

DEPARTMENT OF THEATRE ARTS

All applicants for admission into the Pre-degree programme in Theatre Arts this University are required to pass the combined University of Port Harcourt common Entrance Examination. Furthermore to qualify for registration on admission, every candidate must possess at least three credit level passes including English at WAEC/GCE/NECO. Those who wish to proceed beyond the pre-degree to the B.A. Theatre Arts degree programme must have a minimum of five credits including English at WAEC/GCE/NECO.

PRE-DEGREE PROGRAMME COURSES AVAILABLE

S/NO	Course Code	Course Title
1	001.1	Theatre History
2	002.1	Dramatic Literature
3	003.1	Directing
4	004.1	Acting
5	005.1	Movement and Choreography
6	006.1	Theatre Management
7	007.1	Stagecraft
8	008.1	Costume and make-up
9	009.1	Speech Drill
10	010.1	English Grammar/Composition

1. INTRODUCTION

The Theatre Arts Department is established to run courses in Theatre Arts and film studies. The Department currently runs a one-year pre-degree programme and a four year degree programme in Theatre Arts.

2. ADMISSION REQUIREMENTS

To qualify for admission into the Bachelor of Arts (B.A.) degree programme a pass in JAMB examination with at least FIVE O'Level credits at the SSC or its equivalent examinations is required. Two of the SSC or its equivalent examinations is required. Two of the SSC equivalent Credits shall be in English Language and literature.

3. FACILITIES FOR STUDIES

Those are available as regular classrooms and the Arts Theatre (CRAB)

4. STRUCTURE OF THE PROGRAMME:

AREAS OF SPECIALIZATION

At the end of the third year, and after consultation with staff of the Department including the students records up to date, a student shall be advised to specialize in one of the following areas:

Dramatic Literature/Theory

Theatre History

Directing/Acting

Technical Theatre

Playwriting

Theatre Management

5. COURSE LOAD:

YEAR ONE FIRST SEMESTER

S/NO	COURSE CODE	COURSE TITLE	CREDIT UNIT
1.	GES 104.1	History & Philosophy of Science	2
2.	THA.IOO.1	Fundamentals of Theatre Arts	3
3.	FLL.III.1	Fundamentals of French I	3
4.	LAC. I 00.1	Language, Linguistics & Media	3
5.	HDS.IOO.I	Major World Civilization	3
6.	RCS.IOO.I	Man and His religion	3
		TOTAL CREDIT	17

YEAR ONE SECOND SEMESTER

1.	GES 100.1	Communication Skills in English	4
2.	GES102.1	Introduction to Logic & Philosophy	2
3.	THA 110.2	Movement and Choreography	3
4.	FLL 112.2	Fundamentals of French II	3
5.	LAC 102.2	Phonetics and Phonology	3
6.	EST 120.2	Introduction to the study of Literature	3
		TOTAL CREDIT UNITS	18
		TOTAL CREDIT UNITS FOR YEAR ONE	37

FIRST SEMESTER YEAR TWO

1.	THA 200.1	Theatre History I	3
2.	THA 201.1	Tragic Vision I	2
3.	THA 202.1	Acting, Voice & Speech Training I	3
4.	THA 204.1	Sociology of Drama I	2
5.	THA 205.1	Fundamentals of Playwriting	2
6.	THA 206.1	African Theatre	3
		TOTAL CREDIT UNITS	15

SECOND SEMESTER YEAR TWO

1.	THA 210.2	Theatre History II	3
2.	THA 211.2	Tragic Vision II	2
3.	THA 212.2	Acting, Voice & Speech Training II	3
4.	THA 213.2	Directing I	3
5.	THA 214.2	Sociology of Drama II	2
6.	THA 216.2	African Theatre II	3
7.	THA 2C2.2	Community Service	1
		TOTAL CREDIT UNITS	17
		TOTAL CREDIT UNITS FOR YEAR TWO	32

YEAR THREE FIRST SEMESTER

1.	THA. 300.1	Dramatic Theory & Criticism I	3
2.	THA. 301.1	Comic Spirit I	2
3.	THA. 302.1	Scenography & Lighting I	3
4.	THA. 307.1	Theatre Management I	2

