**Bayero University, Kano**

**Faculty of Communication**

**Department of Theatre and Performing Arts**

**B.A Theatre and Performing Arts**

**Proposed 30% addition to CCMAS Course Structure/Summary**

**100 Level**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Course Code** | **Course Title** | **Units** | **Status** | **LH** | **PH** |
| BUK-TPA 101 | Folkloric Studies and Hausa Popular Performances | 2 | C | 15 | 45 |
| BUK-TPA 102 | Theatre with Special Population | 3 | C | 30 | 45 |
| BUK-TPA103 | Drama Therapy | 3 | C | 30 | 45 |
| BUK-TPA 104 | Garment Design and Construction | 3 | C | 30 | 45 |
| BUK-TPA 105 | Dance and the Digital Media | 3 | C | 30 | 45 |
|  |  |  |  |  |  |
|  | **Total** | **14** |  |  |  |

**200 Level**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Course Code** | **Course Title** | **Units** | **Status** | **LH** | **PH** |
| BUK-TPA 201 | History of Theatre and Drama in Northern Nigeria | 2 | C | 30 | - |
|  | **Total** | **2** |  |  |  |

**300 Level**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Course Code** | **Course Title** | **Units** | **Status** | **LH** | **PH** |
| BUK-TPA 301 | Film Production | 3 | C | 30 | 45 |
| BUK-TPA 302 | Gender and Performance | 2 | C | 30 | - |
|  | **Total** | **5** |  |  |  |

**400 Level**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Course Code** | **Course Title** | **Units** | **Status** | **LH** | **PH** |
| BUK-TPA 401 | Studies in Kannywood | 3 | C | 30 | 45 |
| BUK-TPA 402 | Music in Northern Nigeria | 3 | C | 30 | 45 |
| BUK-TPA 403 | Advanced Drama Therapy | 3 | C | 30 | 45 |
| BUK-TPA 404 | Skit-making and Performance | 3 | C | 30 | 45 |
| BUK-TPA 405 | Philosophy and Aesthetics of Arts | 3 | C | 30 | 45 |
|  | **Total** | **15** |  |  |  |

Bayero University, Kano

Department of Theatre and Performing Arts

B.A Theatre and Performing Arts

BUK-TPA 101 **Folkloric Studies and Hausa Popular Performances** (2 Units; Core; L=15; P=45)

**Senate Approved Relevance**

This course takes into consideration the cultural identities and dimensions of the creative expressions of the Hausa people. It examines the ethnographic characteristics of the Hausa and their storytelling/performance modes from the pre-colonial to what may be termed as popular culture. The relevance of this course locally is to help the students of the institution to be able to understand, adapt and interact freely with people and culture which provides the environment for learning while being exposed to their folkloric and popular performance systems.

**Course Overview**

Folkloric Studies and Hausa Popular Performances operate within the purview of cultural studies with deliberate delimitation to the Hausa traditional and popular performance index.

Consequently, the course would provide knowledge of the unwritten stories, myth, proverbs and riddles of the Hausa culture while also interfacing with the contemporary prevailing vernacular culture in Hausa society.

**Objectives**

The following are the objectives of the course:

1. To explain Hausa folkloric tradition.
2. To examine the identity and traits of Hausa folkloric culture.
3. To evaluate the function of the folkloric in Hausa society.
4. To investigate what constitutes popular culture in Hausa society.
5. To describe how popular culture evolves from tradition.
6. To explain the relevance of human creativity, within the culture of the Hausa people, in understanding and apprehending life and worldviews.

**Learning Outcomes:**

At the end of the course the students should be able to:

1. Explain the nature of Hausa folklore.
2. Examine the function of Hausa folklore.
3. Evaluate Six functions of the folkloric Hausa society.
4. Describe how two Hausa popular culture evolve from traditional and become dominant.
5. Describe Hausa folklore and popular performances
6. Explain Eight relevance of folkloric studies and Hausa popular performance in the gamut of Theatre and Performing Arts.

