

**LEAD CITY UNIVERSITY, IBADAN**  
**FACULTY OF ARTS AND EDUCATION**  
**DEPARTMENT OF PERFORMING ARTS AND CULTURE**  
**SECOND SEMESTER, 2018/19 SESSION**

**COURSE DETAILS**

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

**Course Code: DSM 416**

**No of Units: 3**

**Status: Compulsory**

**LECTURER DETAILS**

**Name: Mr. Abiodun Akinsiku**

**Qualification: Diploma, B.A, M.A in Theatre Arts**

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**Area of Specialization: Directing and Media Arts**

**COURSE DESCRIPTION:**

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. 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.

## **ASSESSMENT**

Seminar Presentation	20 marks
Theoretical Examination	20 marks
Attendance	10 marks
Practical Examination	50 marks

## **LECTURE PLAN**

- WEEK 1: Registration
- WEEK 2: From Audience to Participants in Performance
- WEEK 3: Vsevolod/Gordon/Brecht/Brook/Bogart/Meisner Theories on Directing.
- WEEK 4: Vsevolod/Gordon/Brecht/Brook/Bogart/Meisner Theories on Directing.
- WEEK 5: Vsevolod/Gordon/Brecht/Brook/Bogart/Meisner Theories on Directing.
- WEEK 6: Contemporary mise en scene: Director's Adventures in Staging Theatre
- WEEK 7: Interplay between text and performance: 21<sup>st</sup> century approach on staging
- WEEK 8: The Actors Instruments: Director's evolutions and discoveries.
- WEEK 9: A comparative discourse of a Hollywood and Nollywood successful cinema blockbuster: The Director-Audience Influence.
- WEEK 10: Movements, Composition and View Points: From Conceptualization to Reality
- WEEK 11: Nigerian Theatre Director on Directing
- WEEK 12: Rehearsal/Revision
- WEEK 13: Rehearsal/Revision
- WEEK 14: Directing Project's Preview/Practical Examination
- WEEK 15: Examination
- WEEK 16: Examination

## 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 theatre 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.
7. Most directors evolve their theories from years of practice. While we agree that their beginning in the art of directing may have been influenced by *imitation of styles, approach and concept* of other directors, they find their own ***directorial hunch*** on the way. Based on this premise, discuss any 3 Nigerian theatre director.
8. Discuss what informs the selection of your play text in your practical production while reviewing between the stage of conceptualization to realization, the process, result and the challenges.