

A Critical Interpretation of Set and Light Designs in *Kiriji War* Production

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Abstract

Set and light are two critical components of the mise-en-scene exhibition in a typical stage production. However, these two areas of aesthetic expression suffered untold neglect in visual /artistic appreciations especially in theatrical theory and criticism. This paper examines the interpretative and vital roles of set and light designs in *Kiriji War* play - a Yoruba performance staged on the 30th of January 2017, at the Olabisi Onabanjo University. In deploying simplicity and unity theory propounded by E. G. Craig in the text, *Scene*, these researchers employed participant observation, library study, and analytical research methods in data collection and interpretation, while the 2017 stage production of Wale Ogunyemi's *Kiriji War* drama text is used as a case study. Findings reveal that set and light are not only deployed in the establishment of different locations, used as transitional and transformation devices but also utilized in projecting the various gestures, moods and atmosphere of the production which contributed to its overall aesthetic impacts. It is then concluded that the effective deployment of these two mise-en-scene components along with other elements of visual communication in this production enables the artistic director to display his meditative roles and achieve his interpretative aims within the vision of the director of the production.

Key words: *Kiriji War*, Light, Set, Stage, and Production,

Introduction

In the theatre and other performative productions, the visual expression consists the following departments: set, light, properties, sound, costumes, make ups and visual effects etc. However, due to their obvious nature, importance and prominent roles they played in any given production, as well as the great neglect they suffered, only the set and the light are examined in this study. It is on record that set and light are among the oldest components of performative arts moreover, like any other areas of the theatrical production, these two elements have contributed great deal to the success of many productions right from the time in memorial to the current age of information and communication technology. Although in most productions, the actors are seen as chief instruments of communication and the main convener of the director's concept in a dramatic performance. Apart from serving as the first set of elements which the audience will come across on entering the theatre, the set and the light are active instruments of interpretation which little or no credit is accorded until there is a deficiency in any of these two areas of a production before the audience/critic could accord them any importance.

Although both the set and the light are visual elements the moment they are effectively deployed or function harmoniously with other components of production, they ironically become invisible to the common sense of the audience and they are relegated only to the sub conscious minds of the viewers. However, once there is a defect in any of these two visual elements there and then will the viewers realize that these two are not only required but necessary in any given production. Consequently, in this study efforts are made to examine the nature, the types, and how the set and the light used in *Kiriji War* production contributed to the success story of the 2017 convocation play at the Olabisi Onabanjo University (OOU).

The Theoretical Framework

Performing Arts, (be it academic or a commercial) according to Ola-Koyi "is a conglomerate of different skills and arts, working together in accomplishing a given production goal." (PER 203: Theatre and Society Note, 2016) It is only in the harmonious interaction of these different arts forms, that a director could achieve a dynamic presentations and

representation of the theme of a production. In other words, the achievement of a theatrical production requires tremendous collaborative efforts of different artistes in the theatre. Thus, the success or failure of a production depends not only on the efforts of the director but equally on the effective collaboration of each member of his cast and crew.

According to Craig, all the visual elements of a production must reflect the historical period in order to help the designers in achieving greater creativity in terms of realism or naturalism. Moreover, Craig opines that simplicity and unity formations must be deployed for the purpose of emphasizing the movement of actors and the movement of both the set and the light during performance. (*Scene*, 1923) On his part, Appia, suggests that “scenery in its best sense should be a pattern of light and form surrounding and supporting a living actor’s presence on the stage and adding to its validity.” (*Adolphe Appia: A Portfolio of Reproductions*, 1929) Edmond Jones in his view suggests that, “scene design, should be simple in creating environment of a dramatic action.” (*The Dramatic Imagination*. 1950) In building on the simplicity concept of Craig, Teju Kareem in an interview on set design with Orisaremi, states that, a set should be a total and complete platform for the interpretation of a play.” (An interview with Teju Kareem, 2006) While Orisaremi, ascertains that, “a set should be constructed in a simplest form for every audience to understand.” (An interview with Teju Kareem, 2006)

From all indications the various opinions expressed so far reaffirmed Craig’s claim that, a set or scenery should be a visual expression of the dynamic spirit of a play in all that comes before the eyes. Furthermore, Craig suggests that, the word “dynamic spirit” does not only deal with the play alone but what the audience perceives and feelings through their eyes. In establishing the prominent roles of the set and the light to a production; he maintained that, the first view the audience see when they come into the theatre is the set constructed for a production. And the only way in which the set or the performance on stage is made visible for perception is through the appropriate lighting.

