

THE PHILOSOPHY OF BASICS AND FRAGMENTS IN PLAY-DIRECTING: CIRCUS OF
FREEDOM SQUARE PRODUCTION AS PARADIGM

BY

OLOWOLAFE, FRANCIS ADELODUN

MATRIC NUMBER: TMA/11/0105


A PROJECT WORK SUBMITTED TO THE DEPARTMENT OF THEATRE AND MEDIA
ARTS, FACULTY OF HUMANITIES AND SOCIAL SCIENCES, FEDERAL UNIVERSITY,
OYE-EKITI. IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE AWARD
OF BACHELOR OF ARTS (B.A. HONS.) DEGREE IN THEATRE AND MEDIA ARTS.

SEPTEMBER 2015.

ATTESTATION

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

OLOWOLAFE FRANCIS ADELODUN

 14/09/2015

SIGNATURE AND DATE

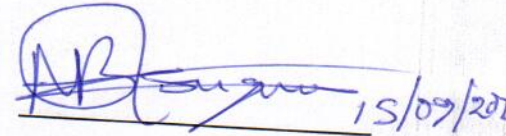
CERTIFICATION

This is to certify that this research work was carried out by OLOWOLAFE FRANCIS ADELODUN with the matriculation number TMA/11/0105 in the Department of Theatre and Media Arts, Faculty of Humanities and Social Sciences, Federal University, Oye-Ekiti, under the guidance of the following:

Mr. Nsikan Bassey ASUQUO

B.A (Hons) M.A (Abuja)

Project Supervisor

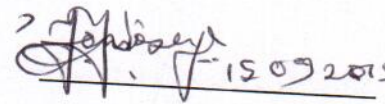

15/09/2015

Signature and Date

Dr. Bifatife Olufemi ADESEYE

B.A (Hons, Benin) M.A (Ibadan) Ph.D (Abuja)

Head of Department


15/09/2015

Signature and Date

Prof. Rasaki Ojo BAKARE

B.A (Hons) M.A (Calabar) Ph.D (Zaria)

Dean of Faculty

Signature and Date

External Examiner

Signature and Date

DEDICATION

This project is dedicated to God Almighty for His mercies, kindness and faithfulness in seeing me through this programme.

I also dedicate this work to my parents who struggled tirelessly to fetch me the best education I ever dreamt of.

To those who struggle to educate themselves in spite of the socio-economic upheaval in Nigeria and to the wretched on earth, psalm 126:5-6 is your portion

ACKNOWLEDGEMENTS

I bless the name of Lord Almighty; from whom all inspiration flows continually for His inestimable love, protection and providence for me throughout the period of this programme.

My profound gratitude will forever be to my dearest parents, Hon. L.S. Olowolafe and Mrs. E.O. Olowolafe who have always been the source of my inspiration in life. I appreciate you for establishing me on a solid academic ground and did not relent in their moral, financial and spiritual support towards my academic pursuit. I pray that God in His infinite mercies will continue to keep and guide you to enable you to reap the fruit of your labour.

Indeed, appreciation are meant to those who deserve it, special thanks to my amiable supervisor, Mr. Asuquo, Nsikan Bssey, for his parental guidance and patience, who in spite of his many commitments was able to guide me efficiently; whose reputation for academic excellence, read my work and made constructive criticism that eventually led to this final work. Sir, I am saying a good thank you for the trouble I caused you over the years and for feeding me from your cup of knowledge for four years at a stretch.

Special thanks for Mr. Idogho, Agofure Joseph, who was more than a lecturer but a father to me throughout the period of this programme. Baba Agofure, it has been your advice all through, I pray that helpers will not depart from your way.

To Mr. Isijola, Tayo. I will say a big thank you because you never forget your promise to help me as a directing student; even at the darkest of time you are always there to provide for me the materials for this work. I pray that helpers will not depart from your way.

To all the hands that fed me with knowledge throughout the period of this programme, Prof. Rasaki Ojo Bakare, Prof. Barthe Oshionebo, Dr. Bifatife Adeseye, Dr. Jonathan D. Mbachaga, Dr. Elo Ibagere, Mrs. Lillian Bakare, Mr. Michael Adeoye, Mr. Umenyilorah Uzordinma, Mrs. Tosin Tume, Mr. Sola Balogun, Mr. Casmir Oyeamuchara, Mr. Christopher Onuegbu, Mr. Isaac Gondo, Mrs. Onyiye Aneke, Mr. Femi Ologe, Mr. Segun Fred, Mr. Adeniyi Eric and the list endless. I say a big thank you to you all. Your vital addition to my knowledge was a great one. I hope to see that day when I will be able to give back your good deeds towards my success. May the Almighty God bless you now and forever.

Thanks to my special friend, Balogun Abimbola Opemipo, who contributed greatly to the success of this research work. May you always meet helper at every aspect of your life.

I also want to use this Medium to acknowledge the support of my colleagues, Olugbenga Babatunde, Ogundiyi Olorunfemi, Adesunloye Oyindamola, Olorunsola Michael and Omolayo Robert and all the rest of you wonderful guys, for your support in getting the data for this work. Hey! The sky is the limit for us.

ABSTRACT

The essence of drama is communication and this communication must be done in a manner that the audience will understand because they are the one will communicate to through the drama that we perform. In communicating this message, the director must understand the nature of his audience. It is these understandings that will prompt him in using the best style that will enable them decipher the message of the performance. If otherwise, the message will be lost. Basics and Fragments is one of the styles that a director can use to interpret his message to the audience. The philosophy of Basics and Fragments is to detach the audience emotion from the performance they are watching so that they can watch critically and be able to relate what they have seen in the theatre to their society which is what is what Bertolt Brecht clamours for; and this is the reason why Bertolt Brecht's "Epic Theatre" is the theoretical framework of this work. Against this backdrop the director need to understand the level of exposure of his audience to the theatre so that he will know if they are familiar with the style he wants to use and maybe it will communicate the message to them well. This research work will look into the performance of Bode Sowande's Circus of freedom square which adopted Basics and fragments as the directorial style. This work will use interview library materials, internet and observation by participation as the method to look into this philosophy, to know if the message was well delivered, and if not, what the challenges are.

TABLE OF CONTENT

TITLE.....	i
ATTESTATION.....	ii
CERTIFICATION.....	iii
DEDICATION.....	iv
ACKNOWLEDGEMENT.....	v
ABSTRACT.....	vi

CHAPTER ONE: INTRODUCTION

1.1 BACKGROUND TO STUDY.....	1
1.2 PURPOSE OF STUDY.....	4
1.3 SIGNIFICANCE OF STUDY.....	5
1.4 SCOPE OF STUDY.....	6
1.5 LIMITATION OF STUDY.....	6
1.6 STATEMENT OF STUDY.....	6
1.7 METHODOLOGY.....	6

CHAPTER TWO: LITERATURE REVIEW

2.1 EVOLUTION OF PLAY DIRECTING.....	7
2.2 BASICS AND FRAGMENTS IN PLAY DIRECTING.....	8
2.2.1 BERTOLT BRECHT'S EPIC THEATRE.....	9
2.2.2 JERZY GROTOWSKI'S POOR THEATRE.....	11
2.2.2 MEYERHOLD'S BIOMECHANISM AND CONSTRUCTIVISM.....	13

2.2.3	BASICS AND FRAGMENTS IN THEATRE DESIGN.....	17
2.3.1	STAGE LIGHTING DESIGN.....	17
2.3.2	COSTUME/MAKEUP DESIGN.....	21
2.3.3	SET DESIGN.....	24

CHAPTER THREE: DATA PRESENTATION AND ANALYSIS

3.1	SYNOPSIS OF CIRCUS OF FREEDOM SQUARE PRODUCTION.....	29
3.2	BASICS AND FRAGMENTS FOR THE PERFORMANCE.....	30
3.2.1	LIGHTING DESIGN FOR THE PERFORMANCE.....	35
3.2.2	COSTUME DESIGN THE PERFORMANCE.....	35
3.2.3	USE OF MAKE-UP FOR THE PERFORMANCE.....	38
3.2.4	SET DESIGN FOR THE PERFORMANCE.....	38

CHAPTER FOUR: CONCLUSION

4.1	SUMMARY.....	43
4.2	RECOMMENDATION.....	44
4.3	CONCLUSION.....	45
4.5	WORK CITED.....	46

CHAPTER ONE:

INTRODUCTION

1.1 BACKGROUND TO THE STUDY

On the 3rd of September 2014, Bode Sowande's Circus of Freedom Square, directed by Mr. Tayo Isijola was staged at the Federal University Oye-Ekiti main auditorium by the Department of Theatre and Media Arts in partial fulfillment of the course TMA 310. However, the directorial style adopted for the production differs from the conventional ones used for play productions in this community before the production of Circus of Freedom Square. The director adopted Basics and Fragments style of directing to treat the play.

Theatre is an ensemble art. That is to say, theatre is made up of different art forms; such as the art of playwriting, the art of designing (Lighting, Costume, Make up and Set etc.); headed by personnel who coordinates the affairs of these arts. It is the duty of these coordinators of these arts to come together and work together in order to achieve the director's goal. That is to say, it is the duty of the artistic director to harmonize every interpretation of every designer of the arts that makes up the theatre in order to arrive at a unified goal which is the director's vision. An artistic director is the general coordinator of both the artistic and technical contents of a production. It is on this note that Bakare (1), states that: "the organic nature of the theatre necessitates a collaboration of various artists working in harmony to produce an ensemble". This presupposes that someone must be in-charge of the ensemble to pattern and coordinate the work of all the arts and personnel in the production process. This responsibility today is assigned to the artistic director. This assertion is further supported by Corrigan (cited in Bakare 1), who states that: "the director is the authority figure in the theatrical process (and) master of the rehearsal

period". In order to do justice to this work, this researcher will discuss extensively, the work of the artistic director and every other collaborator/designer that works with him in the theatre in the chapter 2 of this research work. However, it is important to know that the level at which every personnel works with the director in the theatre is determined by the kind of treatment the director wants to give the production at hand. For example, if the director is using realism or naturalism as the directorial style, the scenic elements will be more realistic so that the audience can easily understand and relate it to real life but when a non-realistic style such as symbolism is adopted as the directorial style, the designers do not need to work in details, they will only represent the design with essential part of what they wants to design as this will help to detach the audience emotion from the performance they are watching.

