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The English Compendium 1 & 2

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Chapter

PLAY DIRECTING TECHNIQUES
From Choice to Staging
Sola Fosudo

Introduction

In nature and practice, the theatre is complex and of many branches. It is also highly creative human enterprise, which embraces both the arts and the sciences. Because creative energy is one of the most difficult forces to place in harness and put to work, the pertinence of subjecting to a careful exploration, the methods through which the final theatre product, “the play” is cooked and presented on the live stage for an audience cannot be overemphasized.

This essay is an attempt to discuss and simplify the principles processes and styles of directing and producing a play for the theatre. It examines the determining factors for the choice of a play for production by the director or a production company; it stresses the importance of careful play analysis, methods of casting and the different concepts and styles of rehearsing, blocking and staging the play. Finally, it explores some of the important movements in directing styles from classicism and theatricalism.

WHAT IS DIRECTING?

In their book Fundamentals of Directing, Dean and Carra (1974) describe play directing and production as the presentation of a play on the stage for an audience interpreted both in terms of dramatic action and thematic sound and in terms of emotional and intellectual concepts of an author’s Script.

Here are different types of directors as well as different styles of directing. Hugh Marrison (1973) forms us that there is good, bad and mediocre direction as there is some obviously good, bad and mediocre acting. He agrees, however, that poor direction is often difficult to identify because it may be deemed by good text and excellent acting.

According to Griffiths (1982), the various reasons for wishing to work in the medium of the theatre account the differences in directing styles and approaches. These reasons, he states, can range from the totally acentric to a desire to communicate or simply to entertain.

It would be noted, however, that whatever the desires are and whatever differences in styles and methods evolving from these varied desires, certain factors are common to the process of directing and producing a play.

For example, as Francis Hodge (1971), informs us that directing is an activity and it lies in doing. This activity, however, starts from the choice of play. It seems easy and safe therefore, to assume that the essence of any theatrical endeavor depends on the selection of many things of which the play is the first.

Grotowsky in his books Toward a Poor Theatre (1980) describes theatre as an encounter, and that it needs from fascination. By this, he means that theatre as an activity or an encounter starts with the actor’s interest in and likeness for a particular script and perhaps a particular author. No play should ever be chosen out of sentiments. The choice of plays must be governed by some artistic, technical...
Administrative considerations, because these factors do affect the end product of the theatrical Later. Perhaps, this is what Morrison has in mind when he states:

The very differing circumstances of directing are further complicated by the nature of the plays and dramatic material.

He also states that the ability to pick plays that please the public must be combined with a keen sense of values. In the same vain, Henning Nelms (1958) observes that a play should be chosen for the audience and not because if offers opportunities for the director and actors to display their talents.

Financial Considerations
Griffiths says 'one of the first consideration and often restriction in choosing a play is financial – the budget of the production. For instance, plays or musicals requiring elaborate Stage Setting, expensive setting might be inadvisable especially if the available funds cannot adequately provide these production needs.

Artistic Considerations
This includes the size of cast, the abilities of the director, actors and the technical personnel. Not only should actors be adequately available for the chosen play, they should also be capable of believably portraying the characters in the play and doing them justice. The director, designer and the technical crew should also, apart from being available, be capable of handling the play.

Technical Consideration
This includes all the required technical facilities, equipment, properties and the space in which the play is to performed. In considering all these factors, Henning Nelms cautions us that once one is sure that the play suits his audience one should ask himself the following questions.

"Can I direct it?. Can I cast if from the actors available? Can I stage it?

According to him, it will be foolish to attempt a play that depends on scenery and costumes, which cannot be provided, and of cast he states:

"...but if you cannot think of at least one potential actor for each role, the odds against success are too heavy.

ANALYSING THE PLAY
It is imperative that a director subject his text to critical and analytic study because that will give him a thorough insight into the play and make him approach the work with confidence and efficiency. This is best explained in Francis Hodge's words:

Play analysis then, if the director's support for his feelings about a playscript. As a technique, it is tied to the primary thesis that directing is not a totally intuitive process, but is also an art creating process in which the director brings the materials to the conscious surface; that is, he becomes consciously aware of them in the interest of finding their strengths and weakness their peaks and valleys, and their rhythms, all of which serve as a basis for theatricalising the playscript to the best possible advantage.