Based on the above views of these technical designers and theatre technologists, one is convinced that the use of the set or the light in a production is an essential to the perception of a dramatic performance and

its interpretation on stage. Consequently, one is not only challenged to identify the functions in concrete term and the usages of both the set and the light but to demonstrate how these components are used in the 2017 *Kiriji War* production at OOU..

Types of Set and Light in Production

The common sets that often feature in dramatic/stage productions include the objective set or the suggestive set, the subjective/fluid set, the realistic set or the unrealistic set/stylistic locale. Among these identified types of set, play director could found many other variations which he could use in expressing his directorial views. Aside from these identified types of set, Bordwell and Thompson categorize other variations of set on screen to include: overwhelm setting, setting reduced to nothingness, revolving setting/mobile setting, colour influenced setting, model size setting, property setting/setting serving as props, and motivational setting /setting serving as motif. (*Film Art: An Introduction 7th Ed.*, 2004) Although these set are designed for the screen but practical experiences have shown that these sets could be adopted in stage productions

Unlike the set in which its variations could be independently identified, the variants in the lighting system on stage could only be classified through its different manifestations/ appearances on stage production. Thus, one could only examine the manifestations of the following attributes of the light on state: highlights and shadows, quality, direction, source, and colour of the light.

The Use of Set and Light

The construction of any given set on stage is meant to perform all or some of these functions: defining the status of the characters, identifying the various locals, transforming from one environment to the other, establishing specific expression; creating, preserving and changing the various moods in a play.

In expressing his view on the vital role of the light to a production, Adeyemi opines that, the process of lighting a production goes beyond mere provision of illumination for visibility. He posits that light can control how the audience sees the performance. (*Trends and Issues*, 2006) Like Craig, Adeyemi maintains that the lighting system of a

production comes into consideration when it guides what the audience sees, how the various members of the audience see it and how they feel about it. (*Trends and Issues*, 2006)

According to a film director, Federico Fellini quoted by Bordwell and Thompson, “Light is everything. It expresses ideology, emotion, colour, depth, style. It can efface, narrate, describe. With the right lighting, the ugliest face, the most idiotic expression can radiate with beauty or intelligence.” (*Film Art: An Introduction 7th Ed*, 2004)

If one should consider further the important of light in a night performance on stage, one would agree with, Bordwell and Thompson that, “Much of the impact of an image comes from its manipulation of lighting.” (*Film Art: An Introduction 7th Ed*, 2004) In their view, lighter and darker areas within a short or (mise-en-scene) of a stage play help to create the overall composition of each scene, thus guide the audience’s attention to certain objects and actions. As it is in shot composition, so also on stage mise-en-scene, lighting could be used to articulate textures; to illuminate gestures for clarity or to stimulate suspense by concealing a detail of what is presented on stage. Put differently, light could be used to outline, establish or shape features of an object on stage by creating highlights and shadows.

Discussion and Analysis

In scrutinizing both the set and the light in the 2017 *Kiriji War* production at OOU as directed by Oluwaseyi Ogungbesan, the study examines the identifiable sets in the production, hence the objective set or the suggestive set, the subjective/fluid set, the colour influenced and the property settings are be considered. While on the light evaluation, efforts are made to analyse only the highlights and shadows, the quality, and the direction as well as their various usages in the play.

The Story of the “Kiriji War”

Kiriji War production is on a sixteen year conflict that broke out between Ibadan and Ekiti (around 2877-1893). Moreover, after the collapsed of old Oyo empire, power structure were placed in administrators in other parts of Yoruba land, mostly in Ekiti and Ijesha territories but due to maladministration and oppression which Ibadan administration is

associated with. The Ekiti like other towns are prepared to reject Ibadan authority as the political head of the Yoruba land.

The Kiriji war breaks out when the Ekiti and the Ijesha young men could no longer tolerate the immoral behaviours (sexual harassment and violence) of the Ibadan military administrators. Thus they exterminate many of Ibadan warriors and challenge the Ibadan warlords. At the commencement of the war, some other oppressed parts of Yoruba land join the Ekiti uprising as the Egba and the Ijebu concurrently wage war against Ibadan. These two tribes attack Ibadan from the south, while the Fulani equally takes the opportunity of the civil war in Yoruba land to invade from the north. The Ife eventually joined forces with the Ekiti and Ijebu to execute a raid Ibadan land.

