

Lead City University, Ibadan

Faculty of Arts

Department of Performing Arts and Culture

First Semester (2018/19 Academic Session)

Course Title: Principles and Practice of Directing and Stage Management 11

Course Code: DSM 310

No of Unit: 3

Course Lecturer: Mr. Abiodun, AKINSIKU.

Introduction

The practice of the art of directing delves into extensive physical, psycho-physical and spiritual rendering of the director into his art while exploring a text or idea per time. To this end, the director is expected to build up stamina to withstand the challenge as well as create resource pool of experience. In essence, the director in the society is expected to reflect experiences encountered in that society in his interrogation and interpretation of texts or ideas.

Course Description

This course is designed to introduce students to basic principles of directing and stage management while trying out basic practical renderings of such principles.

Course Objectives: Students should understand the place of the stage manager in the theatre as pivotal, the process of the director at work and standard of play production. Practically, they will be able create or lead a team to create ideas (improvisation)/texts that can adapt to several stage spaces. Hence, the director's inter-relationship with other required personnel is required to be expressed during this process. Also to be able to understand the techniques of working with actors using the actors tool for interpretive purpose.

Teaching Plan

1. The Stage Manager in Pre-Production, Production and Post Production
 - Managing the space, actors and materials
 - Inter-relating with Director, Actors and other crew members
 - Coordinating script analysis session and production meetings
2. Production Styles
3. The Directors at work
 - Between Pre-Blocking and Spontaneous Blocking
 - Selection of crew members
 - Handling technical meetings
4. Directing and Stage Managing different stage: An Experiment (Preparation)
 - Proscenium, Thrust, Arena and Flexible
 - Creating Ideas or generating texts relevant to the school society.
 - Preparation for 5 minutes performance around the school.

5. Directing and Stage Managing different stage: The Performance
 - Evaluating the process, challenge and Result
6. Directorial Style, Approach and Concept
7. Becoming a Character: Directors Responsibility using Lia Karavia's *My Late Husband* (One Character Play)
8. Understanding and Managing Actors Body and Voice: Directors and Stage Managers in Focus
 - Movements and Voice, Facial Exercises, Body positions and Stage positions
9. The Author (playwright) and the Auteur (Director)
 - Fidelity to the script and Directorial License
10. The Modern Director in Stage Production:
 - Responsibilities, Challenges, Prospect
11. Practical Evaluation

Reading List

Anne Bogarts: A Director Prepares

Constantine Stanislavsky: *Building a Character*

Thomas Kelly's: *Stage Management*

Lia Karavia's *My Late Husband*

Efua Sutherland's *Marriage of Anansewa*

Tutorial Questions

1. The director is a puppeteer, giving life to dead space and dead soul (s). Discuss this assertion with reference to your experiment of *My Late Husband* by Lia Karavia and any other production.
2. The directorial style, approach and concept is different from production movements. Discuss in details
3. The modern director is capable of creating a whole new world with an idea. Discuss.
4. Discuss movement and voice, facial exercises, body and stage positions.
5. The production of any theatrical endeavor demands only a director who is possesses creative and imaginative skills without necessarily being a good planner and strategist. Agree or refute this assertion.
6. The stage manager is a surrogate director while the director is an audience of one. Explain.
7. Discuss the responsibilities, challenges and prospects of modern directors with reference to ANY of your directing practical this semester.
8. Blockings may be spontaneous or pre-determined from the understanding of the text and the world around the texts. Do an exposition on the factors that influenced your blocking in Efua Sutherland's *Marriage of Anansewa*.
9. The director is the author of the performance; the playwright is the author of the text. Discuss.
10. The modern director has a creative license but also creatively expected to be faithful to some elements of the text. Review this statement.
11. How the stage manager does manages the space, actors and materials.

Assessment

Class Attendance	10 mark
Seminar Presentation	20 marks
Practical Examination	30 marks
Final Examination	40 marks.