

**Lead City University, Ibadan**

**Faculty of Arts**

**Department of Performing Arts and Culture**

**SECOND Semester (2017/18 Academic Session)**

**Course Title:** Principles and Practice of Directing and Stage Management II

**Course Code:** DSM 416

**No of Unit:** 3

**Course Lecturer:** Mr. Abiodun, AKINSIKU, +2348168903520, [abiodunakinsiku@gmail.com](mailto:abiodunakinsiku@gmail.com)

### **Introduction**

Directing is an independent art and it is capable of building a signature that aims that permanence for the artiste. Hence, great directors in history developed their experiments into theories that are practicable till date. It is in this vein, that students are expected to sojourn into the experiments of notable western directors in order to create a pathway for their crafts.

### **Course Description**

This course is designed to expose students to means, modes and process of experimentations with practical platforms for expression.

### **Course Objectives**

- To introduce students to step by step process of creating a contemporary performance.
- Encourage actors discoveries instead of recycling through conscious creative character developments
- Enhancing student's theoretical base on western directorial theories.

### **Teaching Plan**

1. From Audience to Participants in Performance
  - Determining the audience before the show

- Pre-empting audience cognition and contributions in a performance conceptualization.
  - Collapsing the Distance between Performer and Participants
  - Audience analysis in theatrical patronage and performance: An Example of Lead City 2017 Convocation play ceremony.
2. Vsevolod Meyerhold on Directing
  3. Gordon Craig on Directing
  4. Antonin Artaud on Directing
  5. Bertolt Brecht's on Directing
  6. Peter Brook on Directing
  7. The Actors Specimen of Anne Bogart
  8. Sanford Meisner's Technique and approach to acting
  9. Contemporary mise en scene: Director's Adventures in Staging Theatre in Nigeria.
  10. Interplay between text and performance in the 21<sup>st</sup> century on Nigerian Stage
  11. The Actors Instruments: Director's evolutions and discoveries in Nigerian theatre and film productions.
  12. GROUP SEMINAR: A comparative discourse of a Hollywood and Nollywood successful cinema blockbuster: The Director-Audience Influence.
  13. Movements, Composition and View Points : From Conceptualization to Reality
  14. Directing Project's Preview
  15. Practical Evaluation/Examination

### **Assessment**

Class Attendance	5 marks
Continuous Assessment	45 marks
Examination	50 marks

## **Tutorial Questions**

1. Available to the modern director are several methodologies proven over the years through experimentation which can evolve *intrinsic* and *extrinsic* unique and believable character formation. Based on the above, recount the experiments of EITHER Brook, Brecht, Artaud, Vsevolod, Bogart, Craig or Meisner.
2. For theatre to play a useful role, audiences' experiences must be incorporated as an integral part of how directors conceive and realize the quality of theatrical event. Explain Audience-Performance Realities as a director's responsibility.
3. The director's perception is integrally a weapon of deploying movements and composition in a theatrical engagement. Explain.
4. Do a comparative analysis of ANY Hollywood cinema blockbuster movie with its Nollywood counterpart with reference to directorial inputs.
5. The Nigerian stage has evolved with contemporary mise en scene which had further enlivened director's adventure. Discuss this evolution with reference to performance (s)
6. The director of actors is a surgeon who is capable of dissecting body parts and re-situating them as a veritable instrument. How does the director build actors weapon.