5. GES. 101.1 Computer Application & Appreciation 4

And one of the following:

- i. THA. 303.1 Acting/Speech, Costumes & Make-up
- ii. THA. 305.1 Playwriting II
- iii. THA. 304.1 Directing II 3
- iv. THA. 306.1 Children's Theatre in Education
- v. THA. 308.1 Community Theatre

YEAR THREE SECOND SEMESTER

- 1. THA.310.2 Dramatic Theory Criticism II 3
- 2. THA. 311.2 Comic Spirit II 2
- 3. THA. 312.2 Scenography & Lighting II 3
- 4. THA. 317.2 Theatre Management 2
- 5. THA. 320.2 Women in Theatre 3
- 6. THA. 318.2 Research Methods 2

And one of the following:

- i. THA. 313.2 Acting/Speech, Costumes & Make-up
- ii. THA. 314.2 Directing III 3
- iii. THA. 315.2 Playwriting III
- iv. THA. 316.2 Children's Theatre in Education II

YEAR FOUR FIRST SEMESTER

- 1. THA. 400.1 Radio, TV and Film Media I. 3
- 2. THA. 401.1 Theatre of the Absurd 3
- 3. THA. 408.1 Production workshop 3
- 4. THA. 409.1 Feminist Theatre 3

And one of the following:

- i. THA. 402.1 Theatre Management
- ii. THA. 403.1 Advanced Acting, Speech, Costume & make up
- iii. THA. 404.1 Advanced Directing 3
- iv. THA. 405.1 Advanced playwriting
- v. THA. 406.1 Advanced Scenography & Lighting
- vi. THA. 407.1 Advanced Children Theatre

TOTAL CREDIT UNITS 15

YEAR FOUR SECOND SEMESTER

- 1. THA. 410.2 Radio, TV & Film Media II 3
- 2. THA. 411.2 Nigeria Theatre & Drama 3
- 3. THA. 412.1 Theatre Management 2
- 4. THA. 416.2 Theatre Practice 3

One of the following Projects:

- 5. THA.413.2 Research Essay in
History of Drama Literature,
Sociology of Drama
Theory and criticism
OR 6

5. THA 202.1 ACTING, VOICE AND SPEECH TRAINING I

Work on character interpretations; mime; movement; improvisation; the dance drama, exercises in relaxation and concentration voice training for the stage through exercises for breath – control, projection and singing; phonetics, choral speaking will be carried out.

6. THA 204.1 SOCIOLOGY OF DRAMA I

This introductory course entails a theory of relevance of drama to society. A survey of social units in Africa and their disposition to drama will be necessary. This role of drama in cultural studies should be seen in the context of forms, concepts local colour. In this introductory capacity, the course exposes students to general theories of the sociology of drama.

7. THA 206.1 AFRICAN TRADITIONAL THEATRE AND DRAMA I

The ritual/festival and the theoretical. The course examines traditional African theatre from its prehistoric/mythical/legendary origins to the shift and development of theatre. It also examines the traditions of the African theatrical heritage with emphasis on the nature and character of the indigenous theatre.

8. THA 210.2 THEATRE HISTORY

This is a historical survey of the major developments in world theatre from the 17th century to the present.

9. THA 211.2 TRAGIC VISION II

Representative dramas of the tragic genre are selected for analysis and evaluation, from the period covering the 17th century to the present.

10. THA 212.2 ACTING VOICE AND SPEECH II

This is further training in character interpretation; internalization of motivation to displayed action; continuation of exercises in relaxation concentration, breath control projection; phonetics; choral speaking; voice training for singing. Work on dance drama continues to include practice in the playing traditional musical instruments.

11. THA 213.2 DIRECTING I

Introduction to the fundamental principles of directing, composition, pantomimic dramatization, picturization and rhythm, stage geography; directing for the proscenium.

12. THA 214.2 SOCIOLOGY OF DRAMA II

This introductory course entails a theory of relevance of drama to society. A survey of social units in Africa and their disposition to drama will be necessary. This role of drama in cultural studies should be seen in the context of forms, concepts local colour. In this introductory capacity, the course exposes students to general theories of the sociology of drama.