At a point, the Ibadan forces single handily fight five different city states of the Yoruba land. By November of that particular year, Ibadan again clashes with the allied states of Ekiti and Ijesha and the Fulani of Ilorin in the North East. In 1878 the united forces of the Ibadan warlords seriously crush and drive back their attackers to their various camps at a specific attack is known as 'Ogun Jalumi'(i.e. battle of water).

The Ibadan rise to political headship in of the Yoruba land is traced back in the play to the significant roles Ibadan played in the 1840 Oshogbo war, where the Ibadan warlords triumph over the Ijays. By 1862 Ibadan is seen and pronounced as the successor of the old Oyo kingdom and the undisputable head of authority in Yoruba land. Prior to the 1878 Kiriji war, Ibadan authority once denied Ekiti passage of moving ammunition from the coast to the hinterland through Ibadan territory. But sooner Ekiti developed another channel of transporting and receiving ammunition from the coast through Ondo which had been initially opened up by the British colonial masters. This war is equally escalated with another conflict between Ife and Oyo immigrants at Modakeke who supported the Ibadan.

According to Ogedemgbe in the play, the commander of Ekiti and Ijesha forces, the name "kiriji" is derived from the thunderous sounds of the Cannon discharged by the Ekiti and the Ijesha generals in this war. However, in 1886, the then Governor of the British protectorate in Lagos, Governor Canter established a peace commission to mediate between the two rival States which did not have serious effect until the British

embarked on a journey to Ijebu in 1893 in which the Ijebu is compelled to surrender to the code of conducts of the British rules and the signing of this treaty is marked with seven gunshots.

By 1893, the Governor finally imposed peace agreement between all the warring states in Yoruba land. In the play there is a symbolic representation of Governor Canter walked from Lagos to the camps of the two sides in Igbajo and Okemesi where he succeeded in persuading both warriors to go back to their homes. In order to achieve a lasting peace the two warring states are made to sign a peace treaty of the Yoruba under the authority of the British protectorate and thus the states became parts of the British annexation project of the West Africa countries.

Critical Analysis

Types of Set/Forms of Sets in *Kiriji War Production*

The manifestation of the simplicity concept of the set will equally be considered as we examine the various types of set in *Kiriji War* production. From above views, one would agree with the fact that the function of the set in a production clearly emphasizes the importance of bringing play to life. Thus, the set of a scene on stage could be described as the identified time and environment or the container of an action in time i.e. the venue where the action is currently taking place. In eulogizing the importance and the dramatic deployment of the set within the overall system of the mise-en-scene on screen, Andre Bazin writes:

The human being is all-important in the theatre. The drama on the screen can exist without actors. A banging door, a leaf in the wind, waves beating on the shore can heighten the dramatic effect. Some film masterpieces use man only as an accessory, like an extra, or in counterpoint to nature, which is the true leading character. (*What is Cinema?* [Vol. 1], 1966)

In supporting this claim, one could say that the set can come to the forefront in a stage production through different forms. For instance, it may not serve as a container for human actions and events on stage, just

as it can be dynamically designed to enter the narrative action by serving as motif in a drama presentation.

The Objective/Suggestive Set

The manifestation of the objective or suggestive set in this production could be seen as is a symbolic representation of locations or venues. It deals with a design concept in which a symbolic object or visual image is used in denoting a location of a period in time, or the geographical area or landscape of a specific era. In **01** for instance, the set represented the camp where Ibadan warriors are situated while in **02**, the set is used to denote the location where the Ekiti warriors are camping. In establishing an effective communication in the theatre, the subjective set requires that the audience should suspend their logical reasoning in favour of the make believe world of the theatre.

In constructing the two sets in **01** and **02** (the camps of the Ibadan and the Ekiti warriors respectively) these sets are realised with the use of material such as woven clothes, planks, basic flats and paint of different colours. To be more precise, the two dimensional flats on each of these sets is made up of the 4x12 flat. On the flat in **01**, is the painted images of beaded crown and two staffs of an Oba while on the flat of the same measurement in **02** is the reflection of the images of royal neck bead and two horsetails. Each of these items on the two flats represents different symbols of authority and royalty in Yoruba land. In realising the three dimensional rocky backgrounds in both **01** and **02**, their skeletal frames are designed and constructed with planks designed structures on which barbed wire and net wire are used to reinforce the rocky shapes and then covered with woven clothes. In creating the impression of the rocky location, ashes colour paint is then used in painting in order achieve the desired rocky impression. Each of these images is designed to represent different parts of the geographical locations on the war zone.