**Course Content**

Introduction: Hausa identity, culture and tradition. Origin of Hausa folklore. Branches of folklore (material, verbal and customary). Elements of folklore. Types of Folklore. Characteristics of folklore. Function and relevance of folklore. Popular culture. Hausa Popular Performances. Relationships between traditional performance (folklore) and popular performances. Thematic concerns of folklore. Thematic focus of Hausa popular performances. Religion and popular performances. Politics and the Hausa popular performances. Contemporary practice(s) of Hausa folklore. Cultural identity and the Hausa folklore.

**Minimum Academic Standards**

Internet access. Hausa literature fiction books.

Bayero University, Kano

Department of Theatre and Performing Arts

B.A Theatre and Performing Arts

BUK- TPA 102 **Theatre with Special Population**, (3 units; Core; L=30; P= 45)

**Senate-approved relevance**

In view of the institutions goal to serve a diverse society by producing graduates that will impact the society, it becomes imperative to be inclusive of all segments. Focusing on the inclusion of disability within the university will enable cultural and aesthetic diversity in the field of theatre as well as promote inclusion of all groups in the larger framework of the institution. Development challenges and issues affect groups in different ways hence the need to understand the cultural, social, and environmental barriers encountered by the special population within the University. This way, the peculiar needs and challenges of the special population community can be factored into the institutions

**Overview**

Theatre as a discipline touches on all facets of human life and incorporates the experiences of the different groups that exist in the society. Drama is an art and agent of change that promotes the wellbeing and development of the society. It is for this reason that this course focuses on the inclusion of special population within the theatre experience and space for aesthetic and social inclusion. This course aims to expose students to the studies of the special group and equip them with the knowledge of special needs within a conceptual framework. Students will explore ethical issues surrounding disability, the involvement and participation of persons with special needs in solving development challenges within the immediate environment.

The course will provide a framework for evaluating texts that explore issues relating to special needs such as performances, film, drama, play, dance and music among other artistic forms. Students will develop the skills to explore and analyze text that portray images of people with special needs and will build their capacity to address issues pertaining to representation, stereotypes, assumptions and beliefs. Theatrical encounters with special needs will enhance students’ knowledge on the importance of inclusion in the theatre and the peculiarities of different groups in relation to their social development which is key in achieving sustainable development.

**Objectives**

The objectives of the course are to:

1. introduce students to special needs studies within the scope of theatre and the need for an inclusive theatre
2. understand special needs within the cultural context and its implication in theatre practice
3. explore images and issues of special needs in texts such as film, drama, dance and music
4. analyze representation of characters with special needs
5. identify social, cultural and environmental barriers to special needs in performances, texts and theatre spaces
6. equip students with the dynamics of working with persons with special needs and how to make the theatre inclusive of special needs issues and voices
7. engage in practical projects/performances with the special population within their immediate environment.

**Learning Outcomes**

On completion of the course, students should be able to:

1. students should be able to explain at least Seven importance of including special needs studies in the theatre and explain what an inclusive theatre entails
2. explicitly discuss how societal perceptions are expressed in relation to beliefs and superstitions surrounding special needs
3. students should clearly state at least five of what the text says about special needs, the images they employ, and how the characters are represented
4. describe at least Six roles played by the characters, gender representation, extend to which they have control over their lives and if they are enabled in the text or not
5. list and explain at least six (6) barriers to special needs identified in the text or performance
6. demonstrate knowledge of at least five skills required of them to engage persons with disability. Get persons with disability special needs to be actively involved in the creative process of story development on issues of special needs
7. Present a performance on disability with the aim of advancing awareness on special population issues and fostering social change

**Course content**

Understanding special needs and inclusive theatre. Special needs and education; exploring disability issues in drama, raising awareness on special needs issues in schools with students and working with children with special needs. Cultural and societal perceptions to special needs; beliefs, superstitions and stereotypes surrounding disability. Barriers to disability and their impact; structural, institutional, environmental, and cultural. Textual studies and analysis on disability, reading dramatic works on special needs, representation/representing special needs, characterization, gender, themes, images. Performance and disability; dance and disability, music and special needs. Working with and engaging persons with special needs; language, issues, disabilityspecial needs and social change. Participation and inclusive theatre.