Hodge identifies seven major areas of play analysis: The include given Circumstances, dialogue, dramatic action, characters, idea, tempos and moods. The Given circumstances concern all materials in the playscript that delineates the environment including the place and time of the action, and also the previous action. Given circumstances is otherwise offered to as the playwrights setting and other information inherent in the body structure of the play.

Dialogue is the structured lines and speeches which contain the dramatic action, this could be in verse or prose form. Says Hodge:

Dialogue should be analysed in detail to discover its peculiar characteristic in addition to its function as a cover for dramatic action and its direct reflection of given circumstances.
Dramatic action is the plot of the play, the clash of forces, the conflicts and resolutions between characters. What happens in a play is the action, it is what holds an audience – thrills them or makes them laugh.

A character is the overall actions taken by an individual actor in the course of the play. It is the summary statements of his actions. In analyzing a character, Hodge suggests certain categorical considerations which include the character’s desire – what he or she wants most, will – his or her inner strength or weakness towards his her desires, moral stance – his or her moral values and decorum – his or her physical appearance manners and poise.

The idea is the core meaning or the sum total of playscript and it can be determined in most cases through the play’s title or a philosophical statement in the dialogue. For example, the titles of plays like Arthur Miller’s *Death of Salesman*, John Millington Synge’s *Riders to the Sea*, or Wole Shoyinka’s *Death and the King’s Horseman* speak for themselves.

Tempos are the changing rates or beats of the dramatic action in a play while the moods reflect the feelings, tone and emotions generated from the conflicts in the dramatic action. Play analysis is absolutely necessary if the play is to be understood at all, and if it is to be meaningfully directed.

According to Marrison... “it will powerfully influence the end product for better or for worse”. Although Marrison like Francis Hodge believes that play analysis includes knowing the order of the scenes clearly, the content of each part of the play, and finally a great deal of the dialogue, he categorized text analysis into two main areas – the form and meaning of the play and secondly, the technical and artistic necessities in terms of presentation and actors. He states:

So the play must be viewed first of all as a structure – a progression of dramatic action, events affecting its characters.

Henning Nelms on the other hand believes that “Play interpretation” involves taking a rough inventory of its “Dramatic material”.

He states:

- Everything in the script or suggested by
- It is dramatic material – speeches,
- Characters, scenery, ideas, business –
- everything.

He suggests that these materials should be grouped into values viz – intellectual, emotional and abstract for the audience.

Though the three authors differ in their approaches to analysis and interpretation of the playscript, they all agree in principle that the idea, and meaning of the story, characters, dialogue, artistic and technical, inherent in it.

**CASTING THE PLAY**

There are various ways of auditioning and casting actors for roles in a play. Griffiths informs us that some directors may be satisfied with informal chat with actors to find out what kind of work they have done before. Dean and Carra refer to this as “Personal – interview method” and they suggest that during the interview, the director should “study the actor and try to see him as the character in the play.

other directors ask for two or more pieces (often a classical and a modern piece), and perhaps a song, while hers ask actors to read from the play to be done. I casting, the try-out method is also used whereby the actors are tested either with a scene from some play in which he had previously appeared, a scene specially written in advance and rehearsed for the purpose, or scenes from the play to be produced a general improvisation in order to determine their suitability and talent.
Joiman and Knuab (1973) observe, however, that “there is no director on earth who can really tell in one try-out, or half a dozen, what an actor has in him. Hence, try-outs are held both on preliminary and final levels depending on the number of actors and extent of keenness of the competition. As a basis for elimination, Dean and Carra identify what the director should consider, which include the actors physical appearance, age, voice, quality and diction, sense of movement and rhythm, sense of theatre and background, sensitivity and imagination, audience appeal and power of projection, acting experience, personality and playing ability for kind and style of play.

