

ACTING TECHNIQUES AND ROLE INTERPRETATION BY THE NIGERIAN ACTOR: A  
CASE STUDY OF KOLA OYEWO.

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SEPTEMBER, 2015.

**ATTESTATION**

I, Isaac, Temitope Esther hereby attest that this research report is carried out by me and that I am solely responsible for all errors and omissions, if any.

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## CERTIFICATION

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## DEDICATION

This research work is dedicated to almighty God, the Supreme Being and the Creator of the universe, for his loving kindness over my life. I also dedicate this work to my parents Mr. and Mrs. Akindeji Isaac.

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I thank the Almighty God for His Grace upon my life, for seeing me through this great citadel of leaning.

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## ABSTRACT

The acting profession has been treated with disdain especially within the Nigerian society that makes it appear that the profession does not require active and high standard skill; thus every Tom, Dick and Harry want to venture into it without the required dexterity. It is against this background that this research explores the acting techniques of a successful actor, Kola Oyewo with a view to: investigate the acting career of the Nigeria actor under study; examine the acting techniques of the actor under study; identify and analyze the approaches employed for screen and stage by the actor under study; identify the problems and challenges of the Nigerian actors; recommend plausible solutions to solving the problem of poor interpretation of Nigerian actors. This research adopts the qualitative approach and the finding of the investigation of this study reveals that great acting skill are innate, but they require refinement through an apt capacity development/ training process, to blossom. This research therefore recommends that the ambitious Nigerian actors and actresses should afford themselves the opportunity of training and mastering the technique for acting in order to bring out their unique dexterity and prowess.

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## CHAPTER ONE: INTRODUCTION

### 1.1 Background of the Study

The art has been described as any activity that expresses creative skills, and as such communicates or, and, “provokes some kind of emotion, thought and attitude towards life” (Encarta, 2009). It is in this regard that acting, which is one of the art of the theatre, has been described by Whiting as the “most glamorous and fascination art of the theatre” (185). This is so, because it is expressive in nature, and it registers great impact on the audience. However, there is more to acting, than merely engaging in creative activities. Great acting which is expressed through the mastery of the techniques of acting, will stir the right thought and emotion in the audience, and make positive impact on the society. This agrees with whiting when he remarks that “acting is great only if it produces a great effect on the audience” (184).

This research, which studies a successful Nigerian actor, seeks to document his acting techniques and approaches for the purpose of enhancing the acting skill of emerging actors in the industry. Through this therefore, acting can register a greater impact and effect on the society.

### 1.2 Statement of Problems

Theatre practice in Nigeria seems to remain in a state of coma in spite of all efforts to revive it. In fact, theatre has been observed to exist effectively, only in the institutions of learning, that is, in some Nigerian institutions of higher learning, and at the instance of sponsored or commissioned productions. This poses the risk of redundancy on theatre actors who rely on the stage practice for survival. On the other hand, the Nigeria movie industry which has grown in leaps and bounds has been described as the second largest film producer in the world, which is

next to Hollywood (Wikipedia, 2014). This leaves the theatre actor as well as other skillful persons who care to venture into acting, with a vast opportunity to explore acting for screen. However, the Nigeria video film industry has only been credited for its production quantity; movie lovers do express dissatisfaction at the quality of acting and production of most Nigerian movies.

Therefore, this researcher sets out to analyze and study the acting technique of a successful Nigeria actor; one who is outstanding on stage and on screen in order to provide for the industry's need for improved acting skills, and ultimately improve the quality of the Nigerian video films.

### **1.3 Aim and Objectives of the Study**

The aim of this study is to document the acting technique of a successful Nigeria actor, in order to contribute to the improvement of quality acting in the industry. The following, therefore, have been marked out as specific objectives for the study

1. To identify and analyze the various techniques of acting.
2. To survey the acting career and exploits of the actor under study.
3. To examine the acting techniques of the actor under study.
4. To examine the dynamics of acting for screen and acting for stage deployed by the actor under study.
5. To identify the problems and challenges of the Nigerian actors.
6. To suggest plausible means for improving the skills of the Nigerian actors.

#### **1.4 Justification of the Study**

The need to build and improve the performance capacity of the Nigerians actors, in terms of skills and technique for role interpretation, justifies the essence of this research. Consequently, the quality of performance produced for public consumption will improve, and subsequently the impact of the performance content on the society will be enhanced.

#### **1.5 Significant of the Study**

African theatre, and indeed Nigeria experience, seems to be suffering from lack of proper documentation, especially as it concerns technical innovations that should contribute to the development of global practice. These innovations include the acting style and techniques for role interpretation. This study, which documents the techniques and style for role interpretation of a successful Nigerian actor, will offer an invaluable document for scholarship, with the Nigerian experience in view. It will also serve as a guide to the industry workforce, especially in art of acting

#### **1.6 Scope and Limitation**

There are numerous Nigerian actors, in the various region of the country, who can be adjudged as being professional, creative and innovative. This study will focus on a veteran actor from the Yoruba regional films production section whose acting exploits is worth studying, and that is Kola Oyewo. He is a professional Nigerian actor and theatre scholars, who is still active in the industry and in the academic practice, till date. This study shall limited to techniques of role interpretation deployed by Kola Oyewo in two Nigerian video films, titled *Elemi* (2011) and *Wazo* (2014), wherein he (Kola Oyewo) played a major role.

## **1.7 The Research Methodology**

This is a qualitative study, and it shall adopt the modern language association (MLA) documentation style sheet. The main methodology for this research shall be the interview method, and its primary source shall include the selected films, and documented interview with the actor under study, meanwhile, other secondary resource materials shall include text books, journals, anthologies and internet sources.

## **1.8 Theoretical Framework**

This project shall employ the theories of “presentationalism” and “representationalism” of the theatre as a frame work for the study. The formal, which relate to a “stylistic” method of acting wherein the performance is presented to the audience while the later describes the kind of “realistic” acting wherein the performance is represented to the audience it ought to in real life.

## **1.9 Definition of Terms**

Some key words and phrases, which shall serve as frame of reference for this research, are hereby defined. This include the following “acting”, “documentation”, “role interpretation”, “technique”.

**1.1.9 Acting-** This refers to the artistic impersonation of an action, which is creatively fashioned by a performer (actor) for the purpose of the portrayed of a character in a performance.

**2.1.9 Documentation-** This describes the capturing of information, either in writing or through other formats, and the processing of same, concerning an individual or an idea for both immediate and remote referencing.

**3.1.9 Role Interpretation-** This explains an actor's responsibility in a performance; wherein he ought to give life to his role, according to the director's interpretation of the performance and content, and for pleasure of the audience.

**4.1.9 Techniques-** This is the method or approach by which a skill is administered to achieve a specific result.

## CHAPTER TWO

### LITERATURE REVIEW

#### 2.1 Introduction

Acting can be said to be as old as human existence, and in various societies, from time immemorial, there had always been a manifestation of the art of acting in man's activities. In fact, most theatre attendees and movie fans, who sit back to watch acting, believe that they can do as much as the performers, if they have the opportunity. However, most of them do not understand that beyond the physically activities of acting, the actor is posed with the responsibility of carrying out intellectual activities and the application of certain techniques for efficiency. This chapter, among other things, shall trace the history and development of acting, and review acting theories and techniques through its different ages.

#### 2.2 History and Development of Acting

Hinging on the famous documentation made in famous of western theatre, one can consider the history of acting, as an art and a profession, to the history of its parent art; the theatre. Therefore, the origin of acting cannot be separated from the history of theatre. This is true because acting has been an essential part of the theatre from onset, and it has, since then, constituted the core of spectacles which the theatre offers. In view of the forgoing, Pickering thus asserts that "acting in the western world began in Greece in the sixth century B.C." (198).