The artistic directors have so many styles/approaches he can use for the treatment of a play and it is important for him to use a style that will not mar the work; rather, it should be that which will bring glory to the work. It is on this note that Wilson (132) posits that, "Deciding on a directorial style for a production involves giving a signature and an imprint to an entire production: the look of the scenery and lights, the way performers handle their costumes and props and the way performers speak". Therefore, it is important for the director to choose correctly the one that will communicate his vision or ideology in a better way among the directorial approaches available. Asuquo Bassey, listed out the various directorial approaches such as: Slave approach, Elementary approach, Spine approach, Auteur approach etc. (TMA 419 lecture note). It is on the background for the need to apply an appropriate directorial style that can best communicate the director's vision that the director of Bode Sowande's Circus of Freedom Square production, staged at the federal University Oye-Ekiti main auditorium on the 3rd of September 2014 adopted Basics and Fragments as the directorial style for the performance.

It is important to also note that while deciding on the directorial styles, the director needs to consider the nature of his/her audience members because they are the ones he wants to communicate to. Therefore, it is important that the style to be use must be one that will adequately communicate the director's intents to his audience. Therefore, the director must be consistent with the style throughout the production. It is against this backdrop that this research work will examine the production of Circus of Freedom Square staged at the Federal University Oye-Ekiti and the Basics and Fragments adopted as the directorial style.

Basics and fragments in play directing can be explained as the use of allegory to convey the mood and feelings of a performance to the audience. According to Wilson (132), "allegory is the representation of an abstract theme or subject through the symbolic use of characters, actions, or other elements of a production such as scenery". Here, allegory is use to detach the audience emotions from the performance; they are not to see the performance as being realistic, but as a non-realistic situation which the audience is expected to use as a tool for social change in the society. Here, symbols play a crucial role in the effectiveness of Basics and fragments as a directorial style and it is on this note that this researcher will discuss symbols in its relation to the effectiveness of Basics and Fragments as a directorial philosophy. However, "symbolism" will be used interchangeably with Basics and Fragments in the course of this work. According to Asuquo Bassey, "rather than seeking truth through direct observation of the world around them, symbolists argued that truth can only be intuited and that these intuitions can only be expressed directly through symbols". (TMA 419 lecture note). From the above quotation, it can be deduced that the audience should be allowed to think very well to decide on what they have seen in the theatre instead of the director thinking for them. Therefore in the theatre, symbols should be seen beyond their ordinary meaning because symbol is a devise through which an object, subject or

situation is given another meaning beyond its literal one. A symbol implies a greater meaning than the literal suggestion and is usually used to represent something other than what it is at face value. For example, a text book on a table may represent a professor's room or a library which a normal person may just see as a piece of book meant to decorate the room. It is on this note that Brecht's "Epic Theatre" will be discussed in this research work as one of the example of theatre that uses Basics and Fragments.

Basics and Fragment as a directorial style is not a particular person's idea but can be viewed as an extraction from the works some theatre scholars such as Bertolt Brecht, Jerzy Grotowski, Vsevolod Meyerhold etc. This style of play directing does not support the use of elaborate costume, set, make up etc. that is to say, the level at which realistic elements of design in such productions will be minimal. The designers do not work to the details; in replicating life; instead, they use the essential part to represent a whole. For example, the costume designer does not need to build a complete lawyer's robe and every other ornament for any actor who is to play the role of a lawyer; instead, he is content with using essential part(s) to represent the whole. He can build only the lawyer's wig to depict the character. This is to help in detaching the audience emotion from the performance and for them to be conscious that what they are seeing in the theatre is not real; this is one of the characteristics of Brecht's Epic theatre.

1.2 PURPOSE OF STUDY

The purpose of this study is to examine the philosophy behind the use of Basics and Fragments in the performance of Sowande's Circus of Freedom Square staged at the Federal University Oye-Ekiti main auditorium on the 3rd of September 2014.

1.3 SIGNIFICANCE OF STUDY

Theatre can be seen as mirror of the society. Therefore, a play that is meant to correct the ills of the society must have a clear message for the audience. Therefore, it is important for every play director to know the type of style to adopt so that the audience will be able to decipher the message of the play without difficulties; because in the theatre, there is no art just for art's sake, every play must have its own message that is meant for the audience consumption and this message must be well communicated to the audience. Therefore, every adopted directorial style must connect a play's content with its audience.

The nature of the audience members therefore must be considered in choosing a script for production because the performance is meant for the audience consumption.

Any play that will be performed in the theatre must address relevant issues in the society because it is only then that the performance can open the audience(s) mind and dilate their eyes to beautiful colours of the society. It is on this note that Bode Sowande's Circus of Freedom Square was staged at the Federal University Oye-Ekiti because it is a play that appeals to the audience to jettison capitalism in the society and the importance of this research work is to examine whether the philosophy behind the Basic and Fragment that was used for the production was well communicated to the audience. If yes, what was the technique and if not, what was the problem and what are the possible solutions.

1.4 SCOPE OF STUDY

The research work will be limited to the performance of Bode Sowande's Circus of Freedom Square as directed by Dr. Jonathan Mbachaga on the 3rd of September 2014 at the Federal University Oye-Ekiti main auditorium.

1.5 LIMITATION OF STUDY

The inability to know the exact number of audience members and contacts that watch this performance, in order to consult all and interrogate them about the performance happened to be a problem to this research work.

1.6 STATEMENT OF PROBLEM

Despite the effectiveness of Basics and Fragments in play directing as a tool for social change, some audience members still found it difficult to decode the message. This problem can either be as a result of the audience's naivety to the vast varieties of theatrical directorial styles or the director's fault or the actors' inability to handle the style. Therefore, the inability of the audience to understand the message of this style is the problem this research work will seek to investigate.

1.7 METHODOLOGY

For the effective realization of this study, data collection and information will be gathered through library research, interviews, Interviews will be conducted with Mr. Tayo Isijola, the director of this performance, some of the actors that acted in the performance as well as some of the audience members, performance analysis. About fifty percent of this research will be covered by library research. Observation by participation will also be used being that this researcher acted in the performance

CHAPTER TWO: LITERATURE REVIEW

2.1 EVOLUTION OF PLAY-DIRECTING

Play directing in the theatre is as old as theatre itself. Directing theatrical performances to be in ensemble has been in existence right from the inception of the theatre. The term Director do not just come in a day, there have been people directing the prehistoric performances the theatre crew, the actors, and every other person involve in the theatre throughout the history; Charles (1) explains that:

It is pertinent to know that throughout the theatre history, there has always been someone who decided on the tune to be played, the dance movements and their timing, the positions of performers, how they render their lines and songs, the colour of costumes, and other allied responsibilities that makes a performance complete. The contemporary play director therefore has his roots in the traditional African artiste-leader, the classical Greek Choregus, the dramatic Roman Catholic clergy of the Medieval era and the actor managers of the Renaissance period.

Wilson (128-129), in corroboration with the above quotation states that:

We know, for example, the Greek playwright Aeschylus directed his own plays and that the chorus in the Greek plays would rehearse under the supervision of a leader for many weeks before a performance. At various time in Theatre history, the leading performer or playwright of a company served as a director, though with title.

However, the emergence of the modern director coincides with the advent of the new world. That is, a world with new things such as the telegraph, the telephone, photography, motion pictures and finally television. Apart from this, this, theatrically around nineteenth century, Realism and Naturalism as artistic movements came into the theatre. According to Charles (2)

The rise of the modern director coincided with the industrial revolution, the development of communication technology, and the advent of Realism (modern drama). These factors made the play

production process a more complex and variegated art. Thus, one artist (director) was needed to interpret the script, guide the actors and streamline the entire production process.

It is not until this modern day that the word "director" is given to the man that supervises, organizes and coordinates into ensemble the activities of the actors and other crew members of the theatre. It is also not until this modern day that the role of the director is fully defined.

Charles (2) affirms that;

The modern director in the western sense is the pivotal artist of the theatrical production who harmonizes all the elements of the performance into an integral whole. He is a leader, student, critic, master, an administrator and the final judge of what should be on stage.

It is on this note that Jouvett (288) refers to the director as "the doctor sensation, the midwife of the inarticulate, the cobbler of situation, cook of speeches, steward of souls... and servant of the stage".

According to Brockett (475), he identified George II, Duke of Saxe-Meningen as the first man to begin to supervise every element of his theatrical production. As such is recognized as the first modern play director.

2.2.0 BASICS AND FRAGMENTS IN PLAY-DIRECTING

The directorial style of any theatrical performances determined by the techniques the director adopted during the rehearsals. However, there are so many techniques a director can use; among this technique is Basics and Fragments which is a style that does not support the use of elaborate costume, set, make up etc. this style does not give the audience everything they need to understand the performance, it does not provide solution to problem raised on stage but it provide them with little information that will assist their thinking unlike when styles like

Naturalism and Realism are adopted. Among the notable directors that have used this style are, Bertolt Brecht, Jerzy Grotowski, Vsevolod Meyerhold etc.