13. THA 205.1 FUNDAMENTALS OF PLAYWRITING

This course establishes the difference between the dramatic discourse and everyday conversation, with emphasis on the development of dialogue and the domestication of language and character in playwriting. The differences between and plot and the story-line would also be established.

14. THA 215.2 AFRICAN THEATRE AND DRAMA II

This is a continuation of the issues raised in THA 102.2, towards a total comprehension of the nature and character of African traditional theatre and drama.

15. THA 300.1 DRAMATIC THEORY

Study of the unwritten aesthetics applicable to the ritual/festivity theatres of the folk tradition; introduction to the history; methodology and temporal relevance of the major canons of dramatic criticism. Period to be covered will be from early times to the 18th century.

16. THA 301.1 THE COMIC SPIRIT I

This is an examination of comedy and its affinities. Analysis and evaluation of representative plays from early times to the 16th century.

17. THA 301.1 SCENOGRAPHY AND LIGHTING II

Understanding the different kinds of stage and their parts; basic techniques in set design and construction , use of colour; the different kinds of stage lighting apparatus and their parts; preparation of lighting layout; use of sound effect, assignment.

18. THA 303.1 ACTING, SPEECH, COSTUME AND MAKE-UP ARTISTS II

Advanced work in character interpretation and diction is backed by skills in basic costume design and make-up for character-roles. Principles of movement and choreography. History of acting and introduction to various acting-styles will be examined.

19. THA 304.1 DIRECTING II

A-survey of the history of directing is complemented with further exercises in directing for the proscenium, focusing on one act plays; introduction to the techniques of handling crowd scenes; principles of movement and choreography; play-creating from improvisation; the dance drama; stage-management; understanding the basic psychology of handling actors.

20. THA 305.1 PLAYWRITING I

The major features of the dramatic text; basic techniques playwriting; the dramatic character; dramatic monologue; the scenarios; the conventional drama format will be examined in the course.

21. THA 306.1 CHILDREN’S THEATRE IN EDUCATION

Practices of drama as applied to the learning situation materials and methods for teaching by means of drama improvisation play-creating with children and for children will covered.

22. THA 307.1 THEATRE MANAGEMENT I

Principles of advertising and publicity poster design copy, creation for the media, teaser production, image making ushering methods will be examined. Examples to be drawn developed countries-America, Britain and France, etc.

23. THA 308.1 COMMUNITY THEATRE

This is a practical course aimed at establishing relation between the university and the community. The students enrolled for the course are expected to work directly with the people in the village or town in producing a play based on the community’s

It is specifically for the education edification and entertainment o the people in a given community.

24. THA 310.2 DRAMATIC THEORY AND CRITICISM II

Further study of major critical canons of the drama, from the 19th century to the present; examination of the aesthetics of drama and salient ideological postulations on the drama will be examined.

25. THA 311.2 THE COMIC SPIRIT

This is a study of the comic genres from the 17th century to the present. The cultural conditions that influenced the representative texts, some of which will be selected for analysis, shall be underlined.

26. THA 312.2 SCENOGRAPHY AND LIGHTING

This is a survey course on the development of scenery and stage-lighting. Techniques of lighting for the thrust stage, the amphitheatre 'the round'. Preparation of lighting layout for these kinds of stage; use of special lighting effect will be studied. Individual assignments in set construction and stage lighting or given productions will be given out.

27. THA 313.2 ACTING, SPEECH, COSTUME AND MAKE-UP ARTS II

Individualized attention to details on work begun in THA 303.1

28. THA 314.2 DIRECTING III

Methods of directing for the unorthodox stage; thrust, arena, the round, the square. Assignment of short plays for orientation to these kinds of stage. Analysis of the beat; interior blocking' conceptualizing and the use of images, style in production.

29. THA 315.2 PLAYWRITING III

Intensification of work begun in THA 305.2 culminating in the writing of a one-act, the viability of which can be tested on stage under direction by a student-director.