Acting has therefore developed alongside the Theatre through the Greek, Roman, Medieval, Renaissance, modern and contemporary ages. According to Brocket, dramatic art emerged in ancient Greek (1300B.C), from festivals instituted to honor Dionysus; the Greek god

of wine and fertility. At about 800<sup>th</sup> or 700<sup>th</sup> B.C. the festival content had included contests of music (dithyrambs) and dance (70). He thus notes that "it is out of these hymns (music) and dances that, Aristotle said, Drama developed" (Brockert 70). The fateful advent that birthed acting, as an art, was said to be occasioned during a contest in one of the festival seasons, when "Thespis" who is famous as the foremost actor, stepped out of the contingents (a Chorus of fifty), scheduled to contest in Music and dance. Pickering corroborates with this as he states that "Thespis the first actor stepped forward to add impersonation to the musical dance of the dithyrambs" (199). The four festivals instituted in honor of Dionysus as at 600 BC, include, "Rural", "Lenaia", "Anthesteria" and "City" Dionysia, and plays were to be performed in all festivals except for the "Anthesteria" Dionysia.

Thespis left the precedence of solo acting and it remained a one-man activity until the innovations of some earliest dramatists. The famous dramatist of the Greek era, who made significant contributions to the development of acting through their works in contest, includes Aeschylus and Sophocles. According to Pickering,

In those early times there was still only a Chorus, a Chorus leader, and one person, unusually the Poet wearing masks to impersonate several characters. Aeschylus, the first of the great tragic dramatist, added a second performer; Sophocles added a third and diminished the importance of the Chorus. (199)

According to Brockert, the Theatre of Dionysus was situated "on the slope of the Acropolis above the temple of Dionysus" (outdoor), and "spectators (audience) stood or sat, at the terraced foot of the hill (75). Being that the performances in the Greek theatre was outdoor, and with not more than three actors, the convention of acting in the era was to make leverages for the audibility, visibility and multi-role-playing. Thus:

All the Actors in Greek Tragedy wore mask constructed of light weight... cork or wood. There were several reasons for this practice: each actor played a number of roles; all the actors were male though many of the characters were female; the range of age and character types played by a single actor was great... the mouths (of masks) were opened... (Brocket 79).

Worthy of note is the acting techniques of that era, which is not unconnected with the peculiarity of the theatre of the age. Actors were to possess certain traits, skills and physical attributes that will enhance their communication to the "outdoor" audience. Pickering has noted that:

The primary physical attribute of the Greek Actor was voice. The actors were judged on the quality of the voice, its resonance and beauty of tone, and its ability to capture the mood of the characterization. Not unnaturally, since the mask hid facial expression, and the tragic costume put sever limits on physical movement. (200-201)

Upon the fall of the Greek empire, and the enthronement of the Roman, theatre was introduced to Rome, as a borrowed culture from Greek, and Brocket notes that "the first regular dramas were performed in 240B.C." (Brocket, 102). Furthermore, Pickering note that "Roman actor were mostly slaves (from Greek), trained by Managers of acting troupes without legal or religious right" (201). Thus, acting was not so much of a noble profession as it was in the previous era. The techniques and conventions used in the Roman theatre, strongly reflects the Greeks' in its entirety. However, when Rome fell, and the Christian Church took over, an era christened "Medieval", the Church became greatly opposed to acting and all theatrical entertainment forms. The resentment against the actor was vivid in Brocket's remark when he states that: "Actors were forbidden the sacraments of the Church, and between the 6<sup>th</sup> and 10<sup>th</sup>



centuries, religious authorities issued frequent injunctions, both against presenting and attending any type of theatrical entertainment” (117).

Soon, the church realized the possibility and the need to use drama to vivify biblical teaching, and thus reinvented drama in church. The church introduced “dramatic interlude in its own service” to enact biblical events stories. Brockett noted that: “Easter was the first to be given dramatic treatment in the church service, but other events were dramatized later, although the majority of the church plays were centered on Christmas and Easter” (118). In that era, actors were clergy men who perform religious plays based on the “three planes of being-Heaven, Earth and Hell” (Brockett, 122). Pickering notes that medieval stage, also observed the Greek convention, of not allowing women on stage (Pickering, 203). However, drama was soon taken out of the church, and the practice was taken over by secular organization (Brockett, 120).

The Renaissance Theatre, which captures the era of development in Italy, France England and Spain, also occasioned significant innovations to the art of acting. In Italy, the *Commedia dell'arte* which popularized improvised drama performances, explored the strategy of creating and maintaining stock characters, with identifiable features, for drama (Pickering 203). It is worthy of note that at this period, women are allowed to play roles in theatrical performances. The tradition of *commedia dell'arte* was passed down to Spain and England where actors was at first semi professional, until 1572, when acting was legalizes by the central government (Brockett 161). *Commedia dell'arte* introduces a unique form of professional acting that flourished for about 200 years. There were no script, no memorized lines and the production material is nothing more than scenario. Gordon explains that:

They relied on stereotypical character, masks, broad physical gestures, seemingly unrehearsed dialogue, musical interludes, and clowning to

develop large audience composed of all social classes and cultures. Unlike traditional theatre, Commedia troupes featured skilled actresses rather than male playing the female characters (Encarta, 2009).

Whereas in the classical period, female role were effectively played by actors who used masks, the "Restoration period", of the Renaissance era witnessed women on English stage. Then, such actresses as Mrs. Bracegirdle, Mrs. Barry and Nell Gwyn were amongst female performers that gain prominence in the period. Acting as a profession gradually begins self respect, even in England. Whiting, remarks that Sir Henry Irving (1838-1905) "set out to ennoble the acting profession and insist that the actor, as a member of a learned profession, was entitled to the same level of esteem as the doctor or lawyer" (124). Irving was an English Actor-Manager whose company presented well-rehearsed production, and became the first actor to be knighted in 1895 (Whiting, 124).

In France, Moliere was a great name to reckon with in the art of acting and one of his young actors, Michael Baron (1653-1729), advanced the natural style of acting. This greatly influenced many other such as Adrienne Lecouvreur (1692-1730) who was notable for her invention of "speaking to the heart and showing feeling and truth" (Whiting, 128). So also, the era brought about the emergence of Beniot Constant Coquelin (1841-1909), who, according to Whiting was famous for his "logic and mental control". He adduced that Coqueline "established what Stanislavsky refers to as the representational school of acting, which advocated creative imagination, study and emotion during rehearsal: insisting on complete objectivity" (Whiting, 128).

In Italy also, an actress Eleonora Duse (1859-1924) developed an acting style of "living the part". This, according to Whiting, achieved realistic acting through her simplicity and

sincerity to character, and set high standard for other actors meet in the art of acting (130). Tommaso Salvini (1829-1916). A close observer of Duse also achieved a memorable acting success, Similar to her- "he also sought to live the part, even up to remaining completely in character until the performance was concluded (Whiting, 130). History has it that it was from watching Salvini that Stanislavsky was inspired toward the great work which he achieved at the Moscow Art Theatre.

In the nineteenth century, acting in America advanced appreciably and produced many well-groomed actors, amongst who were Edwin Forrest, Edwin Booth and Joseph Jefferson, who all rose to fame through their realist acting style. Concerning the American Theatre, Wilson attest thus;

From the end of the nineteenth century to the present day, many plays have been written in a very realist, lifelike, style. The characters in these plays reassemble ordinary people in their dialogue, behavior.... Presenting them requires that performers make the character they portray believable and convincing (130).

The twentieth century enjoyed the result of the gradual and diversified development of acting style and techniques, thus, that age produced a great number of professional actor world over. This progress spanned into the twenty-first century, a century, in which the art of acting has grown tremendously, through academic and media advancement. These developments engender different school of thought, theories and innovation by exponents of acting. Acting requires great skill; such skills which the actor deploys for role interpretation, are used to arouse the emotion of members of the audience.