2.2.1. BERTOLT BRECHT'S "EPIC THEATRE"

Bertolt Brecht is a theatre practitioner who is an exponent of Basics and Fragments. Brecht desired to spur his audience's mind in the theatre so that they can relate what they see in the theatre to the society and also to use it in transforming the society for better. In a bid to fashion out a model that will suit his desire, Brecht advocated for an "epic theatre", a term borrowed from the director Erwin picastor (1893-1968). Epic theatre is a drama containing episodic scenes fashioned after Shakespeare with each scene a kind of mini-play of its own. According to Krasner (170),

Brecht wanted to interrupt the Aristotelian narrative flow because in his view, narrative stream-of-consciousness panders to emotions, takes for granted the casual chain of events, and dulls the capacity for audience to act. He wanted spectators to reflect on the stage event, consider how it took shape in reality, and explore what can be done to change the cause of events. To achieve this end, he required theatre artists to isolate or frame specific moments on stage and subject them to analysis.

Brecht does not want his audience to sympathize with the actors on stage, rather, they should think of the actors they are watching on stage. Brecht was concerned with how a play is transmitted. The prevailing theory was that theatre should elicit empathy, a term first used in the mid-nineteenth century by German aesthetics. It meant "feeling into" (the German term is *Einführung*, and sympathy is *Mitfühkung*, feeling with). Krasner (170), further opines that:

Brecht nullified empathy by estranging the audience i.e., encourages the resist identifying with the protagonist. He wanted instead to stimulate awareness over identification. He called the audience detachment, saying

'if we observe sorrow on the stage, and at the same time identify ourselves with it, then this simultaneous observing is a part of our observation, we are sorrowful, but at the same time we are the people observing a sorrow-our-own-almost as if it were detached from us, in other words like people who aren't wholly dissolved in sorrow; something solid still remain in us. Sorrow is hostile to thought; it stifles it; and thought is hostile to sorrow.

Brecht Epic theatre by nature was not designed to go straight in a manner that the audience will understand the performance unlike the realistic and naturalistic theatre. Krasner (171) states that:

Brecht epic theatre is by nature disjunctive, deliberately lurching from one scene to another. It is meant to replicate the circus. He advocated a dissonance in music: notes should contrast the mood of a scene (as opposed to Wagner's effort to underscore a scene via leit motif). He opposed Wagner's Gesamtkunstwerk (total work of art), preferring to delineate the separate components of acting, directing, and set design rather than unifying them, and looked to eastern theatricality for the formalism he designed.

The differences between the dramatic theatre (Realistic and Naturalistic theatre) and Epic theatre that uses Basics and Fragments as the directorial style includes:

1. Dramatic theatre implicates the spectator on the stage situation while epic theatre turns the spectator into an observer.
2. Dramatic theatre wears down the capacity for action while epic theatre arouses his capacity for action.
3. Dramatic theatre provides the spectator with sensations while the epic theatre forces him to take decisions.
4. Dramatic theatre's spectator is involved in something suggestive while the epic theatre spectator is made to face something argumentative

The spectator of Epic theatre is not in any way allowed to submit to exercise uncritically (and without political consequences) by means of simple empathy with the characters in a play.

The Epic theatre takes the subject-matters and any other incident(s) shown through a process where the audience will be alienated from them.

The dramatic theatre audience's says; yes I have felt like that too –just like me –it is only natural –it will never change –the suffering of this man appalls me, because they are inescapable –that's great art; it all seems the most obvious thing in the world –I wept when they weep, I laugh when they laugh. While the Epic theatre spectator says: I'd never thought it –that is not the way –that is extraordinary, hardly believable –it is got to stop –the suffering of this man appalls me, because they are unnecessary that's great art: nothing obvious in it –I laugh when they weep, I weep when they laugh.

2.2.2 JERZY GROTOWSKI'S POOR THEATRE

Jerzy Grotowski is one of the notable theatre directors whose "poor theatre" concepts also embrace the elements of Basics and Fragments. Grotowski termed his theatre "poor theatre" because he believed that the only essential part of the theatre is the actor's body and voice; every other theatrical element is not important. Krasner (366) posits that: "His accept of poor theatre stripped the theatre of its showiness, emphasizing instead the actor's body and voice as theatre's essential features". From this quotation, it can be deduced that costume, make up, lighting are not important but nevertheless, because they are less-important does not mean they will not be used but it is the Basic of these elements that will be used which means it will not be in full. In support of this, Brockett (494) states that:

His (Grotowski) performance were not allowed to use make up or change costume to indicate a change in role or within a character, all music had to be produced by actors themselves; he use this in various ways as the action

demanding; he abandoned the proscenium arch stage in favor of a large room which could be re-arranged for each production.

Grotowski believed that there should be clear distinction between the stage performance and the screen performances and these differences should come in the elements of design such as costume, make up, set, lighting, etc. This also proves the result of an experiment that theatre can actually stand-alone without these visual elements. Krasner (369) support this when he states that: "By gradually eliminating whatever proved superfluous, we found out that theatre can exist without make-up, without autonomic costume, and scenography, without a separate performance area (stage), without lighting and sound effects, etc".

It is important to know that the less-importance of the theatrical elements in Grotowski's poor theatre is not as a result of lack of fund but because the theatre is a laboratory where theatre practitioners experiment on the audience to know if what they watch in the theatre actually make impact in the society. According to Brook (11),

He calls his theatre laboratory. It is a center of research. It is perhaps the only avant-garde theatre whose poverty is not a drawback, where shortage of money is not an excuse for inadequate means which automatically undermine the experiments.

Justin Cash also supports this when he states that:

Grotowski coined the term "poor theatre" defining performance style that rid itself of the excesses of theatre, such as lavish costumes and detailed sets (hence poor). Poor theatre places center on the skill of the actor and are often performed with only a handful of props. (Wikipedia.com)

However, Grotowski's argument is summarized in Dukore (981-982), when he states that:

... One must ask oneself what is indispensable to theatre, let's see. Can theatre exist without costume and sets? Yes it can. Can it exist without music to accompany the plot? Yes. Can it exist without lighting effects? Of course and without a text? Yes.

Nevertheless, Justin Cash give the characteristics of poor theatre to be:

1. Grotowski's acting area was a typically bare, with few props and no set.
2. Object transformation was a key aspect of poor theatre.
3. After transformation, objects were often symbolic and low of great significance.
4. Lighting typically flooded the acting area with no use of spotlights or focus areas.
5. If used at all, "costumes" could be anonymous, not identifying character (as with realism).

2.2.3 VSEVOLOD MEYERHOLD "BIO-MECHANISM" AND "CONSTRUCTIVISM"

Meyerhold is one of the great theatre directors whose works contain some elements of Basics and Fragments as a directorial style which he adopts in order to detach the audience emotions from the performance they are watching. Meyerhold coined two different terms which he uses to achieve this. They are "Bio-mechanism" and "Constructivism".

According to Wikipedia.com,

Bio-mechanism was a system of actor's training developed by Vsevolod Meyerhold. Its purpose was to widen the emotional potential of a theatre piece and express thoughts and ideas that could not be easily presented through the naturalistic theatre of the period.

It is important to know that the audience does not come to the theatre to see and hear what they already know but to know more of that thing they have known and how to solve the societal problems. In support of this, Krasner (78) posits that "in the theatre, the spectator's

imagination is able to supply what which is left unsaid. It is this mystery and desire to solve it which draws so many people to the theatre". Krasner (78) further states that:

It would seem that the naturalistic theatre derives the spectator's capacity to fill in the details of his imagination in the way one does when listening to music. But nevertheless, the capacity is there. In Yartsev's in the monastery (Moscow Art of theatre 1904), the first act is set inside the inn of a monastery with the sound of the evening chimes outside. There are no windows, but from the chiming of the bells the spectator conjures up a picture of the court yard with mounds of bluish snow, pines (like a painting by Mikhail Nestron), trampled path from cell to cell, the golden domes of the church; one spectator sees this picture, another-something different; a third – something fantasy. Then in the second act, the director introduces a window and reveals the monastery courtyard to the audience.

From the above quotation, it can be deduced that Meyerhold uses symbols to communicate to the audience. He uses the basic part of what the audience need to understand a character to communicate the message to them through the help of their imagination.

According to Schopenhancer, "A work of art can influence only through the imagination. Therefore, it must constantly stir the imagination; but it must stir it, not leave it inactive through trying to show everything" (cited in Krasner 79). To stir the audience imagination, according to Schopenhancer,

the essential condition of aesthetic activity as well as the basic law of the fine arts whence it follows that a work art must not give everything to our senses but only as much as it necessary to direct our imagination on the right track, letting it have the last word (cited in Krasner 79).

According to Tolstoy, on Shakespeare and the drama,

One should reveal little, leaving the spectator to dissolve the rest for himself, so that sometimes the illusion is stem gathered even

further; to say too much is to shake the statue and shatter it into fragments, to extinguish the lamp in the magic lantern. (Cited in Krasner 79),

The naturalistic theatre denies not only the spectator's ability to imagine for himself but even his ability to understand clever conversation. Hence, the painstaking analysis of Ibsen's dialogue which makes every production of the Norwegian dramatist tedious, drawn-out.

Strongly emphasizing the theatre's need for simplicity and the power of a bare stage, in the 1920's, he began to use a mode of set design called "constructivism". This approach focus on the functions of scenery and multi-leveled sets with ramps leading between platforms were constructed according to their utility and their ability to enhance biomechanical acting rather than for any decorative purpose. According to Wikipedia.com,

"Constructivism was an artistic and architectural philosophy that originated in Russia beginning in 1919 and was a rejection of the idea of autonomous art. The movement was in favour of art as a practice of social purposes. The constructivists tried to create works that would make the viewer of the art work.

It is on this art of making art for social purpose, that the performance of Bode Sowande's Circus of freedom Square was staged at the Federal university Oye-Ekiti. The play is a play that preaches communism to the audience which is one the philosophy behind most of Meyerhold's work. Meyerhold want a society whereby there will be equal distribution of the country's wealth and in order to achieve this, Realism will not help but the use of symbols will strongly help in achieving this. According to Krasner (76), "if communism was to celebrate the working class, then for Meyerhold the best way to achieve this was not by realism but by the movements of the assembly line"

Meyerhold also achieved the detachment of the audience emotion from the performance by allowing his action to act in an anti-realistic ways.