**Minimum Academic Standards**

Internet access. Audiovisual archival material on theatre for special people. Playtexts and performance texts on theatre for special people. Intervention (fieldwork) with any client group within the special population setting.

Bayero University, Kano

Department of Theatre and Performing Arts

B.A Theatre and Performing Arts

BUK-TPA 103 **Drama Therapy** (3 Units; Core; L = 30; P = 45)

**Senate-approved relevance**

Producing highly skilled graduates with appropriate expertise in drama to offer alternate practical solutions to mental and biological health issues aligns with BUK’s commitment to address African development challenges on human health and social wellbeing. The relevance of this course manifests in the capacity of our graduates to apply drama and theatre techniques for alleviate the prevalence of mental health conditions such as Post-Traumatic Stress Disorder; Depression; Substance Use and Abuse Disorder, as well as other biological health challenges which are consequents of natural and social events.

**Overview**

Dramatherapy is a method of therapy which uses dramatic process to strengthen the health and wellbeing of people who are encountering emotional and psychological troubles. Hence, preparing students of theatre and performing arts with the skill and techniques of applying drama as therapy is significant to alleviating the prevalence of mental health, and biological health challenges in Nigeria.

This course is therefore designed to provide students with the knowledge of theory and the practice of dramatherapy. Students will be exposed to how to apply the approaches/theories of leading dramatherapists in managing biological health concerns as well as addressing prevailing mental issues in Nigeria. Capacity of students will be strengthened in the area of deploying dramatherapy with different populations within and outside clinical settings, as well as learning the basic ethical considerations for drama therapists and global health practices. This course becomes apposite considering BUK’s vision of contributing to the realisation of the Sustainable Development Goal (SDGs) particularly goals 3, 4, 8 and 11, bothering on good health and wellbeing; quality education; decent work and economic growth; and sustainable cities and communities. The objectives of the course learning outcomes, and contents are provided to address this need.

**Objectives**

The objectives of the course are to:

1. describe principles and practice of drama therapy
2. describe health issues that could be considered for drama therapy
3. identify sites of practice for drama therapy
4. apply theories and current approaches used in drama therapy.
5. explain how drama therapy interacts with psychology and/or psychiatry
6. describe how drama therapy could improve human health
7. outline process by which one becomes a drama therapist
8. explain how to apply ethics into the practice of drama therapy
9. prepare plan of applying drama therapy to any population with biological/mental health condition
10. demonstrate ability to apply dramatherapy knowledge among different populations with challenges of health and wellbeing

**Learning Outcomes**

On completion of the course, students should be able to:

1. describe at least three principles and practice of drama therapy
2. describe at least five health issues that could be considered for drama therapy
3. identify two sites of practice for drama therapy
4. apply at least three theories and current approaches used in drama therapy for their practice.
5. explain Five ways of how drama therapy interacts with psychology and/or psychiatry
6. describe Five ways of how drama therapy could improve human health
7. outline process by which one becomes a drama therapist
8. explain how to apply ethics into the practice of drama therapy
9. prepare plan of applying drama therapy to any population with biological/mental health condition
10. demonstrate ability to apply dramatherapy knowledge among different populations with challenges of health and wellbeing

**Course Contents**

The notions and origins of dramatherapy. Connections between theatre and therapy. Sites of dramatherapy practice. Mental illness and dramatherapy. Biological health condition and the application of dramatherapy. Other clients of dramatherapy. Dramatherapy and the relationship with psychology and psychiatry. Dramatherapy as a profession. Identity of a dramatherapist. Policy, Ethics and Dramatherapy practice. Dramatherapy techniques, and processes. Models of dramatherapy. Theorists and approaches to dramatherapy. Preparing for dramatherapy: working with group or individuals. Structuring the dramatherapy session. Games and exercises in dramatherapy. Plot of a dramatherapy session. Dramatherapy intervention with different client groups.

