film to create a desired look and feel. It is a technique used to enhance the visual appeal of a film, set the mood, and convey meaning through colour. As digital technology continues to evolve, colour grading is becoming more accessible, and film makers are using this technique to create unique and engaging films.

Application of Film Credits in Post-Production

Film credits are an essential part of film post-production, serving as a way to acknowledge the people and organisations involved in the making of the film. Film credits typically appear at the end of a film and provide information about the cast, crew, and production companies involved in the project. They may also include information about the music, sound design, visual effects, and other aspects of the film.

According to the Screen Actors Guild-American Federation of Television and Radio Artists-SAG-AFTRA (2019), film credits serve several purposes, including acknowledging the contributions of the cast and crew, providing information about the production companies involved in the film, and helping to promote the film to potential audiences. Film credits also serve as a form of legal protection, helping to establish ownership of the film and its various components.

In addition to providing essential information about the film's production, credits can be used to categorise films, and also be used creatively to enhance the viewing experience. For example, some films use unique typography and design elements to make the credits visually engaging and memorable. Others may use music or sound effects to create a specific mood or tone during the credits sequence.

Film credits are an essential part of film post-production that serve as a way to acknowledge the people and organisations involved in the making of the film. They provide important information about the cast, crew, and production companies, and can also be used creatively to enhance the viewing experience. As such, film credits play a critical role in the overall success of a film.

Mastering and Rendering in Film Post-Production

Mastering and rendering are two important processes in film post-production that involve the final preparation and delivery of the film for distribution. Mastering refers to the process of creating a final version of the film that includes all of the visual and audio elements in their correct order and format. Rendering, on the other hand, refers to the process of creating the final output file in the desired format for distribution.

During the mastering process, the film editor works closely with the sound designer, colourist, and visual effects team to ensure that all elements of the film are properly integrated and aligned. This may involve finalising the sound mix, colour grading the footage, and adding any visual effects or graphics that are needed. Once the mastering process is complete, the film is ready for rendering.

Rendering involves creating the final output file of the film in the desired format for distribution. This may include creating a high-resolution version of the film for theatrical release, a compressed version for streaming or broadcast, or a specialised format for DVD or Blu-ray release. During rendering, the film is converted into the desired format, and any necessary compression or encoding is applied to ensure that the file size is manageable for distribution.

According to Wright and Meller (2017), the mastering and rendering process is critical for ensuring that the film is of the highest quality possible and that it can be distributed in the appropriate format for its intended audience. They note that mastering and rendering can be a complex and time-consuming process, requiring close collaboration between the film editor, sound designer, colourist, and other members of the post-production team.

Mastering and rendering are important processes in film post-production that involve the final preparation and delivery of the film for distribution. These processes ensure that all of the visual and audio elements of the film are properly integrated and that the final output file is in the desired format for distribution. As such, mastering and rendering are critical steps in the overall success of a film.

Premieres, Marketing and Distribution of Films

Premieres, marketing, and distribution are crucial aspects of the film industry that determine the commercial success of a movie. Once a film is completed, the film makers must plan for its release and distribution. The marketing campaign is essential to attract audiences, generate buzz, and create anticipation for the film. Premiere events are often held for a film's opening night to generate publicity, attract attention, and create excitement for the release.

Marketing campaigns may include various strategies such as trailers, posters, billboards, social media, press releases, and promotional events. Social media has become an increasingly important tool for film promotion, as it allows film makers to reach a wide audience quickly and inexpensively. Press releases and interviews with the cast and crew can also generate media coverage and build buzz for the film.

Once a film is marketed and promoted, it must be distributed to theatres or streaming services. This process involves negotiations with distributors, theatre chains, and online platforms, as well as decisions about the number of screens and the release date. The distribution strategy can vary depending on the film's budget, target audience, and genre.

In addition to traditional theatrical releases, many films are now released on streaming platforms, such as, Netflix, Hulu, and Amazon Prime, among others. These platforms have revolutionised the film industry by providing a new avenue for independent film makers to reach audiences and gain recognition. Overall, the marketing and distribution of a film are critical factors in its success. A well-planned marketing campaign and a strategic distribution plan can increase a film's visibility and audience reach, ultimately leading to commercial success.