His work focus on developing the energy and rhymes available through non-representational performance styles and he believed that actors should learn to present their character without trying to become the character. Actors in his productions were therefore encouraged to comment on their characters, to directly address spectators from the positions downstage or to improvise and banter with the audience. (Wikipedia.com)

Meyerhold even do without scenery in most of his plays, all in the name of detaching the audience's emotions from the performance. According to (wikipedia.com), despite the lack of scenery in most of Meyerhold's plays, if the actors remains on bare stage, the greatness of the theatre stays with him". In support of this, Markov (75) posits that: "constructivists saw the stage as a mere platform for showing off the external technique of motion rather than language or illusion". According to Gorchakov (201), the use biomechanics:

... facilitated Meyerhold's use of biomechanics, an acting system which rely on motion rather than language or illusion. Opposing the Stanislavski system, which Meyerhold believed "over emphasized the 'spirit' and 'psychologizing'", biomechanics emphasized "elementary law of reflexes.

In order for the actors to actively pass the message, across to the audience through this acting style (biomechanics), Meyerhold built their costumes in a different way that differs from the conventional one. Markov (75) opines that:

"In addition to scenery facilitating this technique, the costumes were also integral. In constructivist fashion, the costumes were not extravagant, but simplified drastically which allowed which the actors to simply perform using biomechanics and without hiding mistakes.

Meyerhold worked from 1908 until 1917 at the imperial theatre of St. Petersburg staging plays and operas. He started to develop his concepts of the curtain-less set, extending stage out into the audience, keeping the audience lit or partially lit during performance and using “proscenium keepers” who will set props and set items (an idea he got from Kabuki troupe that visited Moscow during that period). He continues using a mystic- symbolist style integrating commedia techniques with jarring, angular, grotesque style or physical acting. Furthermore:

He (Meyerhold) rarely use front curtains, often kept the house lights on so that the actors and spectators could clearly see each other and his productions explored a variety of non-representational approaches to set design and acting”. Meyerhold, like a number of theorists, suggested that theatre has its own language. But unlike many of his contemporaries, he rejected the view that art somehow transcended the everyday concern of life. He saw theatre as a social art and a social act and argued that the concerns and issues of all classes of people should be represented in art forms like theatre (Wikipedia.com).

2.3.1 BASICS AND FRAGMENTS IN STAGE LIGHTING

Stage lighting is one of the elements of theatre and it is very important just like the other theatrical elements.

According to Lawal (121),

Light is the most important plastic medium on stage. Without its unifying power, our eyes will be able to perceive objects as they were but not what they express, so that can give us this sublime unity that is capable of uplifting us? Light and lighting alone.

The main purpose of light in real life is for illumination, the same is for the theatre.

Wilson (367) posits that:

like scenery, costume and other elements of theatre, stage lighting and sound have counterparts in everyday life. For example, in real life, the basic function of lighting is of course, illumination- to allow people see at night and indoors. But there are also many

theatrical uses of light in daily life. Advertising signs feature neon lights or brightly coloured bulbs. Restaurants feature soft light and candle. In homes, people put spotlight on special parts of the room such as dining-room table. Also, in homes people frequently use a rheostat so that they can dim light to create mood.

Stage lighting is very important to every theatrical production no matter what kind of production it may be. Although not all the theatrical productions need the stage lighting at the same quantity. In some productions, some lighting instruments may not be needed. It is on this note that Gillette (288) affirms that:

Any dramatic production, unless it is performed outdoors in the daytime, needs some kind of artificial light. On the other hand, if illumination were the only function of stage lighting, you could hang a bank of fluorescent lights over the stage and forget about the dimmers, control boards, cables, instruments and other complicated paraphernalia of stage lighting.

Stage lighting is not only meant to allow the audience see clearly on stage but also serve as the meeting point for other theatrical visual elements. That is, it juxtaposes all other visual elements through its power. Gillette (288) states that:

Obviously there is something more to stage lighting than simply bathing the stage with light. Effective stage lighting not only let the spectators see the action of the play but also ties together all the visual elements of the production and help create an appropriate mood and atmosphere that heighten the audience understanding and enjoyment of the play.

According to Wilson (367), "lighting historically is the last design element incorporated into the theatre production and it is perhaps the most advanced in terms of equipment and techniques".

Stage lighting is one of the great instruments that can be used to enhance the scenic painting as well as the costume in order to enhance the quality of what the audience will see on

stage as well as to enhance the interpretation of the director's vision to the audience. Bassey (32) says that: "light can strongly affect the pigmatary colours in costumes and in painted setting. With light, the audience can be plugged into strange feelings of darkness or liberated great qualities of light" Bassey(32), further explains that having carried out an experiment or color mixture, he discovered that a combination of red color and green color on a white back ground gives a gray color. Therefore with the use of different colors of light, a scene can be painted to possess a color which it did not have before.

Visibility is the main purpose of the stage lighting. The audience sees the director's vision clearly on stage through the help of lighting designer. No matter the experiment performed by the lighting designer, on stage to heighten the aesthetic quality of the show, he is not supposed to forget his primary aim which is visibility Wilson (370) states that:

The chief function of lighting is illumination or visibility. We must be able, first and foremost to see the performers' faces and their action on stage. Occasionally, lighting designers carried away with the atmosphere possibilities, will make sense, so dark that we can hardly see what is happening. Mood is important of course, but seeing the performers is obviously more important.

However, no matter what the lighting designer is showing or making visible to the audience, it must be in line with the director's interpretation which must conform to the directional approach. Gillette explains this with a theatrical adage that says:

A reasonably adage in the theatre holds that 'if you can't see them, you can't hear them'. Stage lighting needs to make everything on stage. The actors, costumes and setting dearly visible to the spectators. At the same time, however, the concept of "designed" or controlled visibility dictates that those actors and objects be seen only in the manner that the designer and director's intend.

According to kupferman (in wikipedia.com),

If the audience can't see the actors, everything else the lighting designer does is a waste of time. Structures have shown that visibility affects our own ability to understand spoken speech. This doesn't mean that the audience must see everything all the time; a German director named Max Reinhardt once said that "the act of lighting the stage consist of putting light where you want it to be and taking it away from where you don't want it.

Nevertheless light in the company of other theatrical elements help in conveying the mood of the play. This helps the director to achieve the mood performers on stage. For example, in a morning scene, if a dull light is used, it will help the audience to easily understand and it will enhance the actor's actions. According to Lawal (121) "light as an element of design reveals form. But light says Appia, (cited in Lawal), light should go beyond this primary function of revealing form, to go on to expressing the mood and nature of the form that is being light". Although using stage light to create mood is sometimes the easiest and at the same time the difficult aspect of stage lighting. It is relatively easy to create a spectacular subject effect of a sinister feeling of lurking terror; the difficulty comes in integrating this impressive effect with other elements of production.

According to Gordon price and Jeffry Monhart (stage lighting premier.com) "stage lighting is used to illuminates, and to create an atmosphere or mood in any sort of theatrical production. Focused and colored beams of light are used to achieve this" Against this backdrop, Wilson (272) explains that light does not only create mood but also explains the style of production. In his words,

Light together with scenery and costumes, can help performers create mood. However, lighting alone can rarely create mood. For example, if the stage is filled with blue light, it might be moon light –bright and romantic- but it could also be cold, dark, evil situation. Action scenery and words together with light, tells us exactly where the mood is.

In respect of how to use light to determine the directional styles, Wilson (272), states that:

Light can indicate whether a play is realistic or non-realistic. In realistic play, the light will stimulate the effect of ordinary sourceable light and outside sunlight. For instance, in a non-realistic production, the designer can cut through the darks, sculpturing performers on stage; a glowing red light can envelope a scene of damnation; a ghostly green light can cast a spell over a nightmare scene.

It is important to know that the directional style for a production determines the level at which the light designer lights the performance. While lighting a play that adopts naturalism or realism as a directorial style the essence of stage lighting goes beyond ordinary illumination but it will go to the extent to simulate real life unlike the performance that adopted Basics and Fragment as the directional style. Lighting in a theatre that uses Basics and Fragment is designed to make time and place indefinite, showing that symbolism places no values on the accuracy of time and place. In Basics and Fragment, there are no attempts towards historical accuracy.

2.3.2 BASICS AND FRAGMENTS IN COSTUME AND MAKE-UP DESIGN

Costume is generally the word given to any attire worn by an actor on the stage and character interpretation. According to Barbara and Cletus (cited in Gillette 385), "Anything worn on stage is a costume be it a layer of clothing or nothing at all". From this definition, it can be deduced that costume also includes everything the actor wears. It is on this note that Wilson (349) states that: "closely related to costume are other items or accessories worn by performers such as make up, hair styles, masks and other personal items like bracelets and necklaces".

Costume is one of the visual elements of the theatre that the director also relies on to explain his vision to the audience and if it is rightly chosen, it carries heavy aspects of the director's message to the audience through which the audience can easily tell the kind of

character each actor is playing. According to Janet, Elsa (cited in Gillette 385), "the first four minutes of contact with a stranger, our understanding of that person's nature will be based on these primary, but unequal, factors: appearance, 55 percent, tone of voice, 38 percent, and what the person is saying, 7 percent".

The person that design a costume is refers to as a costume designer. However, if indeed the costumes worn by an actor actually affect the audience understanding of the performance, then the costume designer has a great work to do in interpreting the director's vision. Gillette (385) opines that:

most people agree that costume worn by an actor profoundly affects the audience perception of the character being created by the actor, if this assumption is correct, then it would logically follow that the costume designer job entails the manipulation of the design of each character's clothing to project some specific personal information about the character.

It is important to know that the directorial style of the performance determines how great the costume designer will work. If the directorial style is Realism or Naturalism, the costumes will look like that of real life and the above quotation will strictly define the work of the costume designer. But in a situation whereby the directorial style is Basics and Fragments, the costume designer will play on symbol and will not build a full costume for an actor to interpret the character. Just a basic or essential part of the whole costume will be needed to interpret the character; for example, an actor that is playing the role of a lawyer can be given just a lawyer's wig as his costume; which is just to help in detaching the audience emotions from the performance.