**Minimum Academic Standards**

Dramatherapy intervention (fieldwork) with any client group within clinical or non-clinical setting.

Bayero University, Kano

Department of Theatre and Performing Arts

B.A Theatre and Performing Arts

BUK-TPA 104 **Garment Design and Construction** (3 Units; Core; L=30; P=45)

**Senate-approved relevance**

Fabric is part of our daily lives. Therefore, the creative process of constructing and producing a functional design is of utmost importance in the course. Thus, training of high quality graduates who are highly skilled and knowledgeable on Textile Design and Construction are in agreement with the BUK mission which is to move forward the frontiers of human knowledge by providing excellent undergraduate programme to produce high quality human resources required for the promotion and development of the host community, the nation, African and beyond. This course is focused on creating functional, sustainable and socially responsible designs. With this, students will be architects of future design practices through the development of transferable and professional skills.

**Overview**

Garment Design and Construction is a skilled practice and vital approach for meeting the basic needs of man. Considering the role it plays in the society and other industries, the need to advance knowledge on practical and design thinking skills is expedient. This highlights the importance of training and preparing students in constructing designs that will be relevant to the society with knowledge and skills on the essential aspects of textile design and construction. This course is designed to expose students to the integral role of textile design and construction in Theatre Studies and the society at large. Treatments and creating specific designs common with different cultures will also be covered.

This course integrates knowledge, skills and practices required for careers in textile design and construction. The importance of the course lies in its role in meeting the need of the Sustainable Development Goal (SBG) 4, which emphasizes on quality education and promoting lifelong learning opportunities for all. The capacity of the students will be built to address this need through a research led and practice based approach, underpinned by critical design thinking. A platform for discussion, study and presentation shall also be provided. The content and structure supports students to explore and contextualize deeply embedded approaches in Textile Design and Construction. It offers the students an opportunity to explore a broad range of textile design contexts and possibilities, by providing hands-on trainings.

**Objectives**

The Objectives of the course are to:

1. Analyse career paths in Garment Design and Construction in the Performing Arts
2. Explain the history and evolution of Garment Design and Construction in Africa.
3. Demonstrate the methods and processes of constructing textile design.
4. Evaluate textile products and materials.
5. Discuss elements and principles of Garment Design and Construction
6. Practice skills needed in Garment Design, constructing apparels and painting
7. Demonstrate Skills needed to produce, alter or repair fashion apparel, and textile products
8. Articulate and demonstrate understanding Fabric weaving
9. Explain fabric manipulation and techniques.
10. Demonstrate basic skills related to cutting designs in fabric, hand stitches and seams
11. Identify and demonstrate the process and methods of fabric finishing and treatments.
12. Practice Garment Preservation skills, techniques and supplies.
13. Design and construct apparels for performances.
14. Design and construct apparels common with different cultures.
15. Initiate an exhibition of specific cultural designs for different cultures.

**Learning Outcome**

On the completion of this course, the students should be able to:

1. Analyse career paths in Garment Design and Construction in the Performing Arts.
2. Explain the history and evolution of Garment design and Construction in Africa.
3. Demonstrate three (3) methods and processes of constructing textile design
4. Evaluate at least five (5) textile products and materials
5. Discuss four (4) elements and principles of garment design and construction
6. Conduct practical exercises on skills needed in garment design, constructing apparels and painting
7. Demonstrate Skills needed to produce, alter or repair fashion apparel, and textile products
8. Articulate and demonstrate understanding Fabric weaving through stating the types and processes.
9. Explain Five (5) types’ fabric manipulation and techniques.
10. Demonstrate the basic skills related to cutting design in fabrics, hand stitches and seams.
11. Demonstrate skills in cutting designs in fabric, methods of fabric finishing and treatments.
12. Practice at least four (4) garment preservation skills, techniques and supplies.
13. Design and construct apparels for performances.
14. Design and construct apparels for different cultures
15. Initiate an exhibition of specific cultural designs for different cultures.