Conclusion

In this chapter, it has been established that, *a film is a story told in pictures*. Like a carpenter who must know his tools very well them and use them deftly as a craftsman, knowledge of basic film tools places beginning film students in a good stead to engage in the business of film making. Thus, this chapter deepens understanding of the film maker's tool box. It invariably equips students with the essential knowledge and vocabulary to engage with films on a professional level. By exploring the fundamental elements of mise-en-scène, editing, cinematography, sound design, and music, it sheds light on the intricate craftsmanship behind cinematic storytelling. Armed with this newfound understanding, students are now positioned to analyse and appreciate films with a discerning eye, unlocking a richer and more insightful cinematic experience. This knowledge serves as a guide, enhancing their appreciation for the artistry and creativity that shape the cinematic journeys.

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INTRODUCTION TO DRAMATIC THEORY AND CRITICISM

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Introduction

Drama is a chronicler of a people's history; a creative writing, created in a particular order and technique. The dramatist assumes strict adherence to certain principles which influence the details and values adopted in the play creation; this is applicable to both written and unwritten dramatic works. These principles become the mode of perception of plays, validate the nature of plays and become the yardsticks for any dramatic criticism. This bears out dramatic creativity from ancient times till date. Introduction to dramatic theory and criticism is an introductory course which exposes a beginner in the study of dramatic theory and criticism to the theoretical perspectives of drama and explains the main thrusts of these theories of drama by analysing their specific characteristics. The chapter set out to discuss only some key theories; however, theories of drama are not limited to these. It is pertinent to define the following operational words which encompass the fundamental areas of the course.

Definition of Terms:

(a) Theory: In this course, theory is one of the operational terms. Thus, it is important to provide a relevant definition of the word. Theory is “described as ‘interpretations,’ ‘analyses,’ ‘critique,’ ‘hermeneutical reconstructions,’ or exegeses,’ they often involve the study of meaning” (Abend 179). Meaning,

It is a body of rules, ideas, principles or techniques that applies to a subject or an academic area... a kind of philosophy, a supposition, an assumption... used in relation to one another to clarify the meaning of a phenomenon (Nwabueze, 2003, p. 107).

Theory basically offers a valid explanation or a style of writing or talking about something giving facts as a set of laws and serves as assumption to dramatic criticism. Thus, Dramatic theory provides principles or germane hypotheses that enable scholars of drama to make a distinction between the various periods in the study of drama.

(b) Criticism: Criticism attempts to explain the nature of a work; it is an act of discovery. In drama, it is a formal response from a critic's point of view. It involves the analyses of ideas and concepts to arrive at an informed conclusion. It is an avenue for thorough appraisal of a creative work, taking into consideration form and content. “It involves the ability to identify and analyse the beauties and shortcomings of literary writings” (Nwabueze, 2003, p. 107). Dramatic criticism simply means expressing your views about a play whether it is read, produced or written in line with the general theory suitable to the work of art. A critic could approach a play text from either an objective or subjective perspective, this is why the standpoint of critics differs one from the other. As it has already been established, Dramatic theory and criticism is characterised by theoretical criticism; a sort of criticism that uses formulated principles to consider specific works of drama.

Critical Perspectives in Dramatic Criticism

The critical perspective applied in the study of a work supports the mode of perception of the critic. What is reflected on the critique is linked to the approach adopted in the critic's response. This forms the basis of the explanation. The responsibility of these critical perspectives is to communicate the artistic quality of a play, its significance to society, aesthetic and theatrical expression in a play. We shall briefly examine five critical perspectives for adequate explanation of the concept of criticism.