30. THA 316.2 CHILDREN'S THEATRE IN EDUCATION

Speech therapy through drama; creative theatre techniques applied to adolescent situation, drama as a means of easing personal crisis through re-enactment of the problem followed by a discussion of it as shared experience.

31. THA 317.2 THEATRE MANAGEMENT II

Management theory; public relations, advertising theories and law of contracts. Box office management.

32. THA 318.2 RESEARCH METHODS

Acquisition of skill in library and field research in the arts use of library data collection and analysis, exercises in spelling, punctuation, essay writing, referencing etc. understanding the format for research paper.

33. THA 320.2 WOMEN IN THEATRE

This course will examine the role of women in theatre and drama from the classical Greek theatre to modern stage. The historical, political, social and theatrical context shall be discussed.

34. THA 400.1 RADIO, TV AND FILM MEDIA

A survey of the basic methods of film, television and radio operations; forms of performance appropriate to each medium; the art of broadcasting and telecasting.

35. THA 401.1 THEATRE OF THE ABSURD V

The course treats the generic manifestation bridging tragedy and comedy, which has become a dominant idiom in modern drama. This generic manifestation in modern drama is literary mind as avant-garde drama.

36. THA 402.1 THEATRE MANAGEMENT III

This course entails analyses in audience culture and cultivation, front and back house management, troupe organization and management.

37. THA 403.1 ADVANCED ACTING, SPEECH, COSTUME AND MAKE-UP ARTS III

Application of skills acquired thus far, to preparations for a major role in final project.

38. THA 404.1 ADVANCED DIRECTING IV

Intensification of work begun in THA 304.1 and THA 314.2; introduction to unconventional forms of directing for the experimental theatre (e.g. absurdist, epic)

39. THA 405.1 ADVANCED PLAYWRITING III

Work on the full-length play; introduction to the dramatic script for radio, TV and film.

40. THA 406.1 ADVANCED SCENOGRAPHY AND LIGHTING III

Intensification, through individual assignments, of work begun in THA 312.2; introduction to unconventional scenography (e.g. constructivism; classicism, symbolism).

41. THA 407.1 ADVANCE CHILDREN'S THEATRE IN EDUCATION

Major displays and exhibitions of creative work with the children in order to determine the students' understanding and application of the principles of children's theatre in education

42. THA 408.1 PRODUCTION WORKSHOP

The work of the student is displayed and critiqued by both his peers and the staff. A work of promise will be passed for further improvement in preparation for a public performance.

43. THA 409.1 FEMINIST THEATRE

The course will evaluate theatre works within the context of feminist ideologies. It will analyze the socio-political movements affecting theatre practices. The creation of significant stage roles for women, the emergence of feminist theatre troupes, the concerns with gender roles in society and the exploration of feminist aesthetics shall be dealt upon.

44. THA 410.2 RADIO, TV AND FILM MEDIA

A detailed study of the functions of the directory/producer, studio manager, cameraman, and graphic artist, script writing for the film, television and radio.

45. THA 411.2 NIGERIA THEATRE AND DRAMA

This is a seminar course on the principles of theatre management, the role of art and artist through the ages. Special focus shall be paid to the development and trends of Nigerian theatre and drama from oral traditions to contemporary scripted forms and innovations.

46. THA 412.2 ADVANCED THEATRE MANAGEMENT

This is a seminar course on the principles of Theatre Management; the role that are and the artist(s) could impinge commitment vis-à-vis art for arts's sake, shall be examined.

47. THA 413.2 RESEARCH ESSAY

This course is for the student who wishes to do work of purely research focus. The orientation could be analytic or evaluative, drawing on insight gained from course taken over the years, as well as from independent investigations. Recommended for Dramatic Literature/Theory, theatre history majors and theatre management majors, 3 copies of the bound essay are to be submitted.

48. THA 414.2 MAJOR DISPLAY PROJECT

This course is meant for the student aspiring to excel as an ACTOR, DIRECTOR or TECHNICAL MANAGER. The student Acting or Directing will be assigned work of reasonable length – (hour – 1 and half hrs) in which to act in a major role, or which he will direct. He will be examined at a post-production VIVA VOCE which he will be expected to defend his conceptions of the demands of the work. A documentation; book analyzing her/her role, the text and genre of the play is also required, illustrated with appropriate photographs. 3 copies bound, are to be submitted.