**Course contents**

Career paths in Garment Design and Construction in the Performing Arts. The history and evolution of Garment design and construction in Africa. Methods and processes of constructing textile design. Textile products and materials. Elements and principles of garmentdesign and construction. Garment Design: constructing apparels and painting. Producing, altering or repairing fashion apparel, and textile products. Fabric weaving: types and processes. Fabric manipulation and techniques. Cutting fabrics, hand stitches and seams. Processes and methods of fabric finishing and treatments. Textile preservation skills, techniques and supplies. Designing and constructing apparels for performances. Designing and constructing apparels for different cultures. Exhibition of specific cultural designs for different cultures.

**Minimum Academic Standards**

Garment Design and Construction equipment with NUC-MAS requirement facilities.

Bayero University, Kano

Department of Theatre and Performing Arts

B.A Theatre and Performing Arts

BUK-TPA 105 **Dance and the Digital Media,** (3 Units; Core; L=30; P=45)

**Senate-approved relevance**

Grooming of students who are confident to demonstrate sound knowledge in the area of dance and digital media is in accordance with mission of BUK to raise independent, creative and critical minds.

**Overview**

With the development of computer graphics, multi-media tools and responsive devices, dance performances have expanded into virtual spaces and transcending the convention notion of ephemeral event. Therefore, this course is design to focus attention on the presence of dance and choreography in screen and cyberspace. This elective course with three (3) credit units has theory and practical components.

For the aspect of theory, interrogation of dance and choreography within the context of animated and non-animated films; commercial and non-commercial virtual adverts; contemporary indigenous and non-indigenous music videos; dance performances from social media are existing works to study. This part will be followed by practical session which exposes students to pre-production, production and post-performance processes associated with screen and virtual dance performances.

**Objectives**

The objectives of the course are to:

1. describe dance structures of different digital media
2. classify dance styles of various digital media
3. compare dance performance on cyberspace and screen
4. evaluate the use of dance in digital media
5. explain pre-production, production and post-production processes of dance in digital media

**Learning outcomes**

On completion of the course, students should be able to:

1. describe four (4) dance structures of different digital media
2. classify dance styles of various digital media
3. compare at least three (3) dance performances on cyberspace and screen
4. evaluate at least five (5) dance usage in digital media
5. explain pre-production, production and post-production processes in dance of digital media

**Course contents**

The content of this course includes: Meaning and terminologies of dance and digital media; evolution of dance and digital media; classification of dance and digital media; component of dance and digital media, dance production for digital media; dance scripting and notation with technologies; dance and the cyberspace; dance and the screen; the body as immediate instrument in digital media; cyberspace dancer and choreographer; screen dancer and choreographer; dance and the sound; dance and the camera; role of dance in digital media; trends in dance composition; popular dance and social issues; theorising dance of digital media.

**Minimum Academic Standards**

Digital media facilities, Archival materials and conducive learning environment with NUC-MAS requirement facilities.

Bayero University, Kano

Department of Theatre and Performing Arts

B.A Theatre and Performing Arts

BUK-TPA 201 **History of Theatre and Drama in Northern Nigeria,** (2 Units; Core; L=30; P=0)

**Senate-approved relevance**

This course focuses on the history of theatre and drama in Northern Nigeria. The objective is to give attention to the immediate environment so as to avoid over emphasising the history of theatre and drama of others, especially Western history. It is the aim of this course to give our student a solid foundation on this history of our immediate environment and location so as to enable us avoid Eurocentrism and the tendency to attribute all to others and nothing to ourselves. The course would therefore, give priority to early theatre and drama practices of Northern Nigeria and commencement of influences from outside and its present state.

**Overview**

The course traces the nature of drama and theatre in northern Nigeria, explaining the fundamental nature, form and characteristics of drama and theatre in northern Nigeria.

Evidence and examples are drawn from non-written traditions in the community(s) from myth, rituals, festivals, history and sociology as used until the ‘institution’ of formally built stages, theatre houses and arenas. Emphasis is laid on the evolution of social conventions operating in those venues to create both literature and performance.