The theatre costume is the same with what we see in everyday clothes but despite the similarities, there are differences and it is on this note that Wilson (351) states that:

Stage costume communicate the same information as ordinary clothes with regard to sex, position and occupation; but on stage this information is magnified because every element in the theatre is in the spotlight. Also, costumes on stage must meet other requirements not normally imposed in everyday life.

Apart from given the audience more insight to the character's on stage, costume help in determining the historic period and style of the play. Gillette says that:

The shape of silhouette of garments can provide clear indication of their period. Theatrical costumes maybe faithful to their historical period or the costume designer may choose to use history as a reference point from which to create a designer that is more meaningful to the production concept for a particular play.

Wilson (353) concur with this when he states that "costume indicate the period and location of a play; whether it is historical or modern". As for the style he says, "along with scenery and lighting, costume should inform the audience about the style of a play. For a production taking place in outer space, for instance, the costume will be fantastic. For a restoration comedy, the costume will be quite elegant, with lace at man's collar and elaborate gown for the woman. (351)..

It is the duty of the costume designer in line with the director's wish to use the costume to depict the economic status and personality of the character in an elaborate way that will give a little explanation than that of real life. Wilson (353) explains that

Costume can tell us whether people are from aristocracy or the working class, whether they blue collar worker or professionals. But in the theatre, these signals must be clear and unmistakable. For example, a woman in a white coat could be a doctor, a laboratory technician, or a hairdresser. A costume on stage must indicate the occupation exactly- by giving the doctor a stethoscope.

2.3.3 . BASICS AND FRAGMENTS IN SET DESIGN

According to Lawal (110),

Scenery consists of flat and clothes that make-up is a unit of construction. Scenery functions as the machine for the arrangements and positioning of actors on stage. This is because without the scene of a house, room, office and open space etc. an actor or actress cannot be properly blocked on stage.

Just like the other elements of the visual scene, the set design also help in a great way to explain the production to the audience. It helps in informing them about the setting and the locale of the play. Gillette (105) states that: "scenery helps the audience to understand and enjoy a play by providing a visual reinforcement of the production content". Wilson (321) posits that:

"Spectators sit in the theatre, their eyes open, watching what unfolds before them. Naturally, they focus most keenly on the performers, but always present are the visual images of scenery, costume and lighting- transformations of colour and shape which add a significant ingredient to the total mixture.

Scenery has gone past being background as the meaning of the dialogue now depends on it, to become what the French call "Scenographe" or "Decorateur". The same person the German call "Buhnen Builder" and whom the Italians referred to as "Decoratore" just as the Dutch man name him "Deconron tiverber" and known to the swiss as "Decorator" but recognized in English as "Set designer" or "Scenographe".

According to Lawal (130), a set designer,

In professional theatre, he is regarded as an artist who provided series of drawings, painting and sketches with adequate instructions reading the construction and painting of the set. He is often considered a loner (that is somebody that works alone). But in the educational theatre, he carries out the same functions as the set designer in the professional theatre but goes beyond to act as consultants to other designers namely, lighting, costume, make-up and sound.

Therefore, everything the set designer does must be in accordance with the director's vision. It is important that the director sees whatever interpretation the scenic designer has before the production.

Through the scenic designer, the style and tone of the production can be unfold to the audience and this must be done to harmonize every theatrical elements. Wilson (321), concurs to this as he states that:

Good scene design set the tone and style of the production, letting the audience know where and when the actions take place and whether the play is a tragedy, a comedy, or some other type of drama. Also, it harmonizes with other elements of the production.

However, it is important to know that symbols can be used to represent the whole scenic design.

Wilson (322), says that:

As in other elements of theatre, symbols play large role in design. A single item on stage can suggest an entire room; a book case, for instance suggests a professor's office or library; a stained glass window suspended in midair suggests a cheerful sunny day, whereas a single shaft of pale blue light suggest moonlight or an ever graveyard at night.

So it is important that everything the scenic designer will design should meet the need of the director and this must have been discussed in the pre-production/production stage. Gillette (107), states that:

The set designer must meet the need of the director. The form of the setting(s) must be designed to accommodate the blockings that the director has in mind. If the director wants the heroine to make a grand entrance down a flight of stairs, it is the duty of the scenic designer to place the stair in a prominent position. The director and the scenic designer discuss these directorial needs during the early production conferences.

Just like every other visual elements, stage set depict that of real life because theatre reflects real life just like a mirror. But despite the similarities, there are differences. Wilson (323) opines that: "there is an important difference between the interior decorations in real life and set designs for stage".

According to Robert Edmond Jones (cited in Wilson 323),

A good scene should be, not a picture, but an image. Scene-designing is not what most people imagine, it is –a branch of interior decorating. There is no more reason for a room on stage to be a reproduction of an actual room than for an actor who plays Death in the old morality play to be dead. Everything that is actual must undergo a strange metamorphosis, a kind of sea –change, before it can become truth in the theatre.

Another function of the scenic designer to theatrical production is to determine the mood of the production. The scenic designer help to project the mood to the audience, it tells whether the mood is sober or gay. As for Gillette (106), puts it that:

The design should be expressive of the mood and spirit of the play. Within this context, mood usually refers to the dominant emotional quality of the production. Spirit is generally interpreted to refer to the production concept –the way in which the production design team (producer, director, and scenic designers) decide that the play is going to be presented.

However, for the performance to really project the mood and the spirit of the production, the designer has a great work to do. Gillette (106), says that:

For the design to effectively express mood and spirit, the designer needs to incorporate some elements that suggest the emotional characteristics of the play. If the play is a gentle romance, it might be appropriate to use soft curves to define the outline of the set, and the scenery could be painted with delicate pastel to reflect the romantic qualities of the play.

Nevertheless, if the director is working on the central metaphor, the scenic designer can paint the central metaphor as the background and this will grant the audience the ability to easily understand the production.

According to Wilson (330), "stage design not only must be consistent with the play; it should have its own integrity. The elements of the design –lines, shapes and colours –should add up to a whole. In many cases, a designer tries to develop a central image or metaphor".

It is important for the scenic designer to know that no matter how creative he is, his creativity lies in the director's wish. Wilson (331) posits that "because scenic elements have such strong symbolic value and are so important to the overall effect of a production, the designer has an obligation to provide scenery consistent with the intent of the play and the director's concept". According to Lawal (111), "the realistic setting demands a total representation of an actual locale. But the stylistic setting involves a distortion of real life objects as representatives of the state of the mind of the characters and locale".

However, Lawal () listed out the types of set to be "Box set, wing and Drop set, Constructivist set, Simultaneous setting, proscenium arch, thrust stage, unit set... and fragmentary set". He further explains that "fragmentary set came about as an alternative to realistic and naturalistic setting or set". Fragmentary set involves the use of only a part of a whole where the action takes place. This implying paying particular attention to the locale determines the importance of the locale. It saves cost, allow fast scene change but since the set stand in a void it does not give adequate masking or coverage back area since it does not have back wall. It saves construction time.

Technically speaking, Basics and Fragments adopt the use of few props and furniture whose presence and relevance must be more suggestive and representative than they are real and

actual. Gordon Craig, while expressing his rebellion against realism, as opposed to symbolism, Craig (142) opines that: "the theatre should do away with the real life, do away with the reality of delivery, do away with the reality of actions... do away with the means by which a data based stage realism".

While Robert Edmond (74) thinks that the role of the scenic designer in a symbolic production "is not to explain environment but to create vision".

CHAPTER THREE:

DATA PRESENTATION AND ANALYSIS

3.1 SYNOPSIS OF BODE SOWANDE'S CIRCUS OF FREEDOM SQRARE PRODUCTION.

The performance opened with the players of the arch led by their master, the Narrator as they danced to the performance area singing and dancing while the Narrator narrates. Immediately after the narration, every other actor came forward to explain his/her duty and explain their character to the audience. The Bishop's wife explains how they do extract money from the church goers in a corrupt manner. The Military officer explained how corrupt the military has become and that everyone must pay a fee before they can be allowed to pass. The Judge explained how people can purchase the truth in the court with money. The Journalist explained how he had been deprived of writing the truth and that he only writes what they (government) wants him to write. The scene ends with Boba (the intermediary between the ruler and the ruled) as he entered the stage. He sees the performance of the players of the arch and he found it as dangerous to the government which prompted him to banish them.

Boba explained how the players of the arch abused the throne and how he banishes them to the Kabiesi. Kabiesi does not believe that his own people do such a thing and sensed that they must have been misled and so he wished to see things for himself. Kabiesi dressed Boba in a royal robe and dressed himself in a servant robe as disguise so that the players of the arch will not be able to recognize him in order to get the truth from them. Kabiesi and Boba on entering the stage met Iyalode and Iyaloja, the sacred matriarch of the land discussing on how to get a human that would be sacrificed for the city. Kabiesi asked them about the King and they

explained to him how corrupt the king is. As this was going on, the players of the arch enter the stage singing and later settled down on the stage. As they settled down on stage, Anita, the Bishop's wife is worried about her daughter (Omolewa), so she summoned Tade to follow her in search of Omolewa as it was late in the night.

Taofik, (a drunken vigilante) enters the stage and threaten to shoot anyone that violates his order. He took them as hostages and collected money from everyone as a fee for freedom. However, Kabiesi listen to everything they say about him; so he realized that it is his own representatives who painted him black before the people.

The play ends as Kabiesi unveiled the mask to reveal his real identity to all. He handed Boba who betrayed him over to the Matriarchs of the land to be used for the sacrifice.