The technical/stage manager will be involved in a production and also be responsible for preparing a production book complete with a preface stating the ideas and objectives, as well as the means employed towards realizing the technical goals of the production, photography of a dress-rehearsal, and a taped recording of the performance will also be required of him. Three (3) copies of the production book, bound, are to be submitted.

49. THA 415.2 FINAL PROJECT ON PLAY WRITING

This course is for student aspiring towards perfecting his skill in play writing. Original works of reasonable duration (1 hour – 1 and half hours) will be tested under performance condition. As much as possible final year DIRECTING majors will be required to handle these works. The playwrights will thereafter be subject to a VIVA VOCE at which he will defend his artistic creation. Finally, 3 copies of the post-performance script amended to reflect the consensus of critical comments on the text, will be prepared, bound and submitted.

50. THA 416.2 THEATRE PRACTICES

This course is designed to assess students in the practice of theatre through participation in departmental productions from year 1 to year 4. Students would be required to take part in practice productions in such diverse areas as stage management, theatre management, lighting design and executive, scenography, costume and make-up and stage properties management. The course required that students complete and submit their yellow forms at the end of each session beginning from year 1.

51. THA 202.2 COMMUNITY SERVICE

This will involve collaborative work between students and members of a given community aimed at improving the social awareness of the community. Use of drama for the transmission of

messages on: personal hygiene, environmental sanitation and venality, civic responsibility. Students with proven creative gift will be required to research into an aspect of the artistic or oral tradition of a given community with a view to interpreting the result of that research in an artistic project; e.g. a happening in the folk on or history of a community used as basis for a dramatic work (a play dance-drama or a presentation in mine); folk tunes or events as background to musical creation.

THE PLAYWRITING COURSE

This class is restricted to students who are genuinely intent on exploring and developing talent they feel convinced of possessing. The conditions for admission are as following:

Evidence of ability to write imaginatively, as shown in samples of original short-story or short-play.

The student may further expect a test at which he will be required to write on a given idea, situation, or character.

Competence in the use of the typewriter. A student who is keen on taking the playwriting course is advised to develop competence in typing privately, the long vacation periods preceding the year of this course would be opportune for such training.

For the Nigerian students a good knowledge of Nigerian language would also be an advantage, as the course encourages writing in a Nigeria language as much as in English.

For the Nigerian students a good knowledge of Nigeria language would also be an advantage, as the course encourages writing in a Nigerian language as much as in English. All degree students are advised to participate in at least two productions per session which adds p to eight productions in all for the four sessions of the B.A. programme.

LIST OF ACADEMIC STAFF

S/NO.	Name of Staff	Rank	Mode	Qualifications	Area of Specialization
1.	Prof. Bell-Gam H. L.	Professor	F/T	Ph.D.	Theatre Arts (Directing, Playwriting, African Theatre, Theatre Administration)
2.	Prof. Mrs. Omoifor-Okoh J. O.	Professor	F/T	Ph.D.	Theatre/Media (Gender Studies/Playwriting, Dramatic theory and Criticism)
3.	Prof. Femi O. Shaka	Professor	F/T	Ph.D.	Film(Theory and Criticism, Dramatic Literature, Sociology of Drama)
4.	Prof. Emasealu E. C	Professor	F/T	Ph.D.	Theatre/Media (Directing, Theatre-For-Development/Community Theatre, Technical Theatre)
5.	Dr. Ohiri I. C.	Senior Lecturer	F/T	Ph.D.	Theatre & Media (Management, Radio &TV Production, Theatre Administration, Community Theatre)
6.	Dr. (Mrs.) Umukoro Julie	Senior Lecturer	F/T	Ph.D.	Theatre & Media (Semiotics) Acting, Technical Theatre(Costume &Makeup), Sociology of Drama
7.	Dr. Ejiofor B. A.	Senior Lecturer	F/T	Ph.D.	Theatre (Dramatic Theory & Criticism/Playwriting, Dramatic Literature, Theatre-in-Education)