**Objectives**

The objectives of this course are to:

1. comprehend the culture of northern Nigeria
2. describe the theatre history of the northern Nigeria
3. explain forms, styles and approaches of drama and theatre in northern Nigeria
4. identify the chronological development of drama and theatre in northern Nigeria
5. describe the nature and characteristics of the drama and northern Nigeria

**Learning Outcomes**

On completion of this course, students should be able to:

1. acquaint and identify with the culture of northern Nigeria
2. discuss the theatre history of northern Nigeria
3. explain at least two (2) forms, styles and approaches of drama and theatre
4. identify the chronological of development of drama and theatre in northern Nigeria
5. analyse at least five (5) the nature characteristics of the drama and northern Nigeria

**Course contents**

Myth, rituals and legends. Festivals and traditional practices. The Influence Islam. Styles. Forms. Characteristics. Theatre troupes. Arenas, stages and theatre houses. Stories. Costume and make-up. Cultural performances. Durbar Festival. Bori Festival. Shantu Music and social performances. Secular performances. Religious performances. Practitioners. Cultural Managers. Court performances. Performance techniques of the performances.

**Minimum Academic Standard**

Data access. Key interviews with practitioners. Access to history books on theatre and drama in Northern Nigeria.

Bayero University, Kano

Department of Theatre and Performing Arts

B.A Theatre and Performing Arts

BUK-TPA 301 **Film Production,** (3 Units; Core; L=30; P=45)

**Senate-approved relevance**

Producing graduates who are innovative, creative and well-rounded in the art and science of film production is one of the core values of BUK. Because film is a global phenomenon that reflects cultures and societies, shapes beliefs and values, and teaches history, this course becomes relevant for its ability to alignwith the visual nature of our modern, digitised society. It will creatively project the university’s mission of knowledge transfer through storytelling techniques that will catalyse greater opportunities for the university and its host community.

**Overview**

Among the many creative professions, filmmaking is one of the most charismatic. Since inception, films have performed socio-cultural, religious, political, therapeutic, and educative functions to purposefully foster “glocal” interactions. This underscores the significance of equipping students with the requisite expertise in the techniques and technicalities of transforming their ideas into stories for the screen. This is a beginning course in narrative film and digital production.

It is designed to expose students to the fundamental concepts, dynamics and application of the techniques of this hands-on practice, covering film production process and cinematography. The importance of this course is in its ability to help in the cultural preservation of the northern Nigeria from being eroded by foreign culture, which is a focus of implementation of the Nigerian National policy that film will be produced to protect and promote her cultural heritage and promote national aspirations in the process of development.

**Objectives**

The objectives of this course are to:

1. identify the various equipment used for film production
2. exemplify how to operate video cameras
3. describe basic principles of how to capture audio-visual content
4. apply audio and video editing techniques.
5. explain the importance of preparation and research
6. learn to work collaboratively
7. provide/receive constructive criticism about the production

**Learning Outcomes**

On completion of the course, students should be able to:

1. identify the names and types of the various equipment used for film production
2. operate video cameras and maximise their functions to tell a story
3. capture well composed audio-visual images/content using the fundamental principles
4. edit video and audio into a compelling story
5. explain at least five (5) importance of preparation and research to/in storytelling
6. acquire the essence of collaboration due to the inherent nature of film
7. provide/receive constructive criticism about the methods, techniques, languages of film production.

**Course contents**

Planning and production strategies. Film language. Production management. Story idea. screenplay and Screenwriting. Casting. Sourcing Location. Actors/acting. Direction. shooting script. Storyboarding. Camera: components and functions. Cinematography. Photography. Art direction. Shot Composition. Camera Framing. Set Designing. Lighting. Visual design. Sound/Audio. Film shooting. Editing. Critiquing.. Post-production. Film business. Censorship.

**Minimum Academic Standards**

Film production studio and equipment with a NUC-MAS requirement facilities.