3.2 BASICS AND FRAGMENTS IN CIRCUS OF FREEDOM SQUARE PRODUCTION

In the production of Circus of freedom square staged at the Federal University Oye-Ekiti, on the 3rd of September 2014, Basics and fragments was found in all the aspect of the performance but most profoundly in the visual elements and these visual elements includes: Stage Lighting, Costume, Make-up and Set design. In order to do justice to this work, these theatrical visual elements will be discussed later in this chapter. However, According to Tayo Isijola the director of this performance (during an interview session) when asked to identify the exact point at which Basics and Fragments (as a technique) was introduced to the play? He said that: "I used basic and fragment throughout the spine of the play, I applied it at every unit point where I can locate imagery, every unit or sub scene where I can easily find an enactment".

Some people believe that Basic and fragment was used in the play because the playwright himself already suggests the type of directorial approach to be used; therefore the director was left with no other option than to respond to the wish and prescription of the playwright. But an interview forum with Tayo Isijola proved this wrong. When asked if we can generalize that the contribution of both the playwright and the director's approach is an act fragmentary? His said:

No, at the level of play text, the playwright does his job- prescribe his style and write like a poet or even make attempt to direct but at the level of performance, it is a different ball game. There is no playwright approach that is fragmentary and even if it comes out or appears as such that is not what it inform, it is not fragmentary; it is the directorial treatment that is fragmentary.

During an interrogation with Olugbenga Babatunde and Olorunsola Michael (fellow directing students), this researcher found out that some believe that the act of if a director should deviate from a particular playwright's approach, it is fragmentary because what he introduced was not part of the play before. Therefore, the act of introducing something else to the other one is fragmentary; this happens because they think there is no way you can totally neglect everything the playwright prescribed. But Tayo Isijola responded to this question in a different manner when he was asked that if a director should deviate from a particular playwright's approach, is it fragmentary? He said that,

First and foremost, creativity is the currency of the theatre. And the director has his right to the treatment of the play, to the interpretation of the play. That is not what makes it fragmentary as a matter of fact, the issue with fragmentary or basic and fragment is that, it is an experimental style, occasioned by certain exigencies. Although there are so many options to get it done; fragmentary is just an option and there is nothing wrong when a director is using that style.

Fortunately, this researcher happened to be a part of this performance; this researcher played the role of Taofik and during an interrogation session with fellow cast members of this performance, some argued that the inability of the audience to understand the directorial approach was as a result of the director's inability to handle Basic and Fragments as a technique to the treatment of the play and some argued that there was no way all the audience members could ever understand the performance due to the nature of the directorial approach, this argument spur this researcher to ask Tayo Isijola this question: how many plays have you directed with this directorial approach? He answered that:

Numerous plays. I can quickly remember a few that were used for commercial purpose. Actually I found this approach convenient because it is an approach for exigency when I have limited time in my hands and I have a bunch of casts that are flexible and several other things contribute to it. The performance space is one thing; when an audience is composed of people that are not necessarily theatre oriented. When drama is to be offered in an event where to while away time or several transitions, when drama is not a core essence when they give me a short time, ten minutes, fifteen minutes, twenty minutes to perform, the performance time being limited, the performance preparation time being limited a lot of restrain by performance space, audiences factors whose minds are on primary and drama is just a secondary thing for transition, then I'm quick to opt for this basic and fragment. I can easily remember six to ten plays that I have done for very serious commercial work. I have done two in churches before, competition and contest. Now to the question, I have done one at the Civic Centre, chronicle Nigeria when Nigeria was sixty, I have also taken Basic and fragment to Katsina state, Kafanchan when Nigeria was sixty, I did chronicle Nigeria, I have 20 minutes performance for Stambic IBTC, I have done an educational theatre with students of secondary school with basics and fragments, I have done a performance with NYSC going for competition with basics and fragments. Not less than ten for serious commercial work but I have done many others and like twenty others mainly for training actors.

When asked about the audience(s) reactions after the performance? Tayo Isijola answered that:

The result has always been the same. Basics and fragments are electrifying with the right set of hands, with the commitment of people that understand what you are doing, you wow an audience, and you will turn it out more vital and significant. Then secondary, the reaction from the audience is usually amazing. As a matter of fact, we did the same thing during the year one orientation at the federal university Oye-Ekiti, It was still basics and fragments.

However, when asked about what he intended to achieve with the approach, he said:

Quite a number of things coming from the audience, I wish to hold the audience(s) attention with that short spine of time. I wish to keep them at the edge of the chair with several freezing techniques and a pantomimic expression. You cannot just remove your face from the stage. I wish to maximize the stage space without having too ongoing program because several times, events are ongoing without having drama. And often time you do not have to put on paraphernalia and you want the actors to be in uniform which means the actor will have to rely on his strength and his skills to interpret the character. The truth is that basic and fragments bring about the deconstruction of the playwright's plot. A deconstruction is not really the act of the play but just digging deeply into imageries, into metaphors, and bringing out enactment that rally so much about the performer and deconstruct the performance and deconstruct the performance script. Each time I have to do it, each time I have to use it, I have always achieved results. But as for the circus play, I have my challenges but hence it is a class work and I felt that the community should just have an exposure to the style. First and foremost, if I am to handle that play and my mind set on basic and fragments, I will do a proper casting and so many people will not perform in that play. Secondly, I will deconstruct the script so terribly that it will change a number of role, a number of lines many of the character will lose their lines but since it is a class work and it was introduced within a limited time, I just injected it in on a brechtian style, a play that is written in a brechtian style just to be able to get things through.

However, during an interactive forum with Ikedi Ebube, Osaloni Olusegun and Ojo Omolola (some of the audience of this performance), they complained that they were unable to understand the performance because the actors didn't act very well. But this are the actors that have been acting for the same audience since the inception of this department, can this be true? This question spurs this researcher to interview some of the actors that acted in the performance.

Olugbenga Babatunde who played as Kabiesi in the play who has been acting in the department since 2012 and whose participation in the production of Circus of Freedom Square happened to be his fifth production participation provides a different view from what some of the audience have said. He retorted:

I can say FUYOYE audience are not stable because they laugh when they are not supposed to laugh and cry when they are not supposed to cry but I can generalize that their taste is comedy. They like comic plays and that is why they did not find it comfortable when Circus of Freedom square was staged for them.

Olorunsola Micheal who played the character of Judge and Tade, when asked about the nature of FUYOYE audience and their taste, he said

FUYOYE audience members are very receptive audience who like comic situations. They laugh at everything. The FUYOYE audience basically wants to be entertained. So, I can say that comedy is their taste.

However, Omolayo Abimbola Robert who played as Makin and the Military officer when asked if he think the audience were able to get the message of the play says that,

judging from what I saw on the audience faces, FUYOYE audience love comedy, they have affection for anything that is comedy but circus of freedom square despite its efficacy, I do not think they really get the message because when I was performing, I actually felt them but not as they used to be though I saw them laughing but I can feel it that they did not get it. Therefore, if I am to advise the department, I will advise them not to present such a Brechtian play again.

Nevertheless, Ogundiyi Olorunfemi who played as judge and Ok Lawal said, "I believe FUYOYE audience like comedy because even when we performed a tragic play, they still laugh".

Adesunloye Oyindamola Samuel also says that, "FUYOYE audience members are kind of active when it comes to comedy. They love comedy than other genre"

However, as stated earlier, Basics and fragments can also be found in other visual elements like,

3.2.1 LIGHTING FOR CIRCUS OF FREEDOM SQUARE PRODUCTION:

The main purpose of lighting in the production of Circus of Freedom square is illumination unlike other theatrical performances that uses realism and naturalism as the directorial style; where lighting can be used beyond mere illumination but to include hiding things from the audience as well as to help in heighten the mood and spirit of the action on stage. Lighting in Realistic and Naturalistic performances also help to enhance the mood and the feeling of the performance; But in a performance that uses Basics and fragments such of then production of Circus of freedom square, The function of lighting is limited to illumination; it only allow the audience to see what is happening in the production of Sowande's Circus of freedom Square"staged at the Federal University Oye-Ekiti.

In the performance of Circus of Freedom Square, the lighting instruments were placed in the position where the audience can see them and this was one of the tools used to detach the audience emotion from the performance and it also serve as one of the element that deprived the performance of being a realistic or naturalistic performance. The essence of positioning the stage lighting in a place where the audience can actually see them is to constantly remind them that they are in the theatre and that what they are watching is not real. It is important to know that there was no special effect introduced to the play through the help of the stage lighting.

3.2.2 COSTUME DESIGN IN THE PRODUCTION

Costume is one of the theatrical visual elements that explain the performance of Bode Sowande's Circus of Freedom square as a performance that adopts Basics and Fragments as the directorial style. In the performance, the actors wore the same costume except for the actors that played the characters of Kabiesi and Boba whose costumes does not really depict their status in

real life. This essence of this technique is to explain to the audience that all the actors are of the same level and that none is greater than the other. However, whenever any actor wants to interpret a character, he will step forward and add one of the costumes that will best explain the kind of character he/she is playing in the performance. Example of key characters that uses these techniques in the performance is explained below;

ANITA'S COSTUME IN CIRCUS OF FREEDOM SQUARE PRODUCTION

Anita is one of the characters in the play who played a double role. She acted as one of the players of the arch where she represent the Bishop's wife and she later change to the character of Anita (Omolewa's mother). As a player of the arch, she joined her fellow actors to wear black and white but the moment she wanted to play the role of the Bishop's wife, where she needed to be distinguished from other characters on stage, instead of changing into another costume, she used a head tie that will help to project her as a matured woman and this will also help to enhance the lines she deliver in the play because ordinarily, a matured woman cannot dress like that but with the basic element of what she need to convince the audience (head tie and wrapper) the audience will be able to have idea of the character she was playing. However, the audience need to reason critically before they could understand her and the character she played.

