

Directing the Play

SERIES IN PERFORMING ARTS

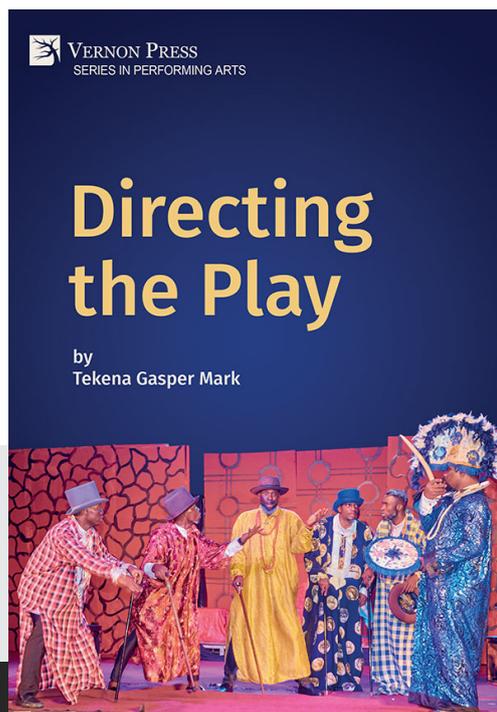
About the author

Tekena Gasper Mark is a Poet, Novelist, Director, and Dramatist with research interests in African Theatre, Film, and Performance Studies. He teaches in the Department of Theatre and Film Studies, Rivers State University, Nigeria, with over seven years of research and teaching experience. His book 'Ideas on Directing Experimental Theatre' (Nigeria, 2016) provides insights into how directors can realize experimental performances with perspectives from Western and Nigerian directors. He holds a Ph.D. in Play Directing and teaches directing, playwriting, dramatic theory and criticism, and music theatre. He has written plays, directed shows, and published articles in scholarly journals. His current research interests include digital performances, audience research, ecocriticism, theatre and migration studies. While his play, 'The Women's War', was shortlisted for the 2022 African Writers Awards, Mark is in the process of publishing a collection of his plays on historical and contemporary African issues, as well as a course textbook on playwriting.

Summary

Numerous books have been written on the art of directing from the classical to contemporary times. Many of these works have concentrated on different facets of the discipline of directing such as the definition, history, and development of directing, as well as the qualities, functions, and types of directors. However, areas of directing that have not received much scholarly attention include works that serve as manuals for budding directors and studies that reflect the theory and practice of directing in Africa, especially from Nigerian theatre practitioners.

While studies on directing, such as Wainstein's 'Stage Directing: A Director's Itinerary' (2012), Dean and Carra's 'Fundamentals of Play Directing' (2009), and Johnson's 'Visions Towards a Mission: The Art of Interpretative Directing' (2003), provide general insights on the art of directing plays, Emasealu's 'The Theatre of Ola Rotimi: Production and Performance Dynamics' (2010) and Uwatt's 'Playwriting and Directing in Nigeria: Interviews with Ola Rotimi' (2004), document the directorial practice of the Nigerian director, Ola Rotimi. Aside from documenting the directing techniques of key Western directors, this book's advantage over existing works is that it documents the directorial styles of Ola Rotimi and other West African directors, as well as the directorial techniques of directors from South, North, and East Africa. It also traces the evolution of the theatre stage, examines the directorial implications of the arena, proscenium, thrust, traverse and African traditional theatre stage orientations, and engages the notions of blocking, movement, directorial concept and directorial approach. In particular, this book aspires to contribute to the discourse on play directing with perspectives from African theatre. It also fills gaps in previous studies by delving into the notions of theatre and directing, the director's history, qualities, and tools. It examines types of directors, functions of the director, directing principles, and key Western and African theories of performance. It also evaluates the history of the theatre stage, the characteristics, benefits and drawbacks, and directorial implications of the arena stage, proscenium stage, thrust stage, traverse stage, African traditional theatre stage, the use of blocking, movement, and the meaning of directorial concept and directorial approach.



September 2023 | Hback 236x160mm | 157 Pages | ISBN: 978-1-64889-672-9

SUBJECTS Performing Arts, Theater, Art

VIEW/ORDER ONLINE AT [vernonpress.com/book/1752](https://www.vernonpress.com/book/1752)

\$ 51

€ 46

£ 41

12% DISCOUNT ONLINE
USE CODE AT CHECKOUT

FLYPR12



VERNON PRESS
www.vernonpress.com