1. **The Play's Relation to an Individual:** This judgement is from a personal point of view; in other words, from a subjective standpoint. How do you see the play as a person? How does the play link up with your thought? Does it treat the conflicts and human concerns as it is expected? Does it appeal to my emotions and make me see reflections of myself? If the responses are in the affirmative, then the play could be regarded as being able to produce the expected dramatic effect on the individual.
2. **The Play's Relation to Society:** Theatre being a culture of society, deals with social, political and economic subjects that characterise the thematic content of the play. Such social motifs could be on bad leadership, oppression, discrimination and inequality amongst other factors. The intention of exploring these themes is to use drama as a correctional tool to restructure society. The critic is required to examine and understand the central message as reflected in the play and the meaning deconstructed beyond what is said by the message of the dialogue. This could be justified by drawing instances from the society, with appropriate social experiences from the human environment. In this case both the subjective and objective approaches are adopted.
3. **The Play's Relation to Art:** Art is the expression of one's innermost thoughts or feelings. It could be in the form of drama, poetry or prose. It explores all socially relevant subjects to relate to the society. Art entails communication with members of its audience. In the process of communicating, a number of questions are raised. A critic in drama would be interested in how the play interacts with the audience, is it lively, does it have elements of suspense, what is the strength of the conflict and how was it resolved? Being that, the play is expected to be electrifying enough to convince the audience into accepting the dramatic illusion and transport them. Leading to the purgation of emotions as Aristotle puts it. A judgement of this nature is also handled from the subjective angle.
4. **The Play's Relation to Theatre:** Play creation right from the ancient Greek period till present times, is guided by certain underlining dramatic elements and conventions that ascertain the appropriateness of a play. The critic is expected to embark on the structural analysis of the plot. This evaluation is to know if the play adheres to the rules of dramatic composition and whether it corresponds with the theatrical style adopted. It means an evaluation of the theory behind the style of writing and its suitability to the theory adapted. For instance, if Sophocles' *King Oedipus* is a classic example of tragedy, how does it adhere to the Aristotle's definition of tragedy?
5. **The Play as an Entertainment:** Although plays fulfil an educative function but primarily, plays are seen as entertainment. They provide emotional satisfaction and aid relaxation. In the process to instil change, certain dramatic actions that stimulate amusement are portrayed. Human actions and inactions, ideas and language that prompt laughter are carefully integrated into the plot to confer entertainment and

achieve the desired dramatic effect. Thus, in assessing a play text as an entertainment, the critic is expected to bring to the fore those entertaining aspects of the work.

Types of Criticism

There are various types of dramatic criticism, including: *sociological, historical, aesthetic and technical*. It is necessary to briefly explain each of them.

- a) **Sociological Criticism:** In social criticism, the critic uncovers the relationship between the creative work and the environment from which it originated, by reviewing the social relevance of such writing on society.
- b) **Historical Criticism:** Historical criticism looks at how a work evolves from one generation to another. It entails the study of a creative work tracing its development through various periods.
- c) **Aesthetic Criticism:** One quality of a work of art is that it has aesthetic configurations formed to produce a sense of beauty. Aesthetic criticism reveals the intrinsic beauty in a work from the general conception of beauty to the writer's sense of beauty as reflected in the work to arrive at the unique impression of beauty, the work advances.
- d) **Technical Criticism:** The word technical implies practical. It means the procedure through which a creative work is done. The critic studies the technicalities in a work and is more concerned with form and craftsmanship. This implies how a work is structured.

At this juncture, we shall examine some of the leading theories of drama, across time and age, and highlight their significant developments and contributions to works of dramatists globally. They shall be discussed in this order: Classicism, Romanticism, Realism, Naturalism and Epic Theatre.

Classicism and the Classical Temperament

Classicism, as a dramatic theory, spans from the 17th Century to the early 19th Century. It gained prominence during the Renaissance in Italy and got stronger support in France and England. Classicism refers to the critical philosophy, ideology and doctrine that guide the creation of drama in Ancient Greek and Roman theatre. The classical mode was practised by dramatists like Sir Philip Sidney (1554-1586), Ben Johnson (1572-1637), Aeschylus (525-456 B.C.), Sophocles (496-406 B.C.), Euripides (480-406 B.C.), Aristophanes (445-3385 B.C.) and Menander (342-292 B.C.), amongst others. The tenet of classicism is hinged on human experiences that are capable of instructing and inspiring others to produce rationality (reasoning). The perspective of Bowra (1957, p.55), specifically on Greek tragedy which is core of dramatic genre in Greek world, is that:

Greek tragedy like the Aegean Sea in its unpredictable moods and its violent vagaries, provides a lesson in the precarious state of human life, which in the very moment when all seems to be lapped in golden calm, is overwhelmed by unforeseen disaster.

This is as a result of the established principles on the method of composing works of drama by classical Greek philosophers whose theories focus on writing dramatic poetry. The likes of

Aristotle, Horace, and Longinus amongst others, instituted rules in their works, *Poetics*, *Ars Poetica*, and *the Sublime* in artistic creation that serve as advice to poets and critics of this age. Consequently, the structural component of the Greek drama is carefully knitted together to reflect the Greeks beliefs. The following are the major principles that constitute the classical theory, which were emulated and promoted by the classical dramatists in the two major dramatic forms of the era; tragedy and comedy.