Though it is important always to seek to extend and stretch an actor’s capabilities and range, the director should know and be sure whether the part coincides with a particular actor’s capabilities because according to Griffiths “mistakes in assessing the abilities of actors can waste time and be costly”. In the same vein, Nelm observes that an actor’s fitness for a particular role depends more on his suitability than on his technical acting ability... and he states that... “even it just one important role is seriously miscast, the play is almost certain to fail”.

REHEARSING THE PLAY

When a play has been chosen, thoroughly studied and cast by the director, he is faced with the business of rehearsing it. This is the actual directing period whereby he works with the actors, blocking them, moving them, shaping the play and conveying through technique and style, the intellectual and emotional qualities of the play.

Of blocking, Griffiths writes:

In its most traditional meaning, blocking a play involves the director giving detailed instructions to the actors concerning their every move on stage, how they should deliver their lines, timing of their actions and so on.

Thoughtful planning and meticulous homework is expected of the director who aims to achieve the best both with his conceptions about the script and the actors. According to Dean and Carra, “The materials with which the director works to express the play are two: the actor and state”. The director should know how and be able to apply both to maximum advantage. He should know the different actor’s positions, its relation to an audience and the various degrees of strengths and weaknesses”. Strong positions may be bad and weak positions good depending on the tonal value of the actor’s body position in its relationship to the audience.

There are five generally accepted body positions:

1. Full front - Actor facing audience fully
2. One quarter - Turned away position facing between downstage and sideways.
3. Three quarters - Turned away position facing between upstage and sideways.
4. The Profile - Actor’s full side (left or right) facing the audience.
5. Full back - Actor backing audience fully.

Also, the director should know the stage areas and its divisions – Left or L, Centre or C, and Right or R. D represents downstage – stage area towards the audience while U represents upstage – stage area away from the audience.
The blocking out period should be approached systematically and rationally. No scene should be under or over-rehearsed. The tendency of concentrating on the first act and letting the second and third acts suffer is common especially with beginner directors.

In order to avoid this, a comprehensive working schedule is necessary. Following is an example of Rehearsal schedule of a three-act play suggested by Dean and Carra.

Rehearsal Procedure
1. Reading and study of whole play
2. Reading and study of whole play
3. Reading and detailed study of Act I
4. Blocking out of Act I
5. Adjustments and addition of simple business for Act I
6. Study of Act II
7. Blocking out of Act II
8. Adjustments and addition of simple business for Act II
9. Run through Acts I and II
10. Study of Act III
11. Blocking out of Act II
12. Adjustments and addition of simple business for Act III
13. Continuing study of characterization and memorization of lines for Act I
14. Run through of Acts I, II and III
15. Continuing study of characterization and memorization of lines for Act II
16. Run through of Acts I and II
17. Continuing study of characterization and memorization of lines for Act III
18. Run through of Acts I, II and III
19. Detailed work on Act I for characterization, line reading, additional business, rhythm
20. Detailed work on Act II for characterization, line reading, additional business, rhythm
21. Detailed work on Act III, for characterization, line reading, additional business, rhythm
22. Run through of Acts I, II and III
23. Rehearsal of special scenes for business
24. Run through of Acts I, II and III
25. Rehearsal of climatic scenes for Tempo and ensemble playing
26. Run through of Acts I, II and III for rhythm, unity
27. Costume review and technical rehearsal
28. First dress rehearsal
29. Second dress rehearsal
30. Third dress rehearsal

It should be noted that the above is only a suggestion. A rehearsal schedule should take into consideration, the nature and type of play. Some plays need longer weeks of rehearsals than others while some need more detailed work than others.

We have noted earlier that directing involves discovering and conveying through technique and style, the intellectual and emotional qualities of a play. Achieving these depends on the director's ability to discern and apply the principles and procedures stated above and above all, his ability to put the play in shape, giving it meaning, mood and expression all in order to make it communicable to the audience. The latter qualities and values could be achieved through the techniques of composition, picturisation, movement, rhythm and pantomimic dramatization or gesture. Dean and Carra refer to these as the five fundamentals of play directing.
According to Dean and Carra, the director must learn to use these terms glibly when speaking to actors.