The constructed background images/impressions on the stage as captured in both **01** and **02** are deployed for symbolic representation and in creating the impression of the battle fields of a rocky environment. In other words, the constructed sets on the stage of the *Kiriji War* production give vivid picture which links the impressions so created on “the make believe world of the theatre” with the reality of a specific geographical

location in Yoruba land in the mind of the audience. Visually the communicative functions of the set is thus achieved by activating the awareness of the audience through the invocation of the metaphoric representation in the recreation of the visual characters of the real battle fields in the symbolic images on sets in forms of colour, form and space of a period on stage. Moreover, the contribution of the lighting system in the theatre in revealing and denoting the meaning of the objective / suggestive set on stage could not be overemphasised.

The Subjective/Fluid Setting:

A sample of a subjective set or fluid setting in this production could be located in **03** due to the multiple functions which the set is deployed. The flexibility and simplicity nature of the set at the up centre stage of the 2017 *Kiriji War* production, made it possible for the foreground of this set (i.e. centre stage) to be used as *a fluid setting* in creating different dramatic venues for different motifs/ purposes. To be more precise, in **04**, the centre stage is used as the market place in Imesi; in **05**, it is used as battle field, a location where the Kiriji war is carried out; in **06**, it served as the main route to the major towns in this play; while in **07**, it is deployed as a palace or the venue where the peace accord is made.

In creating different environments of out of this fluid set which has already been used for a purpose (i.e. battle field), the stagehands often changed some pieces of props on the set. For instance, changing the war material of guns, sword, bow and arrows to some paraphernalia in a palace such the throne, horsetail, royal stools and hand fan or to equipment of peaceful environment which include bringing in benches and chairs where the warring parties are seated to dialogue, using other materials such as document for the treaty, stamp pad and stamp etc. In **06** and **07**, the impressions so created is enhanced with the appearance of the white colonial officer as he moves to and fro in the process of establishing a peaceful settlement on which a peaceful dialogue and interaction would be based. From the foregoing, one could see a clear demonstration in the play where the centre stage of a static set is made to perform multiple roles/functions thus making the set a sample of a fluid setting.

The material used in designing and constructing this set consist the following components: wooden flats, risers, paints of different colour, wire net, planks, barbed wires and painted clothing material for the rocky images. The background set of flats is constructed with six flats of 4x10 sizes with a two dimensional painted scenery which emphases on African environments and values. The low level rocky impression at the fore of the flat is constructed with planks barbed wire, net wire and clothes material to depict the impression of a low level rocky surface where some of the warriors could march on or fight on during the war (05).The risers were constructed and positioned in between the rocky image at the fore and the flats at the background to achieve the illusion of the warriors walking on a low level rocky ground or a movement from one location to the other.

In realizing this vision, the designer of this set who is the lead researcher of this paper and his scenic collaborators went through different sections of brainstorming, guided by the simplicity concept onthe designs of set and light in order to analyse and to construct, the flexible and simple structure which the production required.

Colour Influenced Setting and Property Setting:

There are structural and significant scenes in this production with one or two colour(s) dominant, which could be treated in the light of a colour influenced setting. In creating a fantasy of a supernatural realm of the witches, the director invokes in a red hue dominant in 08 and 09. The red colour dominant is manifested through the costumes of the red witches and the beak of the huge bird of *Eleye* emanating from the whitish circler object at the centre in which the witches encircled. A similar impression is created in10 and 11 which is another sect of Eleye with black colour dominant known as “black witches”. In these frames, the dominant colour which is black manifests through the costumes, the hair style and the lips colour/make up of the members of this sect.

The whitish object at the centre of the cult of the red witches in 08 and 09 could be seen as characteristic or an element of the set serving as props thus one would be right to conclude that the frames in 08 and 09 are samples of *property setting* in this production.

From the foregoing, one could see that aside from using the various sets in identifying the different locales, in transforming from one environment to the other, or establishing specific expression as illustrated in this study or revealing the metamorphosing nature of both the set and the light during performance; the sets are equally deployed in the play to reflect the historical period and events of the eighteenth century, to define the status of the characters especially the status of the Obas and other political elites, to identify different sects of witches or to reveal the esoteric world/natures of the witches.