1. **Structural Component of a Play:** This involves the dramatic composition of a play. All actions from the beginning, middle to the end of the play must have a linear progression towards the resolution of the dramatic conflict. The subject treated must be serious and of a certain magnitude to produce the effect of suffering on the protagonist as he faces his catastrophic end characterised by ‘Anagnorisis’- the revealing of an unknown fact and ‘peripetia’, which is the reversal of fortune to misfortune. In this vein, the classical drama is patterned after the Aristotelian precepts of dramatic exposition, complication, climax and denouement or resolution as a logical way of dramatic structuring.
2. **Purity of the Genres:** This means specification. The theme of a play must be explicit. It is either a tragedy or comedy. A combination of the both genres is not permitted. Tragic plays explore themes of fate, social justice and morals; while comic plays satirise human behaviour and frailties.
3. **Restrictions in Plot Creation:** The classical dramatists are guided by scope limitation. By that it means the scope of a play must adhere to the *three unities*, also known as, *the Aristotelian unities*. They are the unity of **time**, **place** and **action**.
 - a) **Unity of Time:** This simply means that the entire action of the story must not exceed but rather revolve around 24 hours.
 - b) **Unity of Place:** Unity of place implies that the dramatic action should take place within a particular location. For instance, if the dramatic setting is in the palace, then all the plays actions must lead to the palace which is the physical setting for the plot. Multiple locations or settings of palace, market, school etc. within a particular play is not allowed as it is regarded as complexity in plot structure.
 - c) **Unity of Action** on the other hand, advocates that all actions of the play must build up towards a primary goal or a given circumstance. Audience should not at any point in time, loose focus on principal subject of discourse.
4. **Restraints in language:** The language of a play is of a certain standard and transcends the verbal dialogue. It also includes the dialogue in the form of songs. This lays emphasis on the importance of the chorus to the classical theatre; the chorus plays the role of a moderator between members of the audience and the actors. The message committed through the songs by the chorus, constitute part of the language of the plays.

Romanticism and the Romantic Assumptions

Romanticism began in the late 19th century, as a departure from the classical advocacies. It portrays displeasure for precepts as displayed in classicism. It marks a period in theatre history which advances freedom of creative expression. Dramas of this era tend to view life as it is in reality; taking into cognisance the mystical and the spiritual in human life. Thereby, revealing that man’s experiences are closely related to nature; thus, bringing the grotesque (ugly) and the strange (bizarre) actions to play in humans search for truth. Consequently, heroes without a tragic flaw or weakness, who could be referred to as seemingly upright or

being perfect in virtue comes in conflict with cataclysmic (disastrous) forces characterised by a villain (wicked person). As against the precept of reason and rules, value is placed on 'imagination,' 'talent' and 'poetic truth.' The spirit of romanticism occurred in various countries and at different times, its major proponents in Germany are Friedrich Schiller (1759-1805) and Johann Wolfgang von Goethe (1749-1832). Romantic dramas in England were written by William Wordsworth (1770-1850), and Samuel Taylor Coleridge (1772-1835), amongst others. In France, Victor Hugo (1802-1885) promoted the creative expressions with his melodrama, *Hernani* (1830), which arouses criticism from French neoclassicism. The following are the main thrust of Romanticism:

- i. The return to nature
- ii. The rejection of the stringent rules of classicism and that of French neoclassicism
- iii. Freedom of creative expression
- iv. It promotes strong, masterful and violent characters against the idea of tragic flaws
- v. The advancement of dramatic illusion to display the sensibility of reality

Realism

Realism as a philosophy, movement or theory replaces Romanticism in the late 19th century with its specific mode of drama. It was led by the Norwegian dramatist, Henrik Ibsen (1828-1906), known to be "the father of modern drama." He is the author of *A Doll's House* (1879), *Ghost* (1881), and *An Enemy of the People* (1882), which are illustrative works that establish the realistic spirit. He tends to depict a "reality of existence" in his dramatic writings, which centre on social and domestic issues, having characters sort out their differences and solve their problems through dialogue in conversation as oppose to the super-human heroes and their catastrophes seen in the melodramas of the Romantic Movement that lead to shooting and stabbing themselves. It adopts Aristotle's nature of dramatic illusion to portray real life events in a manner that is more convincing to the audience.

