CULTURAL ARTS

**JS 2 LESSON NOTES FOR 2nd TERM 2024/2025**

**SUBJECT TEACHER: MR OLUWAKEYE BLESSING (BLESON)**

**SCHEME OF WORK**

**Listening**

**Stage management in drama**

**Rehearsals**

**Costume and make up in drama**

**Dramatists**

**Self control**

**Fake and adulterated goods**

**Practicals**

**INSTRUCTIONS:**

**Students are expected to have copied minimum of 3 topics before resumption.**

**LISTENING**

Listening is the ability to make an effort to hear something by paying attention to the message of a piece of music. The impact of listening to music by an individual cannot be over emphasized. It is possible for someone to hear a good music but may be unaware of what the music is all about, either good in the real serve, bad is corrupt.

Therefore, listener is expected to hear not only the sound but also the message that the music is passing across. Thus, listening helps easy understanding of songs and other forms of music listening to music has a number of advantages and disadvantages on human life.

Types of Listening

1. SENSUOUS LISTENING: This simply means listening to that which is appealing to the senses. This kind of listening is related to the senses rather than the intellect. It refers to the purely physical effect that music has on listeners.
2. CHEERLY MUSICAL LISTENING: Thus consists of listening to what happens in a particular music, that is, taking note of all the details in the music like what notes are being played, at what speed, what instrument, the messages and so on.
3. EXPRESSIVE LISTENING: This is the type of listening that stimulates feelings in listeners, that is, a particular phrase may evoke a psychological reaction similar to a previous reaction. For example, a music can give an expression of sadness but cannot describe what us causing that feeling.

How to Improve one’s Listening skills

1. The listener must give undivided attention to the musical sounds.
2. The listener must concentrate on the main theme of the music/piece.
3. The listener must notice what is happening to the theme and idea as the song processes.
4. The listener must apply knowledge to what is heard
5. The listener must not be carried away fantasized when listening to music.

Qualities of a good Listener

1. He is an active listener: An active listener does not sleep off or engage in any other activity when the music is being played.
2. He is an intelligent listener: He listens with a pen and paper in his hand to note the qualities that are in the music.
3. He is a fair listener: He does not listen to the music based on the likes or dislikes for it. His main reason for the listening is to tell us what the music is all about, based on what he has heard.

Listening Skill

The following are the skills needed when listening to piece of music

1. Style of the music: Is it classical or popular style.
2. The medium of composition: is it vocal or instrumental composition or even both.
3. The composer of the music
4. The structure of the music: is it two, three or pour parts? Is the structure binary or ternary form.
5. The harmony: can you spot out the melody from the music.
6. The melody: after listening to the music, can you hum the melody
7. The tempo: is it fast, slow or having moderate speed.
8. The lyrics
9. The dynamics: How loud or soft is the music
10. General impression: Overall appeal, good or bad, like or dislike and so on.

**STAGE MANAGEMENT IN DRAMA**

Stage management is the act of supervising all the activities that takes place during rehearsal and performance. It involves back stage, on stage supervision, crew co-ordination, box office management and all that are necessary for drama production. The stage manager is the artistic and administrative secretary of the production and closest person to the director.

Stage design is the creation of a stage environment that actually represents real places in drama. The following are the activities involved in stage management.

1. Preparing the rehearsal schedule: The schedule of a rehearsal is the time-table which informs the performers of the date, time, and direction needed for rehearsals before the opening night.
2. Controlling of cast and crew: This is when there is proper co-ordination with laid down rules and regulations especially at the back stage.
3. Preparing and using prompt book: This is a copy of the script with details about each actor and actress blocking and address of all production personnel.
4. Preparing and pasting the production sequence: This is the orderly arrangement of the scenes of the play. It is pasted at the back stage to remind the cast.
5. Maintenance of stage materials: This is taking care of all the production materials like costumes, make-up, properties, light and others.