## **2.3 Acting Theories**

### **2.3.1 Presentationalism-**

The presentationalism theories require that the performance of a performer should be presented in a realistic manner that is void of the illusion of reality. It relies on numerous skills that can stir the atmosphere of performance beyond mere enactment. For Cohen the presentational theory of acting is;

Actor present to the audience through vocal skill in phrasing and projection, through ability to imitate different character and their individual (and social) style and through a variety of associate talent, which may include singing, dancing, juggling, fencing, comic improvisation, oral interpretation and the likes.(Cohen 356)

This kind of acting is traceable to the experience of ancient Greek theatre through Medieval period. It demands that actor should be trained with set of skills that can portray role interpretation externally without necessary engaging the actor's emotion. This explains how classical actors who made use of masks could interpret their role. A modern example of a director and theorist who explored the presentational theory is Vsevolvold Mayerhold who was once of Moscow Art Theatre who later establish his group "comrade of new Theatre"

### **2.3.2 Representationalism**

The representational theory of acting describe the realistic acting which demands theatre actor put in so much to achieve the illusion of reality as much as possible . The theory requires an internal acting that engages the emotion and psychology of the actor, Cohen state that an actor who employs this theory "must actually feel the emotion of the character portray during the performance" (357).

This theory requires that the actor study the role closely and employ the skill of creative imagination to live the life of the character. When this theory is in use it attempts to represent all aspects of the role to the audience, an instance of a theater actor, director and theorist who explored the representational theory's Konstantin Stanislavski of the Moscow Art Theatre.

Acting which requires great skills it is this skill that the actor deploys with which the performer will arouse the emotional state of others, for role interpretation. In this light, scholars introduced various innovations of acting techniques, like Constantine Stanislavski, Edward Gordon Craig, Vsevolod Meyerhold who established different techniques and their achievements.

## **2.4 Acting Style and Techniques**

### **2.4.1 The System by Constantine Stanislavski (1863- 1938)**

Stanislavski was a Russian actor, director, teacher in the 19<sup>th</sup> century, who co-founder of Moscow art theatre in 1898 (Barton 112). Cohen asserts that he was also the first theatre artist to "systematically investigate the notion of motivation in acting" after which he advanced the concept that every movement on stage must correspond to what the character is striving to achieve" (Cohen 360). With emphasis on representational acting, Stanislavsky's device a step-by-step approach to role-playing, fondly called "the System" or "the Method". This he established to develop actor's ability and skills. The following are steps in Method /System;

#### **(a) Given Circumstance**

This demands that an actor should understand a play text, and from the angle of the director's interpretation, in order to do justice to the circumstances surrounding his role for good interpretation. Barton explains that the actor must derive and understand "the life factor that influence how you (the actor) behave, the relationship, training, conditioning, social life,

financial status, age, and the period of history” (121). With this parameter at hand, the actor can assume the role of the character from within and help to live the life of the character. This techniques demand that the actor should derive and understand the given circumstance in which the character exists, and with these, his imagination can capture the circumstance, in order to enhance characterization.

**(b) Magic If**

From the forgoing, after deriving the “Given Circumstances(s)” of a character, the actor, through creative imaginations, will pick on the circumstances derived and attempt to assume them, as if he is in the circumstance. According to Markey and Cooper “it opens up possibility for the actor in creating a whole life of stimulating new emotion” (241). It is in this view that Whiting remarks that with Magic-If, the actor assumes a role with an intention, settled in his mind, that “If” the character were him. This makes the character believable and sensible to the audience (122).

**(C) Unit and Super Objectives**

Every performance is subdivided into units and each unit has motivations, which cumulate to the overall objective of an actor’s role in the play. The unit motivation are been referred to as unit objectives while the central motivation of the character role in the play is the super objectives (Mackey and Cooper, 243). Stanislavsky prescribes that an actor should understand the unit objective and super objectives of his role in a play, and strives to fulfill it.

**(d) Endowment**

This technique of acting requires a creative capacity to give life to actions and stage businesses that occur on stage. Barton explains that in order to established endowment, the actor requires a “clear memory of the original” (128). An actor should be able to endow a light-weight stage

property, like the original and in its real sense. According to Stanislavsky, endowment can be in terms of using feelings to create life images and also creating images such as those that appears on the fourth wall or in the character offstage life (Barton, 128).

#### (e) **Memory Recall**

According to Stanislavsky's explanation, Memory Recall refers to "the means, by which the actor can, to any degree, influence inspiration" (Barton, 130). It requires maximum concentration which helps to build the emotion and recall the detail of past experience that is parallel to the situation that the actor wants to depict on stage (Whiting, 205). The deployment of Memory Recall for role interpretation leaves the audience with emotional and intellectual satisfaction.

#### 2.2.2 **Theatricalism by Vsevolod Meyerhold (1874-1940)**

Meyerhold was also a Russian, and one of the Stanislavsky's brilliant students at Moscow Art Theatre. Later on, he became dissatisfied with Stanislavsky's "Representational Approach", and decides to form his own group. For Meyerhold, Stanislavsky's system lack "physical expressivity". Thus, he resort to borrowing element from Commedia dell'arte, pantomime, circus, Kabuki, Noh, boxing and gymnastic to help train the actor's body, so that it can respond to stimulus efficiently. (Barton, 149). Brockett explain that Meyerhold disregard the "pretence and expressed everything theatrically". His innovations include "constructivism" and "bio-mechanics", which suggest an external development and arousal of feelings and emotions from outside. His techniques make the actor's to achieve the efficiency and dynamics of a machine or robot during performance (Brockett, 205).

- (a) **Constructivism** - In this he expect actors to see the stage as a plain playing ground, where performance takes place at different levels and different route in space in a gymnastic fashion.

(b) **Bio-Mechanism** - it explores the essence of centre of gravity, to find the centre of balance and use their body to make expression in space. Thus, actor is expected to be trained to use some energy to convey emotion, desire, movement, and gesture through rhythm, dynamic and focus attention with a mastering in clowning techniques. Bio-mechanic training seeks to achieve the following;

1. Balance and general physical control
2. Rhythmic awareness in time and space.
3. Overall responsiveness to one's partner, audience and stimulus.
4. Ability to act and react.

### **2.2.3 POOR THEATRE BY JERZY GROTOWSKY (1933-1999)**

Grotowsky was an actor trainer and the director at the polish laboratory Theatre, who upholds believe that an actor should be all-encompassing in his art. He fashioned the concept called "Poor Theatre", which recommends that an actor should rely on his body in expressing his character. He disregarded all technological aids and concentrated on the actor and the audience , as he advocates that the actor should produce their own music and dance using their own resources (Mackey and Cooper,364). For Grotowsky, costume are functional but are not to be used as a means to indicate change of role. He doesn't support the use of elaborate costumes, props, and scenic units, for theatre productions. He maintains that the actor should interpret his role convincingly, without the use of external paraphernalia (Mackey and Cooper, 364). Pickering note that "Grotowsky ensured physical training combined with exercises, to remove psychological barriers and sought to train the voice beyond normal demand" (125). Brockett remarks that "Grotowsky attempted to involve the audience in action, and realizes that this made them self conscious. He then resorted to creating proper spatial relationship between actors



and audience "(Brocket, 353). This technique is indeed cost effective, and will be suitable for low budget production, because it requires the actor's body and voice as the basic and essential material resources.