8.	Dr. Krama Clive	Senior Lecturer	F/T	Ph.D.	Theatre (Sociology of drama, African Theatre, Theatre-for-Development)
9.	Dr. Yeseibo J. E.	Senior Lecturer/Ag. HOD	F/T	Ph.D.	Theatre (Gender Studies, Dramatic Theory and Criticism)
10.	Dr. Nwafor Friday	Senior Lecturer	F/T	Ph.D.	Film (Theory/Practice)
11.	Dr. Innocent Uwah	Senior Lecturer	F/T	Ph.D	Film (Theory and Criticism)
12.	Dr. Ken-Aminikpo Faith	Lecturer I	F/T	Ph.D.	Theatre in Education , Costume and Makeup, Children's Theatre
13.	Dr. Chioma D. Ekhaeyemhe	Lecturer I	F/T	Ph.D.	Film (Media Management)
14.	Dr. Onu Chika	Lecturer I	F/F	Ph.D	Film (Directing)
15.	Dr. Nkechi Bature-Uzor	Lecturer I	F/T	Ph.D	Film (Semiotics) Costume and Makeup
16.	Dr. God'spresence Emily Oghale	Lecturer I	F/T	Ph.D	Film (Gender studies, Theory and Criticism)
17.	Dr. Ihunwo Ovunda	Lecturer II	F/T	Ph.D	Theatre/Film (Acting,)
18.	Dr. Imo Edward Egbo	Lecturer II	F/T	Ph.D	Theatre (Dramatic Theory/Criticism, Dramatic Literature)
19.	Mr. Edum Sunday	Asst. Lecturer	F/T	M. A.	Theatre (Directing, Dramatic/Theatre Theory and Criticism)
20.	Mr. Azunwo Eziwho Emenike	Asst. Lecturer	F/T	M. A.	Theatre (Playwriting)

Laboratory/Studio Staff

Complete the table below in respect of laboratory staff available for the various laboratories used for teaching the Programme/sub-discipline/Discipline

S/N	Name of Staff	Designation	Qualification
1.	Adiela onyedibia	Television Producer	BA, MA [USA]
2.	Mr. Nasiru A.	Senior Producer	M.A.
3.	Mr. Njoku Kenneth	Senior Producer	M.A.
4.	Mr. Nwachuku Emmanuel Dike	Senior Producer	M.A.
5.	Mr. Adikiba Boyle	Senior Producer	M.A.
6.	Mr. Iriasoanga C. S.	Senior Producer	M.A.
7.	Mrs. Ukwu Margaret	Producer I	M.A
8.	Mr. Anyanwu Remigius A.	Producer I	M.A
9.	Mr. Ofora Emeka P.	Producer I	M.A
10.	Mrs. Adichie Chidi-Ukagu	Producer I	M.A
11.	Mr. Ohia Chizenum George	Producer I	M.A
12.	Mr. Mark Gasper Tekena	Producer I	M.A
13.	Mr. Patrick Agha	Producer I	M.A
14.	Okwuowulu Charles	Producer I	B.A, M.A
15.	John-Ogbonnaya Grace	Producer II	B.A
16.	Philip Chukwunonso Obiorah	Graphic Artist	M.Sc

Administration Non-Teaching Staff

S/N	Name of Staff	Designation	Qualification
1	Mr. Nutee Nigeria	Assistant Registrar	M.Sc
2	Wali Onyeachi Philomena	Chief Secretarial Assistant	NABTED
3	Christian-Ndukwe Angela L.	Personal Secretary III	HND
4	Isaac Kpigisira	Senior Clerical Officer	O/L
5	Idagogo Festus S. Toby	Studio Assistant/Arts Assist.	O/L
6	Biira Lekie Patrick	Computer Operator I	O/L
7	Rose Obasiolu	Caretaker	O/L
8	Jim Ruth	Caretaker	O/L
9	Agigor Helen	Caretaker	O/L
10	Okporo Owolobi	Studio Attendant	O/L