In blocking the play, the director should design a working ground plan. Ground plan is simply floor marking of the setting, a representation of given circumstances, a drawing or diagram of the set where the various objects including doors, windows, benches are placed. Francis Hodge refers to the ground plan as

"...the basic tool in director–actor communication, because all the other tools are dependent on it and flow naturally out of it."

In the same vein, Dolman and Knuab inform us that in plotting the stage movements we should remember that movements and characters themselves are but part of a composite design of which the central element is the thought of the play, and that success will depend not only on the director's grasp of the thought but upon his ability to visualize his characters against a background of setting and finish.

It is against this background that the director places the actors, blocking them on when to come in, where to go, what to do and when to go out again. All movements should be motivated and purposeful. According to Dolman and Knuab, purposeless movements are never good design because movement attracts attention and purposeless movements can distract attention from the thought of the play. Dolman and Knuab also identify twelve types of stage movements including — those dictated by the plot — prescribed by the playwright as essential action including dancing, fighting, serving stage meals, hiding, eating, telephoning and so on.

Other movements are for emphasis, suspense, pictorial effect, rhythm, tempo, position, compensation and relief, while others are to delineate character or state of mind, control attention and to illustrate change.

The blocking out period is a very important part of play directing and practically, the director's approach and his relationship with the actors will determine to a large extent his success or failure. There are directors who encourage discussion, allowing time for exploration and improvisation and there are those who already have preconceived blocking on paper and would just want the actor to respond freely to their wishes, following each directions exactly. Francis Hodge believes that though, either of these approaches can be used effectively, he proposes what he calls "organic blocking", a technique which combines both intuitive improvisation and conscious blocking. "Organic blocking" according to Hodge refers to the stimulation of the actor's imagination through the use of six visual tools — groundplan, composition, gesture, improvisation with properties, picturisation and movement. He uses the word "organic" to denote that such blocking is no way super-imposed on a play or forced on an actor, but implied that such blocking derive from the play itself and are, therefore, inherent in it. On using both the intuitive improvisation and conscious blocking technique he explains further that while the director can be of great assistance in giving the actors specific positions initially to establish their emotional relationship in conformity with the dramatic action, a total reliance on improvisational techniques could greatly limit what he can do with the actors. Similarly, Dean and Carra observe that though for a director, (especially the beginner), the procedure for planning positions and movements on paper can give a solid basis for preliminary blocking, no director on the other hand should become too set in his ideas of the way he wants a scene to be played if he is to stimulate and receive ideas for business and interpretation from the actors themselves.
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qualities and values could be achieved through the techniques of composition, picturisation, movement, rhythm and pantomimic dramatization or gesture. Dean and Carra refer to these, as the five fundamentals of play directing.
Composition is the rational arrangement of people in
A stage group through the use of emphasis, stability,
Sequence and balance to achieve an instinctively
Satisfying clarity and beauty.
Creating emphasis is one of the factors of composition and this can be achieved through the actor's body
positions in relation to the others, through levels, planes and areas.

Picturisation refers to the visual interpretation of each moment in the play while Movement is the
continuous stage picture in action - we have earlier enumerated the types of stage movements. Pantomimic
Dramatization or gesture refers to the expressions of the actor's faces, hands and bodies while rhythm the
last fundamental is being described as the experience received when a sequence of impressions, auditory or
visual has been ordered into a recurrence of accented groups.

When all the scenes in a play have been rehearsed and these elements injected in them the play would have
been deemed ready for production. This takes us to the last phase of play production that is staging the
play.

STAGING THE PLAY

In staging a play, the state management, the design and execution of scenery including lights, costume,
make-up and state properties are of great importance. The integration of these into the four to six weeks
long laborious direction of the play will determine, among other things, the nature, form and style of the
production and they will either make or mar all the preceding efforts.

Although, it is apparent that he needs the collaboration and expertise of specialised technical personnel
whose jobs according to Corrigan (1979) are to transform the space of the stage into the place or world of
the play.