### **2.3 A Brief on the Nigeria Video Film Industry**

"The origin of video film genre in Nigeria is shrouded in conflicting view and contentions. The indigenous film scholars are yet to conclude on who could be credited as the initiator of film in Nigeria" (Oladipupo). However, going by history, the first advent of the colonial government brought civilization to Nigeria and one of the developments which came with the colonial rulers was the cinema. According to Barclays "Nigerians came in contact with what had been popularly refers to as "the magic lantern in 1903" (27). It was a device that showed motion pictures for few seconds. He states further that the first film to be exhibited in the country was at the Glover memorial hall, Lagos, in August, 1903 by a European merchant named Stanley Jones (Barclays, 27-28).

Christian missionaries also used cinemas for religion propaganda, to convert the people to the Christian religion, while the colonial Government during the First World War, used cinema for political propaganda (Barclays, 29). The government later established the "Colonial Film Unit" (CFU), Barclays notes that "about one quarter of the film made by CFU were war related to encourage communal development in the colonies and as a mean of galvanizing support from the people instead of for the opposition (German) group" (Barclay,28). Those early film shows were mostly documentary.

Subsequently, Cinemas became common features of social life of the people. After the collapse of the colonial government in 1960, it ushers in a new phase in film development, but

the government still gave more interest to the documentary genre (Barclays, 31). An important development in the cinema industry was the transition of film production from celluloid to video film production (Oladipupo, 4). This was because celluloid film was more expensive than the video film and there were difficulties in the distribution. Consequently, most film maker resorted to producing video films, which are less expensive and convenient for the people, can be enjoyed at the comfort of their homes. Scholars have noted that the first video film production to make commercial success in Nigeria was *Living in Bondage* (1992), by Kenneth Nnebue. The experiments ushered in explosion of the Nigerian video film industry famously known as "Nollywood" (Dede, 174). Today, the Nigerian video film industry offers jobs opportunity to many artist and non artistes who could have been jobless.

## **2.4 Acting for Screen and for Stage**

There is bound to be a variation in the approaches for acting for screen and on stage, even though they can both make use of the prescribed techniques. Pickering notes that in Theatre, language is very important because drama expresses itself with low visual saturation, whereas the film is a medium of high visual saturation (285). Barton therefore offers the following as the distinct differences between acting on stage and for the screen medium.

### **2.4.1 Repetition:**

With this, Barton refers to the fact that movies require the actor to repeat and retake any action as many times as possible, either for the purpose of perfecting the action or to enable the capturing of diverse perspectives of the action. Meanwhile, the stage actor has no second chance or to retake, once a performance goes before the audience (208-209)

### **2.4.2 Size**

This refers to the need to project actions, vocals, movements, and all that is necessary for communication on stage for the purpose of clarity and visibility of intent. For stage actors, Barton state that “they may need to pantomime reaction so that the performance will be “read” to those who would clearly see their facial reaction” (210). Whereas, for screen acting, the cameras captures the actor’s action, reactions, facial expression and movements while the microphone picks every sound so clearly that there is no need to exaggerate. Therefore, Barton remarks that “because of the intensity of the lens and what it notices, it is relatively uncommon for film actors to demonstrate astonishing rage” (209-210).

#### **2.4.3 Scrutiny**

This is refers to the level of sensitive of the medium, and the differing level of the scrutiny of the medium demands that the actor should apply himself accordingly. The cameras lens is highly sensitive, so much that the actor for screen, just need to be as moderate as possible, and anything more may be too much. This is unlike what obtain on stage. A stage actor can maneuver and hidden his error and mistakes within the performance and his audience will not perceive it, but nothing can be hidden, with regards to error for the camera, it will be exposed (Barton, 210-211).

#### **2.4.4 Feedback**

This explains the experience of the stage actor who gets feedbacks at different levels in the course performance; at rehearsal, during preview, during and after performance(s) relatively. Meanwhile, the screen actors whose primary audience is neutral: the camera, get no feedback even during performance. Thus, he seems to be deprived of the psychological fillers that helps the stage actor intensify or otherwise, on his activity on stage. Therefore, the screen actor is left with an inner conviction of correctness (Barton, 212).

#### 2.4.5 Control

There are levels of control during acting for screen, and because the medium gives the chance to the actor for repeat and retake, production process is controlled. Once the stage actor is on with performance, and there is a need for change, or there is an omission, it is expected that the actor would be creative enough to sustain the flow of production without the missing item. Hence, the performance is going on live, before an audience, there is no opportunity to control and retake missing bit. Barton thus notes concerning the screen performance that “the screen director has the performance in can and can control and transform it” (Barton, 213)

#### 2.4.6 Cheating

Barton explains that for the stage actor, cheating implies keeping a body position that is suitable for communication, to favor the audience and a partner on stage, especially for proscenium stage. Meanwhile, for the screen actor it is a trick to achieve what is reality to the eyes: it does means a variety of things with regards to the convenience of the camera, while capturing images . They are as follows;

2.4.6.1 **Moves:** this refers to a demand to make action more slowly that it is in real life. In this process, the camera operates shifts and follows the actor’s activity. It is common with movement with props, when instructed to do so less rapidly.

2.4.6.2 **Eyes:** This has to do with position of the screen actor eyes in relation to his partner on stage in relation to the camera. With this, the mind of the audience watching the finished product goes in the desire direction.

2.4.6. 3 **Position:** This concerns spatial relationship between a screen actor and his partner on stage. For screen optimum proximity is required when two persons are in a conversation in a screen performance. The camera has its way of closing the gap for the purpose of aesthetics on the screen (213).

## 2.5 Actors and the Society

From Aristotle's definition of tragedy, which is the earliest form of western drama, captures the essence of action. It states thus that drama "is the imitation of an action that is serious, complete and of a certain magnitude..." (38-39). this implies that the raw material for drama is sourced and selected from action in the society (social action). Therefore, the different between a sociologist and a dramatist is not largely uneven; while the sociologist engages in quantitative (scientific) findings, the dramatist concerns himself with the qualitative aspect of social data to express artistry (Krama, 32). In the same manner, an actor that gives life to a drama initiating action also give expression to the quality of social data capture by the dramatist .

An analytical survey of drama on which actors gave life from the earliest classical works of Aeschylus (552-456 BC), and others through the ages, till postmodern era reveals that drama has a focal concern on the human society. Thus, Esslin state that "drama is an instrument of knowledge, of perception, thought and insight about the society" (96). Meanwhile, sociologists have described the concept of society as comprising of three main elements: human beings, their institutions and the environment. Therefore, their interactions, their way of living and surviving the environment constitutes the culture and religion of the society (Krama, 97). These invariably form the basis of the ideas which Dramatist communicates through the actor, with the aim of maintaining a better society.

When all collaborators of the theatre express themselves in drama through the actors, it is to the end of modifying or influence socio-cultural process and to “control the direction of change in the society” (Krama, 97). From classical era till 19<sup>th</sup> century theatre, drama, through the actor, has played the role of a mirror, and as Esslin put it “the theatre and all drama can be seen as mirror in which society look at itself” (103). However, there is a twig to this trend in the 20<sup>th</sup> century theatre , especially from the post-world war era, when drama no longer serves the purpose of a mere mirror , which reflects social ills, but as a tool to be use for social change.

It is in against this backdrop that Esslin explains that drama is a “vehicle of expression and communication”, which will “immediately and inevitably contribute to great social change” (103). Evidence, therefore, abounds to the tangible impact of drama in healing the ills of the society and mobilizing individuals for a radical and immediate social change. An example in this regarded lies in the works of Bertolt Brecht (1898-1965), of the prestigious Berliner Ensemble. He was exiled from Germany, between (1933 and 1946), because of incisiveness of his theatre practice (Modern Theories of Drama, 225). His Epic Theatre was “an approach that appeals to the rational of the audience (society) for critical reasoning (Brecht, 225). Esslin re-affirms Brecht’s idea in his work thus;

For Brecht, he does not make his message too explicit because he knows instinctively as well as consciously, that what matter is the posing of the problem in a way which compels audience to think for themselves, rather than drumming some message into their heads. (97).