**Function of a stage manager**

1. He/She obtains from the director a rehearsal schedule, pastes and keeps it.
2. He/She arrives at rehearsal before others and makes the stage ready.
3. He/She records all blocking (movements) given by the director during rehearsal.
4. He/She manages the rehearsal when the director is unavoidably absent.
5. He/She records and keeps attendance register during rehearsals and performance.
6. He/She does all other responsibilities assigned by the director.

**REHEARSAL**

Rehearsal is a trial performance of a play or other work for later public performance. It is a continuous practice of drama prior to its performance on stage. It is an event that occurs as preparation for a performance. The rehearsal process varies greatly from director to director and play to play. Rehearsal is also the act of practicing a play several times in preparation for performance. The importance of rehearsals to a play production is very crucial because its proper preparation promotes proper performance.

**Activities involved in rehearsals**

1. Reading: This is when actor/actress reads and commits his or her lines to memory. It is done without gestures or demonstrations.
2. Movement: This is when an actor/actress gesticulates with body movement while reading his or her lines.
3. Acting: This is when an actor/actress demonstrates the roles to be performed by his or her character.
4. Expression/Communication: This is when the cast and the crew use technical languages to make the production of the play hitch free.

Other activities involved in rehearsals include: action, cut, entrance/exit, freezing, projection, rehearsal schedule, masking, cueing etc.

**Stages of Rehearsal**

1. READING REHEARSALS: This is when the director leads the cast in the reading and studying of the play. The analysis of the play is done together and the cast learns the interpretation of the director.
2. BLOCKING REHEARSALS: This is the arrangement of the cast movement on stage. The director gives the performers their movement based on the lines or situation in the scenes. There are two major approaches in blocking rehearsals, they are pre-blocking and on-the-spot blocking.
3. POLISHING REHEARSALS (RUN THROUGH): This stage of rehearsals provides opportunity to see the picture of the play in one stretch. It is expected that performers have mastered their lines without the script, so as not to hinder their movement.
4. DRESS AND TECHNICAL REHEARSALS (DRESS AND TECH.): This is the stage when costume, make-up, props, set, lighting effects, musical sounds and so one are used in the final rehearsal. It provides occasion to se the production in all materials.

**COSTUME AND MAKE UP IN DRAMA**

Costumes are clothes and accessories (caps, jewelries, beads, necklaces, shoes, bags) among others worn by a performer on stage. It deals with a particular period or historical period. They are identities of occupation, traits, office, status e.g. king’s costume, masquerade costume, Hunter’s costume etc.

Make-up is the application of all forms of powder and paint on the performer. It is used by actors and actresses to change their physical appearance. Make-up is usually used to cover all parts of the performer’s body not concealed by the costume.

However, costume and make up play a vital role in drama, as both can be used to give additional meaning to a particular production through identifying and differentiating between the performer’s costume and make-up cannot be separated because they have to do with the appearance of the performers. Some of the make-up items include powder, lipstick, wig, eye pencil, native chair, camwood.

Types of Make-up

1. STRAIGHT MAKE-UP: This is when the actor’s own basic characteristics are not altered or changed. They are used without significant change.
2. CHARACTER MAKE-UP: This is the kind of make-up in which the actor’s appearance is changed to fit into character the actor is trying to imitate.
3. PLASTIC MAKE-UP: This is the application of solid objects, items, materials on the pat of the body of the performer to change his appearance.

Uses of Costume and Make-Up in Drama

1. The main purpose of costume and make-up is drama is for identification.
2. Costume and make-up help for easy understanding of the play.
3. Costume and make-up help to interpret a play and reveal the location of the play.
4. They help to give weight and extra meaning to a drama
5. They help to distinguish the social and economic status of the performers, that is, difference between rich and poor.

Functions of Costumier

1. He/She reads the scripts well to prepare costume chart.
2. He/She consults the light designer and make-up artist for colour harmony.
3. He/She takes proper care of all costume and costume kits (accessories).
4. He/She distributes costume for performance and collects them after use.