The scene designer provides a scenic background for the play, the setting or environment which serves both
decorative and supportive functions for the play - (its story and actors). A well designed set should be
unobtrusive, it should not attract to itself an attention which is capable of overwhelming the appearance or
performance of the actors. On this topic Corrigan states:

"...the stage should have a quality of incompleteness
until it is people with actors.

In designing a production, the designer and the director meet, discuss concepts and exchange ideas after
reading the play. "The designer, like all other artists of the theatre, must make a journey to the play. He
must sense its atmosphere". When they finally arrive at a decision, he begins to make sketches or model
drawings of the set. Hodge identifies five distinct types of scenery, painted, architectural, painted -
architectural, projected and fractionated. the designer should, apart from considering the demand of the
play, take into cognisance the budget and technical limitations of the stage in terms of equipment and
facilities especially for shifting scenery. This is best explained in the words of Dolman and Kraub.

... When a stage is equipped with a flying
system, revolving stage or various kinds of
stage elevators, or even if there is ample
wing space to roll scenic units into, the
number of sacrifices necessary in order to
shift the set rapidly will be far less than
those required on small, poorly equipped stages.

The procedures for the other designers are essentially the same. The costume designer must learn about the
characters in order to dress them appropriately. the major considerations of the customer should be the
actor's personalities, the period of the play, the style of production and colour.

Stage lighting provides illumination, but more than this, it brings the play alive and creates aesthetic
effects. The lighting designer according to Dolman and Kraub cannot begin his work until other designers
Though it is important always to seek to extend and stretch an actor's capabilities and range, the director should know and be sure whether the part coincides with a particular actor's capabilities because according to Griffiths "mistakes in assessing the abilities of actors can waste time and be costly". In the same vein, Neelm observes that an actor's fitness for a particular role depends more on his suitability than on his technical acting ability...and he states that..."even if just one important role is seriously miscast, the play is almost certain to fail".

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Also, the director should know the stage areas and its divisions - Left or L, Centre or C, and R or right. D represents downstage – stage area towards the audience while U represents upstage – stage area away from the audience.
The make-up according to Francis Hodge has two main functions, viz, to make an assisting statement of an actor's characterisation, and to counter balance the effects of stage lighting because the type of lighting and the size of the theatre are important considerations in make-up. Griffiths identifies four basic types of make-up: straight, character, stylised and fantastic. Whichever is used depends on the type and style of the show. Straight make-up is basic natural make-up, which defines the features of the actor so that they are clearly visible.

Griffiths explains that...

- it is often used when a younger person is playing an old person - sagging skin, wrinkles, hollows and colour changes must be applied through make-up using shading, highlights and lines.

Stylised make-up is used for clowns. The actor's make-up becomes part of the design of the play while fantastic make-up is used to create weird and wonderful faces which may have no relationship to the actual structure of the face. Griffiths describes it as if applying a mask, so the actors should be prepared to lose their own identity behind it.

Stage properties play an equally important role just as the costumes or set in creating the world of the play. There are two types of stage properties, set properties and actor's properties. A set property includes any movable object that functions as part of the stage setting while actor's property is any object used by the actor that can be disposed of, set down or removed. Props can be created, begged or borrowed. In most productions, it is a combination of these.

Finally, stage management which involves all the technical staff is under the stage manager whose duty covers both the technical and artistic aspects of the production. In fact, Morrison states that the show is the stage manager's baby and he takes charge of the running of the show once it has opened. The stage manager, apart from closely assisting the director, relates more to the actors than anyone. Morrison says that acting errors are easier to hide than technical mistakes. Explaining this in another way, Dolman and Kraus state:

Nothing is more terrifying than to face an audience with doubts that the phone will ring on time, that the explosion will go off properly, or that the door will stick on an important entrance.

It is the duty of the stage manager to make sure technical mistakes are avoided. He should be well organised and have proper documentation of the proceedings of rehearsals. The concluding voice on this aspect of a production is Morrison:

The proper training and degree of enthusiasm of the staff are vital to the success of a production. Their meticulous attention to detail, flair, and spirit of co-operation with actors give a production the quality of finish, the actors are entitled to expect.