An addition to the above example is the Brazilian theorist, director and playwright Augusto Boal (b.1931). He was tortured, imprisoned and later banished from his country, for his effective radical approach to social change, using the tool of drama. Brandt attests that “Boal developed

improvisational techniques involving the audience; problem-solving games intended potentially to change real life situation” (254). He is the founder of the “theatre of the Oppressed” with the effective idea of “Rehearsal-theatre” instead of the “Spectacle Theatre”. Beyond the efforts made by Brecht to make the audience think and invariably act rightly, Boal’s theatre is geared to make them (audience) act on the spur. His experiment of the people’s theatre is very antithetical to Aristotle Poetics. Thus he state that the;

Poetics of Aristotle is the Poetics of oppression: the spectator is purged themselves of the tragic flaw- that is, something capable of changing society. A catharsis of the revolutionary impetus is produced! Dramatic action substitute for real action (Boal, 260)

Finally, an example drawn from the contemporary Nigerian society is the person of the Nobel Laureate (1986), poet, novelist, drama critic, social satirist and scholars, Wole Soyinka. His work is also being studied in this research like many others, he held in prison (for 22 months) until 1969 (Obu, 54). In spite of this experience, he has persisted in using drama as a tool to treat societal ills; in *Beatification of Area Boys* (1995).Soyinka reveals disorder in the country since after the civil war. Obu explains thus;

...it focuses on the theme of class struggle (Marx’s Theory), in a society where the bourgeoisies control the nation, perpetuating heinous corruption and tyranny, so, the proletariats struggle to get into the upper class by the same temerarious means (59).

A common trend in the examples of the dramatis above is theatre they are very knowledgeable about theories of the society, and they have deployed these theories in drama to stimulate social reconstruction. This explains the reason why the state and government with no genuine intentions for the society have always resisted and opposed them.

Apart from being an image-maker in the spotlight of the theatre, for change, the actor in contemporary times serves as role models to members of the society. As a tool for change, an actor's teaming fans look up to him, and as such influence is easily achieved. Meanwhile, in time past, the attitude and perception of the society towards the actor was negative and derogatory. This ideal is expressed in Wikipedia thus;

Traditionally, actors were not at high status: therefore, in the early Middle Ages travelling acting troupes were often view distrust. In many part of Europe, traditional beliefs of religion and time period meant actors could not receive a Christian burial, which left an actor forever condemned. In the 19<sup>th</sup> and 20<sup>th</sup> centuries, this negative perception was largely reversed as acting became an honored, popular profession, and art (Wikipedia, 2015).



## CHAPTER THREE

### Research Data

#### 3.1 A Brief on Kolawole Oyewo

Chief (Dr) Gabriel Kolawole Oyewo was born on 26<sup>th</sup> March 1946 at *Oba Ile* Osun State , Nigeria. His acting career dates back to his Secondary School days, at Modern School. There he joined the “Oba Dramatic Society”, which was founded, in 1961, by his cousin (Kunle Olaniyan). Three years after, Kola Oyewo left the “Oba Dramatic Society” and furthered his acting career with “Oyin Adejobi Theatre Group” and there he was for nine years (1964-1973).

In pursuit of a bigger platform and better explosion to acting, Oyewo joined the “Ori Olokun Theatre”, which domiciled in the Institute of Cultural Studies- Obafemi Awolowo University, Ile Ife. There he was groomed under the directorate of one of greatest Theatre director that Nigeria ever had, Late Professor Ola Rotimi. In 1978, Kola Oyewo had completed a certificate in dramatic art from m the Department of Dramatic Arts- University of Ife, and in 1991, he also had a certificate in Oral Yoruba from the Department of Africa Language and Literature. In 1992, Chief Oyewo was admitted to the University of Ife for a degree program and graduated in 1995. Two years later, he proceeded to the University of Ibadan for his Masters Degree, and got done with it in 1998. Afterward, he went for his Doctorate degree, and completed the programme in 2005.

Chief Kolawole Oyewo has acted in over 70 stage plays and he has played the role of “Odewale” in the legendry Ola Rotimi’s *The gods are not to blame* , than anyone else , consistently for 26 years. Kola Oyewo has also built a career for himself in the video industry, and over the years, he has performed in more than a hundred films. Currently, he is the head of

Department, Theatre and media Art, Ekiti State University, Ado- Ekiti. He is happily married with three children.

### **3.2 Kola Oyewo and His Acting Exploits**

Dr Kolawole Oyewo began his acting career as a young age. His is very rich in the knowledge of his cultural, and has knows every nitty-gritty of traditional practices, this perhaps has sharpened his potential for acting. His love for acting began to strive when he joined “the Oba Dramatic Society” in 1961. Chief Oyewo had the opportunity to be trained as a professional actor at “Oyin Adejobi Theatre” where he was introduced to operatic and improvise plays. This could have largely informed his great singing prowess.

Oyewo’s interest in Yoruba culture and his effort to enhance his acting career by joining an Amateurish group, and later a profession group must have been responsible for the growth of his career. According to him , his first professional role was with Oyin Adejobi Theatre where he played the role of Adejare and he also played Kuye.it was at the University of Ife that Oyewo’s working with Ola Rotimi at the “Ori Olokun Theatre” exposed him to scripted plays. There he had his first professional experience by giving a shot at the much-demanding character of Odewale in Ola Rotimi’s “*The Gods are not to Blame*”.since his exposure at the Ori-Olokun Theatre, he gained great experience working with “the master” and other professional actors. Dr by virtue of acting in “Ori-Olokun Theatre” Kola Oyewo has travelled to many part of the country and beyond. For instance, he was at the New York City to perform in the play *Coast in Quest*.

His experience on stage has helped him in developing himself as a screen actor where he has played several roles on screen (film) and he is able to do code switching in acting for screen

and for stage. In spite his stage inclination, which he relishes with great enthusiasm, Kola Oyewo's is at also at his best, with an amazingly great role interpretation when he perform for screen. His approach to role interpretation begins with the re-reading of the script, and continuously till performance day. According to him, his techniques for acting hinge on the Stanislavsky's method, particularly the "Magic-If" and "Emotional Recall".

### 3.3 .1 Analysis of *Wazo*

*Wazo* (2014), written by Funke Akindele, is a comedy film which deals with fate and reward for disobedience. It was directed by Olanrewaju Adebayo starring Funke Akindele, Razaq Owoniran and Kola Oyewo as major actors. Herein Kola Oyewo played the role of *Baale*. The story is about two characters "*Wazo*" and "*Arike*" who hail from different background, but they live in Araromi village. The two friends become partner in crime, and they take pleasure in swindling people in the community. After one of their fraudulent expeditions, they flee to Lagos when the news of their misdeed filters in the community. Invariably, *Wazo* walks into fortune when arrive at Lagos. He was wrongly presented as the unknown son of late Chief *Wonbinuowo*, who is entitled to his wealthy Father's inherited. Thus, he lives recklessly: lavishing the wealth with *Arike*. On fateful day, Adewale who is the real heir to chief returns to take his rightful place, and *Wazo* returns to being a pauper.

In the movie, Kola Oyewo played the role of *Arike's* father, *Baale* of Araromi Village. He is a round (dynamic) character. He is a loving and caring father, who caters for the well being of his family. *Baale* becomes suddenly aggressive when the news gets to him that his daughter is an accomplice, and that she has travelled to seek refuge in Lagos, hence, he disowns her. *Baale* later changes his position and disposition, when he hears again that his daughter was involve in

an accident, and she is on admission at the hospital. Like a caring father, he ignores her wrong deed and, travels to visit her in Lagos. Then, *Arike* apologises for her misdeed and promise to obedient and level headed.