Realism in drama is used to "regard plays which treat contemporary social problems such as divorce, business, moral bankruptcy etc." (Obafemi, 2003, p.95). Realistic writing style replaces the exaggerated poetic language and conventions. Characters are properly enacted on set by actors that best establish the realistic mode as against having them represented. The conventional unities of time, place and action are replaced with dramatic enactments that appear true, with different scenery that best create a real atmosphere. The exotic status of the romantic drama was replaced with common, accessible and everyday homes as known to be in reality. Realism continued to flourish throughout the 20th century and with realistic writers like Eugene O'Neil (1888-1953), Tennessee Williams (1911-1982), Arthur Miller (1915), and many others. Amongst other theories of drama, realism has created a more lasting impact on theatre.

Naturalism

Naturalism, as a theory of drama, flourished at the late end of the 19th century into the 20th century and influenced dramatic creativity in France. The French novelist, Emily Zola (1840-1902), is known to be the father of naturalism. He used his work, *Therese Raquin* (1873), as a dramatisation of naturalism to illustrate the naturalistic temperament. "There is only a thin layer of difference between Realism and Naturalism basically because of their mutual demands for a truthful depiction of life" (Obafemi, 2003, p.95).

Naturalism is a movement instituted as a protest against romanticism and the romantic assumptions. It is known as an extreme realism in its dramatisation of human realities "without the appearance of dramaturgical shaping" (Cohen, 2003, p.220). Its dramatic technique portrays drama as a 'slice of life' with characters experiences of either good or bad

and their personalities as the main subject of the dialogue. Worthen (2002, p. 590) affirms that:

Naturalism flows out of classical art, just as our present society has arisen from the wreckage of the old society. Naturalism alone corresponds to our social needs; it alone has deep roots in the spirit of our times; and it alone can provide a living, durable formula for the art, because this formula will express the nature of our contemporary intelligence.

The naturalists sought to represent the environment and the experiences of humanity in the natural world in line with Charles Darwin (1809-1882) theory of biological evolution on humanity's existence in the environment. It advocates for a realistic kind of drama that would advance social and scientific growth. To the naturalist, "art must become scientific in its methods since it emphasises that all behaviour is determined by the forces of heredity and environment" (Brockett, 1984, p. 175). It detaches from scientific methods and depicts 'laws of heredity and environment' in the dramatic plot. The naturalist places preference on human in the natural environment rather than dramatic conventions; of stage designs and plotting, with artificial happy endings. It places premium on the depiction of lives of the deprived and low-class people, thus, revealing human problems and social problems including illnesses. The following are the precepts of Naturalism:

- i. Verisimilitude known as life-likeness, is the core naturalist ideal.
- ii. Naturalistic dramatists believe in the real-world involving humanity, heredity and the natural surroundings or environment.
- iii. The naturalist clearly opposes idealism and the impracticality associated with the Romantic Movement.
- iv. To the naturalist, the spiritual world of gods having an absolute influence on humanity is intolerable.
- v. Premium is placed on science; thus, scientific knowledge replaces spiritualism.

Epic Theatre

The epic theatre came into being after the era of the "Isms" The theatre was developed by a German director, Erwin Piscator (1893-1966); but as time progressed, it was attributed to Bertolt Brecht (1898-1956), the German poet, director and dramatist, who demonstrates this theory of drama in his play, *The Good Woman of Setzuan* (1943). Basically, epic theatre as a theatrical style of writing and production stresses storytelling or narrative through the use of various distancing techniques like episodic plots, mask, dialogue conversations, satire and songs for emotional distancing of the actors as well as preventing the audience from emotional feelings.

Even the use of stage lights that enhances dramatic effect to create mood and atmosphere are not supported. The epic theatre emphasises the alienation technique in which actors are disallowed to be emotionally connected to the dramatic actions and pitiable plights of the characters by concentrating more on the political and social subjects raised in the play. Cohen (2004, p. 276) states that:

Brecht deplored the use of sentimentality and the notion of audience empathy instead to create a performance style that was openly 'didactic'... to 'demonstrate' his character rather than to embody that character in a realistic manner...in Brecht's view the ideal actor was one who could establish critical objectivity that would make clear the characters social function and political commitment.