Components and Use of Light in *Kiriji War Production*

Highlight and Shadow

The highlight according to Ola-Koyi, could be seen as a patch of relative brightness on a surface of an object in a frame, the other un-illuminated side of the object will result in a shadow as in shown on the images in **12** and **13**. (*Journal of Arts and Contemporary Society*, Vol. 6, 2014) Bordwell and Thompson on their part opined that, “Highlights provide important cues to the texture of the surface. If the surface is smooth, like glass or chrome, the highlights tend to gleam or sparkle; a rougher surface, like a coarse stone facing, yields more diffuse highlights.” (*Film Art: An Introduction 7th Ed*, 2004) For instance, the ray of light from the left side of frame in **12** is able to create highlight in the frame on the left side of face and the back side of the shoulder of the injured character of a town man (Best Chidiebere Ogbonna) in this frame. The facial texture on this character looks diffused despite the highlight is on it, while the other un-highlighted side of his face is thrown into attached shadow. The impression of a dying man in a great agony is created with the use of highlight and shadow in this scene. Again an highlight impression is created by the ray of light from the right side of the frame in **13**. There, parts of the body (face, arms and chest) of Fabunmi (Oluwafemi A. Jacob) glitter because the highlighted parts are oiling, while the un-highlighted parts are in attached shadow. The highlight and shadow used in the frame is to enhance and to glorify Fabunmi’s emotions as someone under stress and sweating which result into glossy radiation.

Quality of the Light:

According to Ola-Koyi, the quality of light refers to the relative intensity of the illumination, he further points out that, there are two basic types of quality: i) the *hard lighting* which creates clearly defined shadows, crisp textures, and sharp edges, and ii) the *soft lighting*, which creates a diffused illumination. (*Journal of Arts and Contemporary Society*, Vol. 6, 2014) The identifiable samples of scenes in *Kiriji War* production illuminated with hard lighting techniques, this are captured in **11, 12, 14, 15** and **17**. In each of these frames, one could see that the images of these frames especially in **15** and **17** are clearly defined with sharp edges while their facial expressions and textures are very crispy. Thus the lighting technique helped in expressing the tension and the daring emotions of each of the casts in each of these frames.

Samples of scenes with *soft lighting* technique in this production could be located in **04, 06, 08, 09** and **16**. The image of Latoosa (Lateef Oladimiji Quadri) at the foreground of **16** creates a diffused illumination while the images of the chorus at the background are more diffused and indistinct. The lighting technique in **16**, helped to establish uncertainty mood surrounding Latoosa action of consulting the witches.

Direction of the Light:

The direction of light in a given production is meant to describe the various channels through which the ray of light moves from its lantern to the lit figures on stage. In other words, “the path of light from its source or sources to the object lit.” Quoting von Sternberg, Ola-Koyi once again opined that, “Every light, has a point where it is brightest and a point toward which it wanders to lose itself completely.... The journey of rays from that central core to the outposts of blackness is the adventure and drama of light.” He equally pointed out that, there are five identifiable modes of the direction/source of the lighting and these are *frontal lighting*, *sidelighting*, *backlighting*, *underlighting*, and *top lighting*.

Frontal Lighting

In most cases, frontal lighting is recognized by its tendency to eliminate shadows on screen/stage. For instance, the frontal lightings in **15** and **17** make the shadows of the images in these scenes fall directly behind each image thus shadows could not be identified on these frames. In the

frame in **15**, one could see that the frontal lighting is used to establish the agitation of Ibadan warriors and other aggressive gestures. While in **17**, the frontal lighting there is used to create a fairly flat-looking image to project Fabunmi's vexation.

Sidelighting/Crosslighting

Contrary to the frontal lighting, sidelighting/crosslighting can be recognized by its tendency to illuminate a side of the figure on stage or within a frame while the other side might be in partial or total darkness, thus creating attached or cast shadows. Sidelighting often works hand in hand with the "hardlighting." For example in **13**, one could see that the highlight is a patch of relative brightness on a surface of an image of Fabunmi's head. In this scene on 13, the source of light came from the right side of the image which results in a "cross-highlighting" system, thus the sidelighting equally sculpts the character's features from its background.

Backlighting

The use of backlighting in productions especially on screen is called *edge lighting* or *rim lighting*. Going by its name, backlighting comes from behind the subject on stage / screen. It can be positioned at any angles: high above the figure, at various angles off to the side, pointing straight at the audience (in case of the stage or the camera in case of screen), or from below. In 13, the right side-lighting is combined with a backlighting style, thus the backlighting is used to separate and sculpt the image of Fabunmi from his background set while the side light highlights the right side of his image.

Underlighting:

This type of lighting direction implies that, the source of the light is coming from below the figures on stage or on screen. In some cases, the invocation of the underlighting could suggest an off stage flashlight coming from either sides of the stage floor. Although it has been observed that underlighting is often used to create dramatic horror effects, because it tends to distort features of the character but in the context of the production under-review, this lighting system is not used at all, not

even at the witches' scenes. This non usage of this type of lighting is due to the fact that most of the lanterns used as sources of lights in this production are hung at the top of the theatre.