MAKIN'S COSTUME IN CIRCUS OF FREEDOM SQUARE PRODUCTION

Makin in the performance of Sowande's Circus of Freedom Square was one of the players of the arch as well as a military officer. Makin joined his other actors wearing the same costume (black and white) as other member of the player of the arch but when he needed to transform to the character of the Military officer, he merely used a green beret as well as military shoe to present Military Officer's character to the audience. However, in a realistic/naturalistic

performance, this can never be like this. The actor will need to dress the way a real military officer will dress in real life. The essence of this is to help the audience in detaching their emotions from the performance.

TADE'S COSTUME IN CIRCUS OF FREEDOM SQUARE PRODUCTION

Tade is another strong character that the directorial style reflected in his costume and he used this costume to present dual role which are, a player of the arch as well as the character of a judge. Tade who is one of the players of the arch stepped forward when it was the time for him to play as the judge and he used the lawyer's wig to present the role before the audience. He wore the lawyer's wig over the normal black and white. The essence of this is to help in disallowing the audience from putting too much emotion to the performance.

Nevertheless, apart from the above named characters that played as players of the arch, Kabiesi and Boba played a different role and they did not join the players of the arch in their black and white costume. Despite this, some elements of Basics and fragments can still be found in their costume.

KABIESI'S COSTUME IN CIRCUS OF FREEDOM SQUARE PRODUCTION

Kabiesi who is the main character in the play did not dress like the other actors on the stage. But as kabiesi who is the head of a Yoruba land, we did not see the leadership trait in his costume. He only used a bead and horsetail to present that role. In a typical Yoruba land, beads and horsetail are signs of royalty. It is only those that belong to the royal family that are permitted to use it. In some cases, a leader of any traditional group can also use bead and horsetail; just to show his status in the society. Therefore, one can easily identify this royalty through the bead and horsetail used by Kabiesi in the play.

BOBA'S COSTUME IN CIRCUS OF FREEDOM SQUARE PRODUCTION

Just like the Kabiesi, Boba did not also dress like one of the players of the arch. He played a role that defines him as an intermediary between the throne and the masses. This role showed how important and famous he is in the society. But his fame/importance was not communicated in his costume. He only dress the way a normal citizen will dress in a real life. This technique just like that of the other character mentioned earlier is to help in detaching the audience emotion from the performance.

3.3.0 USE OF MAKE-UP CIRCUS OF FREEDOM SQUARE PRODUCTION

The use of make-up in the production was very minimal; as such, it did not play much role in character interpretation. Unlike in a realistic performance where the make-up also enhances the interpretation of the character the actors are playing. The main purpose of the make-up used in this performance can be said to have just help the actors to withstand the intensity of the light even when the light is not that elaborate because the intensity of the light can make the actors to sweat from heat. If circus of freedom square was to be a realistic performance, the characters of Iyalode and Iyaloja would really need an elaborate make-up to interpret that character because they are supposed to play as old women in the society even when the actors were in their twenties.

3.4.0 SET DESIGN IN CIRCUS OF FREEDOM SQUARE PRODUCTION

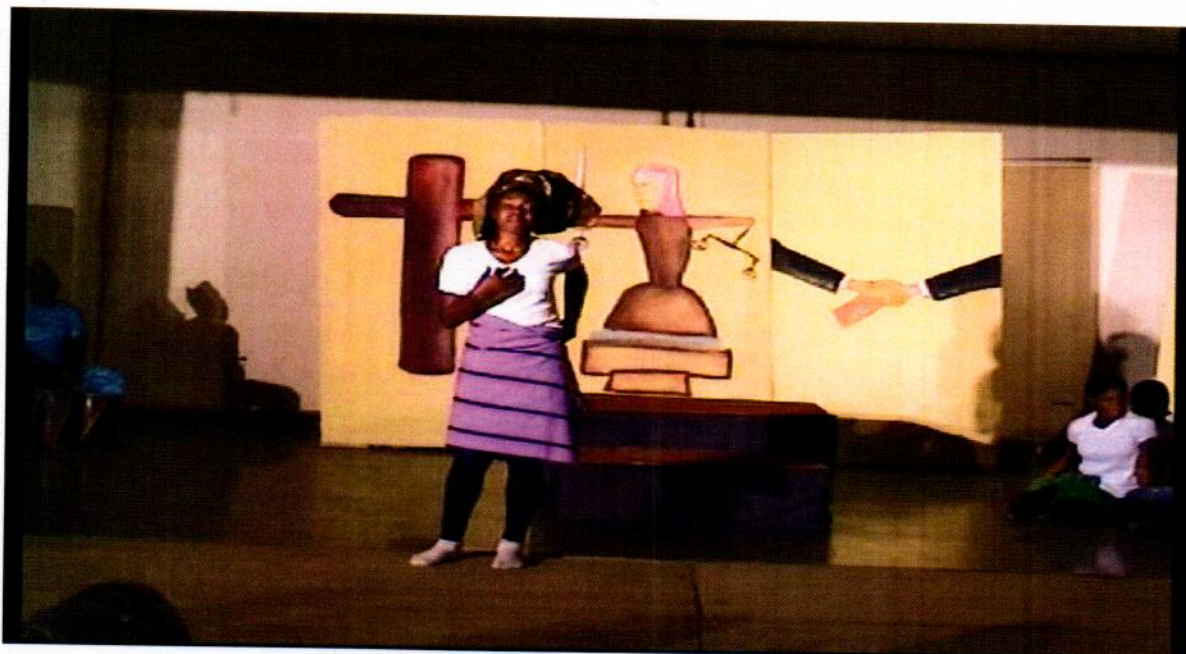
The set design constructed for the performance really explains the directorial style to the audience. One does not really need to ask anyone before he/she can deduce the style and

approach of the play. The set was divided into fragments and due to the fact that the stage was not a normal theatre stage, everything placed on the stage before the performance was still visible to the audience. Objects like the air conditioners, electric switches etc. were in full glance of the audience and this were done purposely by the director in order to achieve his aims which was to help detach the audience emotion from the performance so that they can easily make use of what they have seen in the theatre to transform the society for better.

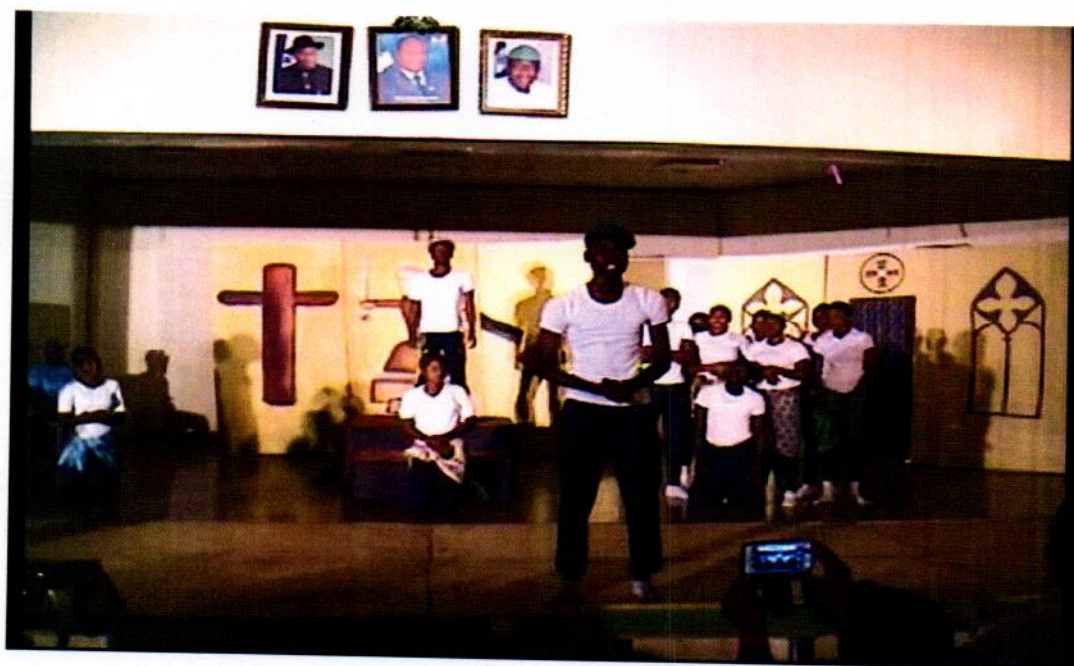
However some of the pictures of the performance that show the fragmentary nature of the visual elements are attached below:



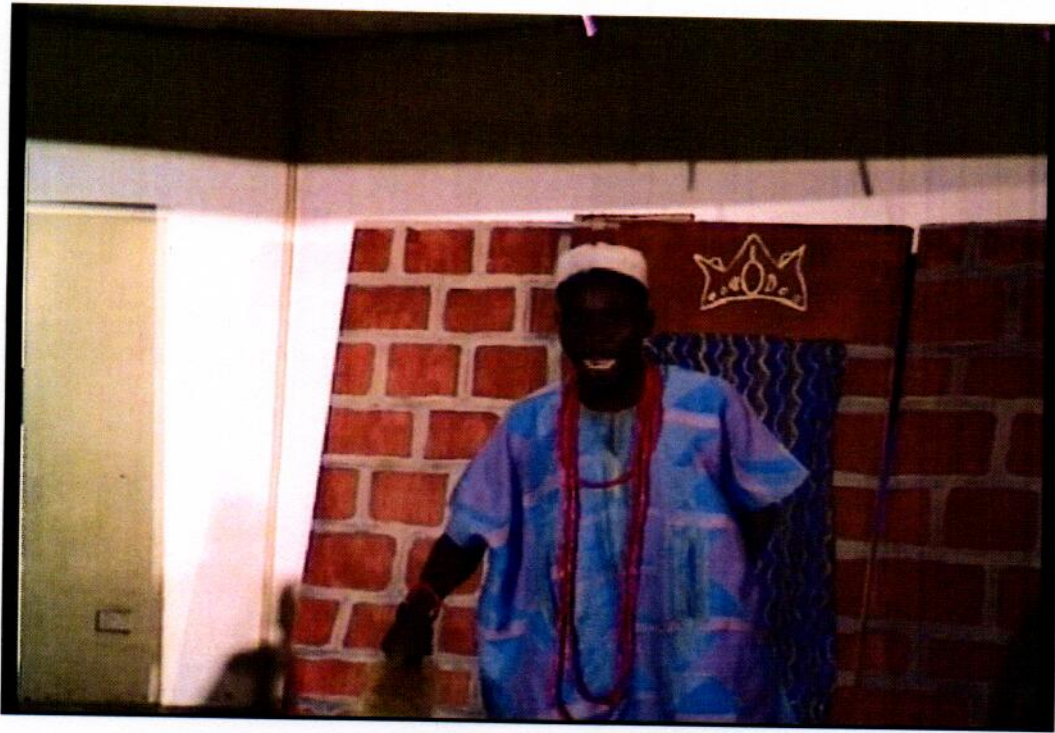
Olorunsola Michael playing the character of judge with just the lawyer's wig as the basic element of the costume needed to interpret the character.