The above position obviously negates the realistic ideals that drama should replicate reality, thereby; creating a willing suspense of disbelief by the audience; arousing empathy on areas necessary. Rather, this dramatic theory displays drama as a creative work, a theatrical masterpiece which gives room for detachment to create a human history that will be more profitable to society. The following are some of the major precepts of the Epic theatre:

- i. All the dramatic actions and processes are done in full view of the audience.
- ii. Total distancing of emotional empathy from the audience.
- iii. It emphasises intellectual reasoning.

Absurdism

Absurdism is a dramatic theory that is in opposition to standard dramatic structure, in plot, character, language and other artistic features. To some, the formulated of the theory is credited to the philosophy of Soren Kierkegaard the Danish Philosopher, in the 19th century. There are those, who trace its beginning to 1942 with the works of Albert Camus a French Philosopher who was actually the first to reflect in his writings the absurdist ideology. Absurdism is a state of meaninglessness and hopelessness. It portrays life circumstances as being hostile, characterised by conflict, arguments and illogicality experienced by people.

The absurdist theory holds that man merely exists in a universe where the daily happenings are suggestive of disaster and suicide; without meeting man's expectations and the only option is to hold on to the religious belief of having a meaningful life in the afterlife. In this vein, man is expected to accept the realities of life that characterises the present-life. Apart from meaninglessness of life in the absurd theory, the absurd characters are victims of circumstance. Man is not given a chance to create his own ideal life or purpose but is controlled by the whirls that compel man to accept that life is truly meaningless, devoid of freedom. The absurdist character has only one choice, which is to accept the condition of life that gives momentary pleasure. Nwabueze (2003, p. 132) reiterates that:

The positive end of life, to the absurdist, lies in punctuations of goodness and joy which are occasionally encountered in life. This helps man to create subjective meaning as well as the reason to strive to live in a meaningless universe...accepting the world without the feeling of resignation is a way of surrounding to the recognition of absurdity in a world devoid of meaning and known destination even in the hereafter, man is then free to act either through appeal to the supernatural or through a revolt against hope of an explainable afterlife.

The above perspective reveals that the absurd character continues in his/her struggle to find meaning till he/she eventual ends in death because meaning does not exist in life. The absurdist dramatists adopt these ideas of Albert Camus in their dramatic works to create a world in which man is cut in the web of faith versus faithlessness and hope versus hopelessness. This theory is exemplified in the works of notable practitioners of the absurdist theatre like Samuel Beckett's *Waiting for Godot* (1953), Eugene Ionesco's *Rhinoceros* (1959), Harold Pinter's *The Homecoming* (1965), and Edward Albee's *The Zoo Story* (1959), amongst others, whose works reflect the absurdist temperament.

Feminist Theory and Criticism

The history of feminism which began in the West is dotted with ellipsis due to the exclusion and marginalisation of women in documented history (Effiong, 2020, p. 1). The failure to document the contributions of women in history books is inextricably linked to the systemic

suppression of the intellectual contributions of women which is a by-product of the marginalisation and subjugation of women in the intellectual, legal, political, economic and socio-cultural spheres. This does not in any way obliterate the existence of agitations by women against the subjugation of the female sex and the clamour for gender equality or parity. Christine de Pizan (1365-1430) achieved great feats in history, arguing against the prejudice of intellectual inequality between males and females, and her defence of women against the misogyny of contemporary literature and religious authority (de Pizan, 1982, p.5). It is indubitable that the incidence of the clamour for recognition of women's rights is replete in academic discourses.

As far back as the medieval era in Europe, feminist consciousness was created when theology-festered philosophical thoughts of female inferiority were confronted by feminists. In her book, *The Creation of Feminist Consciousness: From the Middle Ages to Eighteen-Seventy*, Gerda Lerner avers that, women challenged the teachings of male domination of women because of her role in the original sin according to the biblical Genesis story. In the 5th century, there was the *Querrellede Femmes*, which was a debate about the nature of women and how they are portrayed (Cited in Bryson, 2003, p. 5). This authenticates the arguments that feminist agitations against female oppression have long been in existence. Feminist's development at that time countered religious authoritarianism and criticised religious prejudices that favoured the subjugation and domination of women by men.