It is necessary to point out at this juncture that the choice of the director in the selection of materials, his options on what he uses from the several options available and the technique he employs in applying them...
PRODUCTION STYLES

Style itself refers to the “manner of doing”. Dolman and Kraub describe it as the major unifying factor that brings together the work of different artists. This is determined, first by the dramatist's style of writing and then by the interpretation and visual conception of the director and designer, the style of acting and finally by the nature and type of objects, properties and materials employed in the production of the play. However, what brings about a specific style is “unity” in the selection and application of these ideas, objects and materials. It is necessary to point out that though the playwright’s style of production, the director’s interpretation supercedes this dictation because a symbolically written play can be realistically produced and vice versa. Literature, the arts, drama and theatrical production have moved through different periods while styles of production change from period to period. Notable among these styles are classicism, romanticism, realism, naturalism, expressionism, surrealism, dadaism and theatricalism. Other are absurdism, futurism constructivism, ritualism and environmentalism.

CLASSICISM

Classicism denotes distinct aesthetic attitudes in arts. Aesthetic characteristics, particularly harmony and proportion that were first embodied in the arts of antiquity. Actually, classicism came up as a theory in the 15th century. Leon Battista Alberti, the 15th century Italian architect equated classicism with beauty and defined beauty in architecture as the harmony and concord of the parts achieved by following well founded rules based on the study of ancient works. Artists he said should choose subjects that glorify man and use figures suited to the actions being represented. The writings of Aeschylus, Euripides, other Greek and early Roman writers are classical works. By the middle of 18th century, the inherited classicism was being attacked from two directions, the authoritative equation of classicism and beauty was challenged by longings for the sublime so that romantic fancies, suggestive illusions and bizarre inventions came to be more valued than classicist clarity and dignity.

ROMANTICISM

Romanticism was practiced between 1760 and 1870. It reflected a climate of feeling in western culture. The mainstring of creation and appreciation of arts in romantic times was the experience of profound inner emotion.

The 19th century French Poet, Charles Baudelaire “is precisely satituated neither in choice of subject, not in exact truthy, but in mode of feeling.

During the romantic era the literature of the period and interest turned sharply from classically history to mythology and contemporary medival subjects. Technological advance excited artistic interest especially in architectural decorative arts, and even performance; and the humanitarian, sympathy and generosity so vital to the Romantic spirit gradually effected a reconciliation between art and life. Artists learnt to identify subjective feelings with nature's multifarious and everchanging aspects and found both solace and stimulation in her paths and destructive energy.

The political and social upheavals of the 19th century made the realistic artists of the mid century, in view of their experience of the visual world and an ever expanding range of technical resources, abandon radually, the subjective and imaginative approach that distinguished the previous generation.

REALISM

His theatrical movement is the result of the close observation of appearance, which occurred towards the middle of the 19th century. The emphasis in the theatre of realism was both on language, gesture, situation and scenery as they might be found in the world.
Henrik Ibsen, the Norwegian dramatist and director led the revolts of the realists against the distortions of the early 19th century. As a movement, realism was more moderate than naturalism. Its progenitor and followers never surrendered to an all-encompassing biological, psychological or sociological determination. In the theatre of Ibsen according to the encyclopaedia of the world drama (1972): “stage setting is prescribed down to the least significant detail, and words give way - partially, but not completely to a poetry of things”.

In many of his productions such as A doll’s House, Hedda Gabbler, Ghosts, The Pretenders, Pillars of Society, real objects and props we’re used on stage. In fact according to World Drama Encyclopaedia, not merely sch key object as the pistol but the entire mise-en-scene is rendered metaphorical in his productions... The furnishings of the stage the changes of lighting and of costumes, the ages, physical appearances, situations and interactions of the characters - all are employed as a vocabulary of a dramatic poem that at once possibly depicts, emotionally projects and intellectually probes some aspects of the life and fate of the modern bourgeois individual.