The movie is very relevant to the Nigeria society, as it teaches the youth on the importance of education, and need to take it seriously. For instance, *Arike* is a truant, and will not take education seriously, and as such finds time for wrong doings. Also, the movies show that there is no short cut to success in life. Another essentially relevance of the movie to the society lies in its teaching that chin should always obey their parents, because they (parents) can see beyond what the children see.

### 3.3.2 Analysis of *Elemi*

*Elemi* (2011) is written by Kazeem Afolayan and directed by Tope Adebayo. The movie torches on the issues of religion and love. It stars Kola Oyewo as one of the major actors. The story is about a young lady *Hannah* who is a prophetess and a secretary in a company chaired by *Aderogba*. *Aderogba* is a carefree man, who upholds the belief that with money every woman will come to submission. *Aderogba* has made several advances to *Hannah* in previous times, but to no avail. He's leads a reckless life: smoking, drinking, and having affairs with women even in his office. However, *Hannah's* sister is being rushed to the hospital for a heart problem which requires them to pay a huge amount of money, *Hannah* strive for *Aderogba's* help. Invariably, she succumbs to his pressure and gives up her virginity for *Aderogba's* pleasure, in order to earn the financial assistance to offset the hospital bills. Unfortunately, *Mary's* her sister dies and she become very bitter. *Aderogba* realize his mistake and he however apologies to her. He marries her and they both live happily, as husband and wife.

In the movies, Kola Oyewo played the role of “*Baba-Hannah*” (Hannah’s father). He is of a lowly and poor background; drives taxi cabs for a living. He is a caring father, who makes all efforts to provide for his family. He is a honest and good man. His interpretation to the scene where he discovers a sum of money in his taxi, and trace the owner to returns the money, is very convincing. There was a significant change in mood and disposition at the scene where the doctor reports the death of his daughter. He become emotionally destabilized *and he burst into tears*. The movie teaches the society on how to discipline one self, and the need to always be ready to forgive one another, in love.

### **3.4 Acting Techniques Deployed by Kola Oyewo in *Wazo* and *Elemi*.**

Using facial expression, actions, gestures and verbal communication, Kola Oyewo employs significant techniques to interpret his character as “*Baba Hannah*”, in the film *Elemi*. According to Oyewo, he employs the Stanislavski approach of “Magic-If”, by putting himself in the position of the character as if the situation is happening to him in real life. This reflects in all his appearances of the movies. According to Kola Oyewo, another significant techniques deployed in *Elemi* is Stanislavsky’s “Emotional memory”.

In *Wazo*, Kolawole Oyewo being one of the actors in the movies, he played the role of *Baale* of Araromi a respectable person with high reputation in the community; He also played a disciplinary father of *Arike*, who does not accommodate any nonsense from his child because of his position in the community as the *Baale*. As a good father to his daughter , he find himself playing himself , because apart from acting , he is a disciplinary father at home and he is someone who always tries to advice his children on the right way to go. Oyewo also interpret his role in *Wazo* through a step in Stanislavski method-“Magic-If”. For Kola Oyewo, whenever he is

given a role, he reads the script thoroughly that he knows his lines in relation to other character's lines and he put himself in the position of the character. He also notes that "as a good actor, you have to be dynamic in your roles not playing a stock character: an actor should be playing all roles".

## CHAPTER FOUR SUMMARY

### 4.1 Findings

#### 1. A Fantastic Actor is “born” and “made”

The Researcher finds out that the Nigerian Actor is a product of his background and training. As it in the case of the actor under study; his early exposure to traditional and cultural activities helped him to discover himself early. This was also a motivating factor that lured him to join his cousin drama group, at a very young age. As a result, his quest for improvement enlarges and his went from one Theater Company to other until he finds his way to the university, to study. The fantastic Nigerian actor is “born” (natural talent and childhood background), and “made” (trained)

#### 2. Poor Documentation

In course of this research, the Researcher find out that most Nigerian Actors do not make effort to document their works. During the interview session, there was the challenge of insufficient self-documentation of the works and exploits of the artist under study. The artist under study does not have exact figure about his works and exploits, as such, the Researcher could only access the information that was obliged. Furthermore, the Researcher anticipates to find a scholarly work related to this study, hence the Actor under study is a Veteran and one of Nigeria’s best. However, there is no scholarly documentation too, on him. Apparently, the Researcher is the first person to scholarly document the work of this veteran actor.

### 3. Lack of New Innovations

The Researcher seeks to discover unique innovations and paradigms for acting techniques from the actor under study, but did not. The actor applies the famous innovation of Stanislavski Method /System acting.

#### 4.2 **Recommendations**

In Subscribing to the school of thought that believes that an actor is “born” and “made”, this Researcher recommends that there is the need for parents and guidance’s to afford their children/wards the necessary exposure and opportunities to experience what can spark them off to the discovery of their talents. Much more, when the child exhibits such talent, he should be supported and encourage to acquire tranning in that regard.

The Researcher also strongly recommends that the Nigerian actors should consciously make effort to document their works and engagement in the industry. The experiences as the actor, challenges, style/techniques, innovations and demands in certain circumstances, can be documented on the social media channels: personal blogs, facebook, youtube, websites and other means, for easy accessibility. When these are documented, and available, it will help improve the practice of the profession of acting, and ultimately enhance the quality of the output of Nigerian productions.

Many, in the likes of Femi Robinson, Akintola Ogungbe, Ahmed Alasari and Ashley Nwosu are demised and no academic documentation was done about their contribution to the industry. In this light, the Researcher recommends that actors should not only be glamorized or criticized in the media; they should also be documented for scholarship purpose. This will ensure new discoveries in the academia, which can in turn, will improve the industry. The Researcher



also recommends that, from time to time, actors should upgrade themselves, and also reinvent their art, so that the Nigerian experience in acting can be reckon with in the global note. When the veteran Nigerian actor, reinvents the art of acting, it will engender the need to establish unique paradigm for the industry. This indeed establishes the need to bridge of gap between industry and the academics.

#### **4.3 Conclusion**

To keep the acting profession active and of high standard, the Nigerian actors must be innovative and make effort to reinvent his art, that up and coming actors can learn and improve on their style. By so doing, the quality of acting, and the quality of production in the industry will improve, and Nigeria film industry will not only be reckoned with in terms of quantity but also quality. This will expand the frontiers of the industry; create more jobs and increase the contribution of the sector to the nation's economy.

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## APPENDIX A: INTERVIEW WITH ACTOR UNDER STUDY

### Q.1 **Personal Data-**

- Names in full: I am Dr Gabriel Adekola Oyewo
- Place of origin: Oba Ile , Osun state
- **Motivations and circumstance that informed career (if any):**

I grew up in Oba Ile in Osun state where I was born, a community very close to Oshogbo, an ancient town. I grew up among people who are culturally conscious. my father, my mother my uncle, brothers and cousins and while I was in the secondary modern school a cousin of mine Mr. Kunle Olaniyan gathered some boys and girls together to form a group called "Oba dramatic society" in 1961. I was a member we perform during long vacation and when schools reopen we go back to school, to reconvene together at another vacation to perform that was how I started.

Then again after my secondary modern secondary, I saw the opportunity of being trained as an actor, I joined Oyin Adejobi Theatre group in January 1964. I was employed as a trainee's actor. And I still train as an actor. In those days you have to be audition before you can become a member of the group to discover the potential in you. It is either you can dance or play the musical instruments, act or sing if you are not endowed in any of these you will not be taken. So, I was audition and I was found suitable. After spending about nine years with Oyin Adejobi Theatre i decided to expand the frontier of my knowledge as theatre artist. I went and join the university of Ife theatre with Ola Rotimi as the executive director in 1973.