Functions of a Make-up Artist

1. He/She reads the scripts well to prepare make-up chart.
2. He/She equipts the make-upbox accordingly.
3. He/She consults the director to discuss the concept of the play.
4. He/She applies and supervises the use of make-up before and after the play.

**DRAMATISTS**

A dramatists or playwright is someone who write plays. There are various categories of dramatists which have contributed greatly to the development of drama and theatre in Nigeria. They include: Bode Sowande, Ahmed Yerima, Chinua Achebe, Ola Rotimi, Femi Osofisan, Wole Ogunyemi, John Pepper Clark, Wole Soyinka and many others.

1. DURO LADIPO (1926-1978): He was born at Ilobu near Osogbo in Osun state. His father was an Anglican catechist in Osogbo and this made him to be involved in the activities of All saints church, Osogbo. Interestingly, his grandfather was an Ifa priestand with Duro’s closeness with him, that made Duro to be good in African traditional practices like Ifa and Egungun cults. Duro Ladipo had been a teacher, singer, drummer, composer since 1952. In 1961, he was sent away from All Saints Church and School for introducing traditional wild bata drums during Easter Cantata performance. In 1962, he converted his father’s compound into a cultural centre with an art gallery called Mbari Mbayo. One of the notable achievements was his play being first Yoruba play to appear in Western Nigeria Television (WNTV). He died in March 1978 at Ibadan. Some of his works include: Oba Moro (1962), Oba Koso (1963), Obawaja(1964), Moremi(1964) etc.
2. OLA ROTIMI (1938-2000): Emmanuel Gladstone Ola Rotimi was born to an Ife father by an Ijaw mother in Sapele on April 13, 1938. He had his secondary school education in Lagis between 1952 and 1956 and proceeded in 1959 to the United States of America, where he became the First Nigerian literaty dramatist to study at the degree and graduate levels in theatre Arts in 1963. He returned to Nigeria in 1966 to join University of Ife, now Obafemi Awolowo University. He founded a theatre group known as Ori-Olokun players. He later moved to University of Port Harcourt where he established Creative Arts department where he was made a professor and Head of department. He later retired into private theatre practice. He died in 2000. His plays include: Oue husband has gone mad again (1966), Kurumi (1969), Ovonrawen Nogbaisi (1971), the gods are not to blame (1968), Holding talks (1970).
3. WALE OGUNYEMI (1939-1999): he was born at Igbajo, a town in Osun state. He had his primary and secondary education at Igbajo where he developed a keen interest in the pays of William Shakespeare. His growing up in Igbajo also made him familiarize himself with traditional materials of the history of the Yoruba people. He later joined Wole Soyinka’s 1960 mask and later the Orisun theatre. He also worked with the scholl of drama of the University of Ibadan. He was one of the most popular Nigerian playwright because of his numerous plays and his popularity with Nigerian audience. His plays include: Business Headache (1966), Obaluaye (1968), The school, signs of the rain bow (1972), Ijaye war (1970), The divorce (1977), Langbodo (1977) which became Nigeria’s major dramatic entry for FESTAC 1977. He died in 1999 after a brief illness.
4. FEMI OSOFISAN: He was born in 1946. He studied at the university of Senegal and University of Ibadan. He is a writer that is known for mirroring societal problems. He is a prolific poet and dramatists. He uses his work to attack corruption and injustice in society. Some of his works include Moruntodun, Twingle-Twangle, Once upon four robbers etc.

Other Nigerian playwrights include: James Henchaw, Niyi Osundare, Kola Ogunmola, Helbert Ogunde, Akin Ogungbe, Oyin Adejobi etc.

**SELF CONTROL**

Self-control is the ability to control one’s emotions, behavior and desires in order to obtain some reward or avoid mistakes. It is also the ability to remain calm and not show your emotions even when angry or excited. It is one of the attributes of discipline. Self control is sometimes called “Impulse Control”.