Top Lighting

The type of lighting occurs where the spotlight shines down from almost directly above the object/ character on stage or in the frame. Samples of top lighting could be found in **10** and **11** where central top lighting is used to highlight the shoulders of each member of the black witches in these frames, thus pronouncing the gesture of each of these characters

Conclusion

One can conclude by reiterating the analysis carried out in study. Thus these researchers have illustrated the importance of both the set and the light and analysed the aesthetic contributions of these elements to the success story of the 2017 Convocation play production: "Kiriji War" as directed by Oluwase Ogungbesan and staged at the Pit Theatre, Olabisi Onabanjo University, Ago-Iwiye.

Findings of the study reveal the creative deployment of both the objective/suggestive and the subjective/fluid settings, the distinctive use of colour influenced and property settings as common types of set in this production while components of the light utilized in this dramatic expression are identified as highlight and shadow, quality (hard and soft lighting), and direction of the light under which the frontal lighting, the sidelighting/crosslighting, backlighting, underlighting and top lighting techniques are examined.

The study equally demonstrates the various functions and purposes in which both the set and the light are utilized in the 2017 *Kiriji War* performance. It is established that the settings are used to create metaphoric and realistic impressions of locations in the mind of the audience, used to represent multiple venues and conditions within the physical realm and give the impression of the metaphysical world of the witches. The settings are also deployed to identify various classes/statuses of people especially the use colour influenced setting in identifying two separate sects of the witches while property setting is used in moving the actions in a scene forward.

Components of light in *Kiriji War* production are basically meant to highlight different movements, gestures or actions of the cast, aids in the establishment of different social statuses of characters. The lighting system equally helped in establishing the mannerism of the casts. Specifically, highlight and shadow illustrated in this production is used to create the impression of a dying man who is in a great agony while it is also used to enhance Fabunmi's emotions as someone under stress and his sweating body results into glossy skills. It is also revealed how hard lighting technique helps in expressing the tension and daring spirits of some warriors in the play while soft lighting helps to establish uncertainty surrounding Latoosa's actions while going for a consultation with the red witches. It is equally demonstrated that the various directions of the light are deployed to create fairly flat-looking image (frontal lighting), sculpts the character's features from its background (cross-lighting and backlighting), and used to highlight the characters and other images on stage (top lighting).

Finally, it could also be pointed out that the two visual components (set and light) are sometimes used in the 30th of January 2017 *Kiriji War* production for directorial purposes of creating, preserving and changing the various moods of a play.

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Appendix



01. This set represents the camp where Ibadan warriors are situated in a rocky battle field...



02. The set is used to denote the location where the Ekiti warriors are camping.



03. The subjective set or fluid setting in this frame is used as a market place, it is designed and constructed with wooden flats, risers, paints of different colour, wire net, planks, barbed wires and clothing material for the rocky impression.



04. The frame is an example of the creative deployment of a static set used for multiple purposes. In this frame the setting is serving as a market Imesi Ile in the play.



05. In this frame the same set in 04 is serving as a battle field where Kiriji war is fought.



06 Here is another usage of the same fluid set in 04, serving as a main route to the major towns in Yoruba land... the imagery in the scene is enhanced with presence of a Colonial officer travelling to and fro in the process of establishing peace in the land.



07. In this frame is another deployment of the fluid set in 04 serving as a venue where the peace accord is made.



08. An example of Colour influenced setting where red hue dominate the costumes on set



09. The whitish circular object at the centre of the witches is moving component of the set thus making the set a property setting as well



10. Another sample of colour influenced setting which is used to identify another sect of witches...



11. The sect of the black witches is so identified with black costumes, hair style and lips painting.



12. The highlight here creates a texture of a diffused facial expression this injured person while the unlit part of the face is thrown into attached



13. One could see that the highlighted parts of body of Fabunmi glitter because these parts of his body are oiling while the un-highlighted parts, are in shadow.



14. Again, the fluid set in 04 is converted to a palace...



15. The images in this frame are clearly defined with sharp edges while their facial expressions and textures are very crispy.



16. The image of Latoosa in at the foreground creates a diffused illumination while the images of the chorus at the background are more diffused and indistinct



17. The frontal lighting in this frame is used to create fairly flat-looking image of Fabunmi whose emotion is that of great vexation.