The term, "feminism," originating from the French word, "feminisme," coined by the utopian socialist, Charles Fourier, was first used in English in the 1890s, in association with the movement for equal political and legal rights for women (Honderich, p. 292). It is for this reason that it is argued that the thought and activities of earlier women (and men) who explored and challenged the traditional roles of women in society do not qualify as feminism. However, contemporary feminist historians, like Maggie Humm and Rebecca Walker, distinguish three "waves" in the history of feminism with the first wave referring to the feminist movement and activities that spanned from the 19th century through the early 20th century. It focused mainly on the Suffrage Movement. The foundation for this era was laid by Mary Wollstonecraft, who is referred to as, "the grandmother of British Feminism," in her literary works and agitations on *A Vindication of the Rights of Women*. It is one of the earlier works that stresses freedom of association to the female gender, equality of sexes, male and female alike in all ramifications, right to be educated, right to work and to earn wages commensurate to the job done.

The demands of the first wave thrived and women got suffrage in the 1920s. The second wave (1960s-1980s) dealt with the inequality of laws, as well as cultural inequalities. By this time, the movement globally seeks for people committed to women's plight. Thus, a movement which started in the west spreads to several other continents of the world including Africa. It highlights include family sexuality issues of marital rape and all other forms of domestic violence, reproductive right and workplace. While the third wave of Feminism (1990s-present) is credited to Rebecca Walker, who adopted that term in the year 1992, in an essay she wrote. The third wave of feminism is viewed as a follow-up of and a response to the perceived inadequacies of the second wave as chronicled by Charlotte Krollokke and Anne Scott Sorensen. The emergence of the movement across the globe produced prominent feminist scholars who wrote for both Whites and Blacks peculiarities and advance the frontiers of knowledge in feminist studies. They include Jeanne-Marie Miller, Calore Boyce Davies, Mabel Ewvwerhoma, Catherine Obianuju Acholonu, Leslie Ogundipe, Chioma Filomena, Cyprian Chudou Obadiogwu, Alice Walker, Angela Davies, Mary Kolawole, and several others.

Some Prominent Feminist Theories

There are over twenty feminist theories, propounded by feminist thinkers and scholars; the crux of each of these theories is the clamour for women emancipation from all fringes of society. Thus, only these basic theories shall be examined in this work.

- a) *Liberal Feminism*: Liberal feminism, also known as egalitarian or mainstream feminism, is frequently seen as the most moderate branch of the movement since it is based on the premise that all people are created equal and should thus have equal access to civil and political rights. In other words, no one should be excluded from opportunities based only on their sexual orientation.
- b) *Radical Feminism*: Radical Feminism is a feminist philosophy that seeks to dismantle traditional patriarchal power and gender roles. Their ideas are informed by the belief that the structure of society needs to be completely transformed. Patriarchy, or the organisation of a society in which men hold unequal power over women, is the main cause of oppression. Radical feminists believe that sexism can be fought by allowing women into positions of power and eliminating traditional gender roles.
- c) *Cultural Feminism*: Liberal feminism can also be considered as a subset of cultural feminism, which emphasises the positive aspects of women's roles more strongly. More specifically, it is concerned with the question of how similar and unlike women are. In other words, it is focused on how gender differs or is similar in various socio-cultural contexts (Pearson 15).
- d) *Marxist Feminism*: Marxist feminism is concerned with liberating women through dismantling capitalism. It believes that capitalism is the foundation on which economic inequality, dependency and other injurious social relations between men and women, which habitually ends on women's oppression and subjugation.

These theories amongst others constitute the theoretical framework for the criticism of dramatic works as reflected by the various views of the feminist theorists. Some of such dramatic works by Nigerian dramatists include: JP Clark's *The Wives' Revolt* (1991), Ola Rotimi's *Our Husband Has Gone Mad Again* (1999), Barclays Ayakoroma's *Dance on his Grave* (2002), Benedict Binebai's *Karena's Cross* (2022), and Ebifaghe Fawei's "The Fisherman's Sons" (Unpublished play).

Conclusion

Several scholars, critical writers have examined the theories of drama from origin to contemporary times. This chapter has attempted to bring to the fore, the concept of theory and criticism and how it relates to the study of drama. It identifies the main thrust of each of the theories discussed. It is hoped that this discourse on theory and criticism will be beneficial to beginning theatre students, as well as researchers, in the sense that it has the capacity to enrich their knowledge of dramatic theory and criticism and also raise a new consciousness on students, most especially beginners in the study of theatre and film arts.

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