How to exercise self-control

1. Show moderation: This is the avoidance of excess or extremes. It could be the action of making something less intense or violent or extreme. To be moderate is to be reasonable. Moderate people are decent and do not attract undue attention to themselves.
2. To be contented: It means to be satisfied and happy with whatever one has. A contented person is not necessarily rich or poor. His life is free from envy, jealousy or greed and does not steal people’s things. He exhibits selfless attitude and cam easily adjust or adapt to any environment.
3. Be truthful: He is an honest person who does not tell lies. He is an upright person who is transparent in his dealing with people. Being truthful is a societal value. It attracts a healthy relationship.
4. Be considerate: A person who is considerate will always think of other people’s feelings and wishes. He is always careful not to hurt others.
5. Be modest: A person is modest if he or she is very successful but does not call attention to this. Modest people live within their means and do not spend more than they have unnecessarily.

Benefits of Self-Control

1. A self controlled person gains self-respect from people
2. Such person is always out of trouble and avoids quarrel and aggression.
3. The person who is contented will always enjoy peace.
4. He will be trusted by people because he is truthful.
5. It promotes mutual respect and confidence.
6. It promotes healthy living and good rapport among individuals.
7. It promotes peace, unity and harmony in a society.
8. It also enhances decency in our community.
9. It eliminates envy, jealousy and unhealthy rivalry.
10. It brings about hard work and less tension.

FAKE AND ADULTERATED GOODS

Fake goods are goods that are not genuine but sold as genuine. These goods are made to look real by using protected brand logos and trade marks from reputable manufacturers. Goods accounted by counterfeiting are clothing, footwear, music, toys, sport equipments, cosmetics, medicines etc.

Fake and adulterated goods are impure, unsafe or unwholesome goods. Adulteration is a legal term meaning that a product fails to meet federal or state standards. Goods are said to be adulterated if they contain any substance which may render them injurious to health. They are goods that are not original and they include milk, chocolate, drugs, drinks, processed foods etc

Food adulteration is the addition of a non- food item to increase the weight or quality of the food item in raw or prepared form, which may result in the loss of the actual quality of the food item before being sold.

REASONS WHY PEOPLE SELL AND DISTRIBUTE FAKE AND ADULTERATED GOODS.

Fake and adulterated goods are always in high demand because they are cheap to buy.

People indulge in this vice because there are no stiff penalties against offenders

Dishonesty on the part of some workers of the agencies as they take bribes from the offenders

Many people buy these goods because they find it difficult to differentiate between original and fake goods as a result of illiteracy.

HOW TO STOP THE SALE AND DISTRIBUTION OF FAKE AND ADULTERATED GOODS

Government should put heavy sanctions on anybody caught in the act

The goods should be seized from both the producers and sellers

People should be enlightened on the dangers of distributing, buying, selling and using of the goods

The use of security painting and skills will help to indicate that the products are not fake

Individuals should be patriotic by not engaging in the production and sale of these goods

AGENCIES THAT COMBAT THE MENANCE OF FAKE AND ADULTERATED GOODS

National Agency for Food Drug Administration And Control (NAFDAC): This is a governmental agency under the federal ministry of health that is responsible for regulating and controlling the manufacture, importation, exportation, advertisement, distribution, sale and use of food, drugs, cosmetics, medical services, chemicals and packaged water. The organisation was formed in 1993 to checkmate fake and adulterated products in Nigeria.

Standard Organisation of Nigeria (SON): It was established in 1971 and vested with the authority of standard control, specification and quality assurance system of commodities. The mission of SON is to make the most positive contribution to Nigerians society and economy by achieving the goal of improving lives through standards

National Drugs Law Enforcement Agency (NDLEA): This is a federal agency, charged with eliminating the growing, processing, manufacturing, selling, exporting and trafficking of hard drugs. The agency was established in 1990.