## Q.2 EDUCATIONAL BACKGROUND-

- **Institution(s) of learning as related to career with year and the Periodic Trainings for Career developments with year(s):**

Like is said the other time I attended a secondary modern school in 1961-1963, it is a three years course that was the only qualification I had when I joined Adejobi Theatre before going to the university of ife theatre but while in ife I had the opportunity of furthering my education to some extent so I had a certificate in dramatic art In 1978. Then later i had a certificate in oral Yoruba literature in the department of Africa languages and literature in 1991 and in 1992 I entered the University for the Degree I entered at the 200level there was crisis that is ASSU crisis so I finished in 1995. Then, when I had my bachelor of art degree in dramatic art I crossed from the theatre staff that I was to academic staff of the department of dramatic art. Then I went for my master at the University of Ibadan that was 1997-1998. I had the opportunity to continue my PhD degree paper work without any course work just the research that was part time because I was already teaching and so I finished in 2005.

## Q.3 PROFESSIONAL CAREER- STAGE

- **First professional work on stage. (Role, where and when?)**

My first professional work was with Oyin Adejobi Theatre Orogun Adedigba and my role Adejare. Later I played Kuye on stage, television and it was later recorded on film during those nine years I worked with Oyin Adejobi. And when I came to ife my first major role was Odewale in Ola Rotimi *The gods are not to beam* and I played that role more than any other person because I started playing that role in 1974 and I played it till year 2000 when Ola Rotimi died and I don't think any person had played that role for that long (26 years)

- **Estimate the number of works you have acted in on stage:**

A lot o, All Ola Rotimi's plays –*The gods are to Blame, our husband has gone mad again, Hope Of The Living Dead, Man Talk Woman Talk*, and Soyinka's plays too like *Death And The Kings Horse Man, Coast In Quest* which we later took to new York in 1980 then *opera wonyosi*, and many others like that and also Kunle Omotosho plays and Osofisan's plays too he came to work with us in ife *Esu and the vagabond* also wale Ogunyemi's plays. *Oba Oluaye* should estimate it as not less than 70.

- **How many stage performances have you had outside the country? (Where and when?)**

In 1980 like i said we had the coast in quest in New York City it was directed by Wole Soyinka, he was in university of Ife theatre after Ola Rotimi had left for university for Port Harcourt and that was my first experience. And then 1982 also in New York City it was a dance drama directed by Peggy Harper.

- **Awards/Accolades for Stage Works:**

My awards are for film and my contribution to art in general. My first award was for my role as "Mako" in *Kosegbe* which has being the most challenging role in (1997) as actor of the year, and then for my role as Adeleke in *ose sango* in 1998. The following year i had the award of actor of the milleium and then in 2002 there was this merit award in London i had it in company of Baba Adebayo Faleti, Dr Jimi Solanke , Ogogo, Yinka Quardri ,and Fred Amata in 2002 and there are so many other awards

- **In what other art of the theatre does your strength lie?**

Well, at Ori Olokun in those days we had a white woman as our chorographer her name is Peggy Harper. before I got to ife even before i left my community in Oba Ile I do dance because we do what is known as opening glee during this period we sing and dance so i was already a dancer before i got to ife and i can sing because those days in Oyin Adejobi theatre

we sang our lines . Like in one of our plays – Joseph and his brethren an adaptation from the bible one of “Oyin Adejobi’s” plays there is a particular song I love

*Josefu wa o ,mofe ri fun oro kan o , tete o,*

*Iwo ni mo jiri loni o arewa omokunri,*

*Oju re lonu wu mi*

*Ewa re ni mofe wo*

*Omokunrin to ara bi egin o*

*Iwa re wu mi o e*

And Joseph himself will answer:

*Olorun loda aye gbogbo eda inu re lasan lasan ni awa eniyan ounje erupe ni iwa loluwa mi nbere .*

His mother will now reply

*Benni josefu gbogbo igi ni be nigbo ki a to fi omo se ilu oto ni tie,*

*Osan to ri gbajumo ti ko yo eranko ni o fi je*

That was the mode of performance during those periods which is opera. Later when we started acting on television they told us that we cannot continue to sing we should just say our lines so we only sing at the opening glee and closing glee that was how opera went down until it finally disappeared.

- **Any other useful information regarding your stage work-**

I was trained as an actor and i was trained as a director so I direct plays i act in plays on television, radio and the Yoruba photo plays called *Atoka* in those days. and i tried my hands on so many other things like when we are at "Ori Oloku" I was trained for technical theatre to design and construct set, mount light and also build costume, to do make up

- **First professional screen performance (Role and when)**

The first film is *Ose Sango* in 1991 where in played chief Adeleke

- **Any other useful information regarding your stage works and character interpretation?**

At Oyinate Theatre we did not use script we are only given story line so we manufacture our lines that is improvisation unlike the era of song Oyin Adejobi will compose the song all by himself. But when we started saying our lines we improvised when I got to university of Ife theatre that one stopped I was introduced to scripted play and specific stage directing not just get on stage and move as you like. The director gives blocking and so on the chorographer giving you your stage direction and so on, so I went through old experiences the era of opera, improvisation and so on

- **How do you interpret your role on stage?**

As Oyinate will always say put yourself in the position of the character that was how we play then although he did not go to any school. Later I had to lean it when i enter the university that is it was the Stanislavski techniques and approach the "Magic If".



#### Q4. SCREEN

- **Estimate the number of screen performances so far-**

Well, they are so many; they are more than hundred, where I took lead role or supporting roles and so on.

- **How many screen works out of the country? (Where and when?)**

None

- **How has your theatre background enhanced/impeded your efficiency as a screen performer**

Well, I called myself a hybrid product of the theatre in the sense that I have pass through all the stage from Yoruba travelling theatre to the university theatre that is the academics all those experience are at my beck and call. At first I was used to stage movement unlike the stage, for film which you will restrict yourself to a particular movement or position – so that you won't waste shot and to restrict myself to level film. You known on stage you have to project to the very last audience in the auditorium unlike the film the director will complain that your voice is too loud for the microphone and to make it softer and I adapt

- **Does your involvement in the screen medium affect your indulgence in your first love; stage?**

No, it doesn't when I act on stage I know than am on stage and when am on screen i restricted my movement to what the director want. One experience helps to build, that is why i always say that real acting is on stage unlike the screen they can take the shot as many times has possible until the director is satisfied but for the stage it is not so. It is the camera that does most of the work on screen. Just like when the camera man want to take your close up shot people watching

it does not know what you are doing with your legs for example like the news casters some of them will wear jeans to the studio they only change to their "Buba and Gele" and wearing jeans underneath. and audience sees every part of you both. But for the stage the actor does not have the opportunity of telling the audience "I want to redo that because when I made errors".

- **What are your approaches/techniques of code-switching from screen to stage as a performer on both medium? More...**

You see, when you're doing something and you're so used to it, it will come naturally. Like some who studied directing and know the principles of directing at a particular time you won't say it is this particular principle I am adapting to. Everything works together and it will be incorporated in you. When you know something naturally and it is in your back and call like when you're directing now you won't say it is picture or composition that you're doing now no. Everything will have to come together because you already know it you are not just a novice in the art it will come. It is the people who are observing you that will know "that this man you know what you're doing like I saw him on stage yesterday now he is before the camera and he is still acting very well".