NATURALISM

This movement flourished briefly in the late nineteenth century and early twentieth century in Europe. Naturalism was an attempt at, neither an approximation of real life such as was practised by the realists, nor an idealisation of it, but to present a “Slice of life” in all its harsh reality and to examine a specimen under a microscope.

The leaders and practitioners of this theatrical style were Emile Zola, Andre Antoine, Eugene Brieux, Oehart Hauptman and later August Strindberg, Maxim Gorky, Constantin Stanislavsky Eugene O’Neill and Maxwell Anderson. Andre Antoine in his productions according to World Drama Encyclopaedia, in order to provide a showcase for the new naturalistic drama emphasized simplicity, naturalism and truth to nature as the guiding principles of staging and acting rather than the complicated plots, elegant backgrounds and costumes and oratorical manner of speaking that were then in vogue.

Unlike the realists who believed that man is ultimately responsible for his suffering and redemption, naturalists had a darker and pessimistic view of man’s fate: that he is the victim of forces, heredity, animal instincts and social evils. This view was, however, too narrow and one-sided to allow naturalism as a theatrical style survive for long, although it overtook the artificiality and sentimentality of the conventional 19th Century, it cleared the way for the experiments of the 20th century — expressionism, surrealism and theatricalism.

EXPRESSIONISM

This is a movement that flourished in German theatre from about 1912 to the mid 1920s. The expressionists took a very subjective view of life and reality. They rejected the conventions of logic, order and propriety which dominated the realistic and naturalistic theatre of the 19th century. They also neglected the idea of the artist being an objective recorder of everyday life and created instead a seemingly chaotic drama, characterized by bold innovations in language, structure and technical effects.

Some of the exponents of expressionist mode of production were Oskar Kokoschka, Reinhard Sorge and later George Kaiser and Ernest Toller. In most of their plays symbolic and metaphoric visual effects are more important than the spoken word.

SURREALISM

Surrealism was a movement in art and literature which flourished in Europe between World Wars I and II. Surrealism grew out of an earlier movement of Dadaism, which before World War I produced works of anti-art that deliberately defied reason. Surrealism’s emphasis was not on negation but on positive expression. The movement represented a reaction against what its members saw as the destruction brought by the rationalism that had guided European Culture and politics in the past and that had culminated in the horrors of world wars. According to the major spokesman of the movement, the poet and critic Andre Breton who published the Surrealist manifesto in 1924, “Surrealism was a means of uniting conscious and
Various realms of experience so completely that the world of dream and fantasy would be joined to the rational world in "an absolute reality, a Surreality."

A number of specific techniques were devised especially in painting by Surrealist to evoke psychic senses. Among these were froottage (robbing with graphite over wood or other grained substances) and stage (scraping the canvas) to produce partial images which were to be completed in the mind of the viewer. Also, in the theatre, grotesque innovations and complex technical effects were juxtaposed with real natural effects, "with the emphasis on content and free form, surrealism provided a major alternative to the contemporary highly formalistic cubist movement.

THEATRICALISM

Theatricalism is a popular movement in 20th century western theatre; a movement away from the dominant techniques of naturalism in acting, staging and playwriting. It was actually directed against the illusion of reality that was the highest achievement of naturalist theatre. Theatricalists, according to Encyclopedia Britannica draw inspiration from earlier and more primitive drama and from the spirit of the theatre itself... They accepted the fact that the play is a play, that the actors are acting and that the set is a scenic construction. They achieved this by breaking the psychological barriers between the actors and the audience; they made actors ask the audience questions, while the latter responds freely. Leaders of this movement include Gordon Craig in England, Max Reinhard in Germany, Jacques Copean in France, Usevobod Mayerhold in the Soviet Union and Robert Edmond Jones in the U.S. "Even after the extreme stylization of acting and staging found in expressionist, daist and surrealist drama of the early part of the century subsided, theatricalism remained a permanent part of the modern theatre.

Today, many directors in an attempt to style their productions for the purpose of variety and entertainment, theatricalise them, creating both reality and the illusion of reality with an eclectic selection and application of ideas, objects and materials.

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