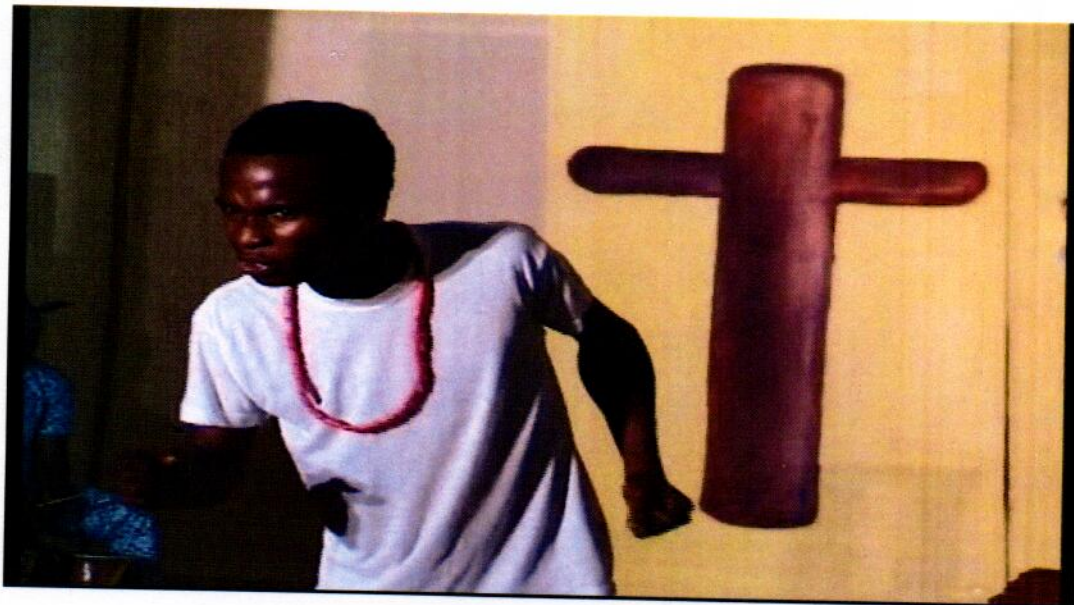
Rotimi Beatrice playing the character of the Bishop's wife with just the head tie and wrapper as the basic element of the costume needed to interpret that character.



Omolayo Robert playing the character of a Military officer with just beret as the basic element of the costume needed to interpret the character.



Olugbenga Babatunde playing the character of Kabiesi with bead and horsetail as the basic element of the costume needed to interpret that character.



Adesunloye Oyindamola playing the character of Boba with a bead as the basic element of the costume needed to interpret that character.

Circus of Freedom Square is a play that discusses the importance of a communist society to the audience. The play discusses the evil of a capitalist society which is what Bertolt Brecht is strongly against. Capitalism is a system of government whereby the economy of the society is controlled by the private sector which means there is no equal distribution of the country's wealth while "Communism" is a system of government whereby there is equal distribution of the country's wealth and economy. In view of this, every play that discusses the dichotomy between the poor and the rich is referred to as Brechtian play because it calls for a communist society. It is against this backdrop that Sowande's Circus of Freedom Square performance is a case study for this work and it is important to know the effect of the play on the audience. According to Benjamin (cited in Anthony p.23)

Epic theatre... incessantly derives a lively productive consciousness... this consciousness enables it to treat elements of reality as though it were setting an experiment with the 'conditions' at the end of the experiment, not at the beginning.

From the above quotation, the experiment of Epic theatre enables the audience to use whatever information they have received from the theatre wisely for the society so that the society can be transformed to be a better one. This assertion is supported by Jameson (cited in Anthony),

the goal of Brecht's form is to produce critically self-reflective process where the audience is able to place itself historically and detach themselves from the customary way of understanding the world around them. (p.26)

The main purpose of Brecht's theatre is to experiment and open the peoples mind to change their society not only socially but also in a political way.

CHAPTER FOUR

4.1 SUMMARY

Drama is all about communication; it is either to educate, inform and or entertain. Therefore, everything that theatre must present, must be in a language its audience would understand. Since theatre presents life situations on stage, the audience must therefore not come to the theatre to be confused. Theatre must describe its message in clear terms that its recipients (audience) can decode. But in the production of Sowande's Circus of Freedom square, the audience members were unable to decode this message. Majority of the audience found it very difficult to understand what the play was saying and this made some of the audience to leave the auditorium before the end of the production. Against this backdrop, it is important for the audience to learn through the theatrical activity they have watched and in order to do this effectively, it must be presented to them in a manner that they will understand and be able to decipher the message; so that what they have watch will be useful in the society.

The director has a great work to do if the audience must understand the performance they have come to watch in the theatre. The directorial approach to be used must be the one that will best explain the message and the director's vision to the audience. In doing this, the director will check among the numerous directorial approaches he has in his repertoire for him to know the best one that will best explain his vision to the audience because audience members are the main reason for the existence of theatre. It is against this backdrop that Tayo Isijola used Basic and Fragments as the directorial approach for the performance of Bode Sowande's Circus of Freedom square staged at the federal university Oye-Ekiti.

Basic and Fragment is a directorial approach that does not give room for the use of elaborate costume, set, make up lighting design etc. It is this lack of elaborate visual elements that make its language to be very difficult for the audience to decipher and this was the case at the federal university Oye-Ekiti during the performance of Bode Sowande's Cicus of freedom square. The audience found it difficult to understand the message because it was the first time such approach will be used in the department. Apart from this, the naivety of the audience to the numerous directorial approaches available for play-directing also contributed to their inability to understand the message.

4.2 RECOMMENDATION

Due to the nacent or inexperience nature of the FUOYE audience when it comes to exposure to theatre style of play production, it is not advisable to use extreme style of Basics and Fragments as a directorial approach for staging plays for them because the philosophy of Basics and Fragments which is to detach the audience emotion from the performance they are watching in order for them to watch critically and relate what they have watch to their society will be lost. Therefore, it is pertinent to spoon-feed the audience with Realism and Naturalism before introducing Basics and Fragments intermittently.

However, Basics and Fragments can be used to train the actors to be able to adapt to any kind of directorial style because it is a citadel of learning. But when it is to be performed for the Federal University Oye-Ekiti Theatre and Media arts audience, the researcher recommends it to be mixed with other approaches.

4.3 CONCLUSION

In conclusion, based on the findings derived from this study, it was realized that majority of the audience found it difficult to understand the language of Basics and Fragments as a directorial approach due to their naivety to different directorial approaches in the theatre. The audience members prefer a production that uses Realism or Naturalism approach which they believe will aid their understanding of the performance.

Therefore, the Department of Theatre and Media Art federal University Oye-Ekiti audience members failed to understand the performance of Bode Sowande's Circus of Freedom square due to the directorial approach. Against this backdrop, performances with realistic and naturalistic approach will help retain these audience members.

WORKS CITED

- Anthony, Squires, and Roessler, N. *Rethink Brecht: Communication from the international Brecht society*. (Unpublished). 119-133
- Anthony, Squires. *The social and political philosophy of Bertolt Brecht*. Michigan: western Michigan University scholar works at WMU.2012
- Benjamin, Id. *Understanding Brecht*. London: NLB, 1973.
- Brecht, Bertolt. "The modern theatre is epic theatre *Theatre and theories*. Ed. David Krasner. USA: Blackwell publishing. 2008
- Brecht, Bertolt et al. *Brecht and politics*. London: Methuen.2003.
- Charles, Nwadike. "The techniques of an African play Director". *Ola Rotimi's Drama and Theatre: issues and perspective*. Ed. Rasaki Bakare. Abuja: Roots and books journals Nigerian Limited. 2007. 1-14
- Gorchakov, N.A. *The theatre in Soviet Russia*. New York: Columbia UP.1957
- Gordon, Craig. "The actor and ubbernarrionette". (eds). Haxlay and Witt. (Unpublished). 1979
- Hamed, O. Eawal. *Fundamentals of theatre arts*. Ibadan: glory land publishing company. 2011
- Jameson, F. *Brecht and method*. London: verso. 2000
- Jerzy, Grotowski. "The theatre is a new testament". Ed. Bernard Dukore. USA: Holt, Rinettart.and Winston. Inc. 1973
- Jerzy, Grotowski. "Towards the poor theatre". *Theatre and theories*. Ed. David Krasner. USA: Blackwell publishing. 2008
- Markov, P.A. *the soviet theatre*. London: V. Gollancz. 1934
- Meyerhold, Vsevolod. "The naturalistic theatre and the theatre of mood". *Theatre and theories*. Ed. David Krasner. USA: Blackwell publishing. 2008
- Meyerhold, Vsevolod., and Edward Braun. *Meyerhold on theatre*. New York: Hill and Wang. 1969
- Michael, Gillette. *Theatrical design and production*. USA: Mayfield publishing company. 1999
- Oscar, Brockett. *History of theatre*. USA:pearson education. 2010