- **Your approach to interpreting the role on screen**

Hmm I used my experience for the stage is just that I have to transfer it in the screen medium

- **Your Technique to Characterisation:**

My technique to characterization is Constantine Stanislavski system of the magic if. I so much admire it and I adapted it. I put myself in the position of that character I am trying to interpret. I

ask myself that question 'what if what happen to this character happens to me in real life how will I react to it' that has been my approach

- **Your method to communication on stage, marrying exaggerated movements/actions with voice projection, while sustaining unit characterisation. Any personal attachment to roles in order to inspired a fantastic interpretation?**

You know every production has its own uniqueness, your approach to a particular production should be quite different from your approach to another production For example in comedy you have to be larger than life, that is exaggerations but in tragedy that is not allowed then the speed in comedy always fast while the tempo is slower in tragedy. This is all that an actor must bear in mind to approach each particular production.

- **Giving that the basic tool of an actor is the Body and the Voice, which you explore more on screen. Why?**

On the screen you don't need much of the your voice because the microphone is always there for you neither do you need elaborate movement because they will tell you "you're moving out of their shot" . They curtail you so much that you don't have the freedom that you have on stage before the camera. So actor who had never been trained on stage who started their acting career before the camera if you put him on stage he will find it very difficult because he is used to a curtail movement on screen and the camera with microphone which enhance his voice.

- **The performance *elemi and wazo* what was your Techniques to Characterisation.**

You know in *Elemi* I played the role of a poor man who uses a car as a kabukabu and that was what the family depend on and if I didn't go to work one day it will affect the whole family. In that movie, which I acted a poor man I had to adjust my characterisation to a

person in that position of someone who drives a car as a means of livelihood for himself and his family and combined that with honesty, Somebody in that position should not ordinarily to be honest that he will find money in his car and return it to the owner .it is a unique attitude of that man. So I have to imagine myself in that position so as to convince myself

But in *wazo* I played the role of Baale, who has a high reputation in the community but has a 419 daughter. But he tried to maintain some kind of discipline because Yoruba people cherish their name, so that the name of the Baale will not be drag in the mud because of her daughter's misdeed. He tried all possibilities to discipline his daughter. That was how i played that role in *wazo*. Therefore it is quite a different approach from each other one is a Baale who is a disciplinary, who has power, money , many money and the other is a poor man, who has just only one car . The two movies are two extreme characterizations, as an actor you have to know different way of interpreting roles on what the character calls for.

- **How do you achieve those role that require you to cry like your role in *elemi***

That is why you're an actor in the first place, if you are not able to do that you're not an actor. An actor should be able to interpret their role to convince the audience, I used emotional memory of Stanislavski that you try to remember a situation that you have to cry. And that is very difficult to do before the camera because the director will say take one, two, you might even loose characterization that is one of the difficulty in acting for the screen. However, for the stage you would have prepared yourselves and you will be in character and you're doing it once and for all but for the scene the camera man will say he want to do close up shot, medium and all that unless you are endowed and trained yourselves.

- **What did you do to achieve a significantly distinct role interpretation for almost same role in *elemi* and *wazo***

At home am a disciplinarian, my children knows me, I don't take any nonsense from my children they are all male, three children and I discipline that therefore it was not difficult for to achieve that role because am only playing myself but in *elemi* I have to bring myself low to that character to achieve the role and to do exactly like a poor man who only has one means of survival.

- **What is the Approach (Step by step method) to role interpretation when you get a script**

First, I don't learn my lines in isolation of others and I also learn other people lines , when I get my script i read the script from the beginning to the end before I begin to study my role so i will be able to know what to do in other to interpret my role . I also study my character in relation to other character.

- **Are there new innovation to the expression of your acting approach and technique order than what western theatre has passed on us in the book? If yes please state and explain.**

Before I had the opportunity of studying theatre I have the system already planted in me. Even before studying some directors like Grotowski , Stanislavski I developed myself and I build on what I have before . ; I mediate between the two; I build on what i have before and I also use what I am now exposed to that is the western knowledge. Before I heard of Stanislavski approach I have been acting .when the opportunity of learning comes my way I build on what I had before I wouldn't say there is much, but each production is unique to

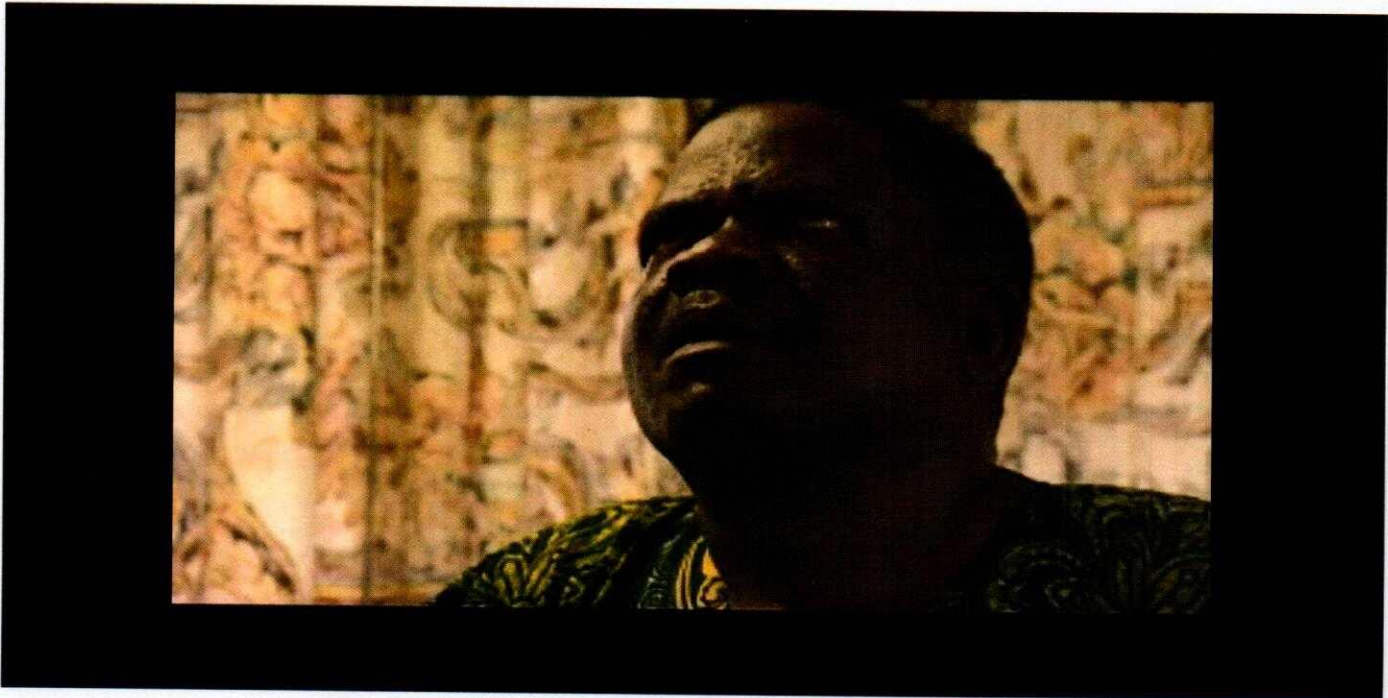
itself and the approach to apply must be unique. You have to be able to adapt to the character you're called to play that is when you're a versatile actor.

- **Have there been any documentation about your acting techniques in the academic before now.**

None

- **How has your involvement in the academic enhance your artistic performance both on stage and screen** Yeah what I have been doing before that I don't know why am doing them ,so when I got to the academic I now know why am doing them and have better knowledge of it so I now do it more convincible. My experience on screen and stage do help because I do take them to classroom to teach me student and what I have studied I take it to film location and if the director permit me I do share my opinion to them so both complement each other .

APPENDIX TWO



Dr Kola Oyewo expressing his sadness when he was not able to find mo



HIS REACTION WHEN HE SAW THE MONEY IN THE MOVIE ELEMI





His reaction and interpretation when he realized his passenger could not help him.



DR. KOLA OYEWO MOURNING OF HIS DAUGHTER'S DEATH