Bayero University, Kano

Department of Theatre and Performing Arts

B.A Theatre and Performing Arts

BUK-TPA 302 **Gender and Performance,** (2 Units; Core; L=30; P=0)

**Senate-approved Relevance**

The training of graduates who are not just skilled in analysis, performance and practice, but aware and conscious of the gender divide and its implications in the society, especially as it concerns all forms of performances aligns with BUK’s mission in addressing societal issues. The relevance becomes evident when graduates are conscious not to be involved in any form of gender violence or subjugation, propagate gender balance and reflect such in the theatre the create.

**Overview**

Implicating gender in performance studies essentially imparts knowledge about gender and aids in mitigating forms of gender violence and/or subjugation. Here, students are equipped with relevant knowledge about gender theories and the implication in performances. This course is designed to expose students to gender theories.

Also, to build the capacity of students to implicate gender related theories to performances. The objectives of the course, learning outcomes, and contents are provided to address the need to/of create

**Objectives**

The objectives of this course are:

1. Define/describe gender theories
2. Describe the application of gender in performance
3. Analyse gender motifs in performances
4. Describe subliminal gender motifs in performances
5. Identify specific gender theories implicated in particular performances

**Learning Outcomes**

On completion of the course, students should be able to:

1. describe and define at least 5 gender theories
2. identify the theory/theories in a performance
3. enumerate gender motifs in at least 2 stage performances
4. enumerate subtle gender issues in 2 performances
5. determine specific gender theory for a performance

**Course Contents**

Concepts of gendered performance. Issues of gender in performance. African Societies and the notion of Gender in performance. Gender and Language in performance Femininity and masculinity. Feminism and its strands/waves. Chauvinism. Womanism. Africana womanism. Sexual politics. Sexuality. Motherism and Stiwanism. Deconstructive feminism and Marxist feminism. Types and strands of gender theory. Queer theory and trans-gender. Performance theories in gendered performances. Male dominated performance. Female dominated performance. Transgender role-playing in performance.

**Minimum Academic Standards**

Internet access. Archival and library materials. Classical playtexts and performance texts.

Bayero University, Kano

Department of Theatre and Performing Arts

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BUK-TPA401 **Studies in Kannywood,** (3 Units; Core; L=30; P=45)

**Senate-approved relevance**

The training of graduates in the history and film-making processes of the largest film industry in Northern Nigeria - Kannywood, aligns with BUK’s mission in servicing its host community. The relevance becomes evident when graduates are equipped with the requisite knowledge and information to easily take up careers in Kannywood.

**Overview**

Kannywood Studies will provide detailed historical and contemporary stages and trends in Kannywood. Here, students are equipped with relevant knowledge about northern Nigeria’s largest film industry. This is a course designed to investigate the Kano film industry phenomena popularly known as Kannywood on the bases of our closeness to the domicile of the industry and its activities and as our own peculiarity in course design.

The aim of the course is to investigate the history, the politics and the economy of the industry with emphasis on the concept of gown and town relationship to underscore and justify our practices and their relevance to our society. The course will examine how the impact of the industry is not limited to Kano but to other states and countries of the world where its products (film, soundtracks, and artists) are created, marketed and consumed. The selection of film will be studied to examine the specificity of this film culture at the level of language, culture, film technique and impact on society.

**Objectives**

The objectives of this course are:

1. To describe and discuss the history of Kannywood
2. To identify the influences of culture and religion in Kannywood
3. To identify the distribution channels in Kannywood
4. To identify language /translation/ transcription in Kannywood
5. To study major directors/producers in Kannywood

**Learning Outcomes**

On completion of the course, students should be able to:

1. Discuss the history of Kannywood
2. To discuss Islam and northern Nigerian Culture in Kannywood
3. To identify cinema, internet and other distribution channels
4. Identify and discuss the variance between Hausa Language as major medium
5. Discuss at least the works of 5 major directors

**Course Contents**

Historical movements and trends that led to the rise of Kannywood. Contemporary Kannywood. Directors and producers. Distribution channels in Kannywood. Influence of Culture and religion in Kannywood. The unique costume of Kannywood. Adaptation in Kannywood/Bollywood. Actors in Kannywood. Female representation in Kannywood. Language of Kannywood. Collaborations with Nollywood. Kannywood and censorship. Politics of representation in Kannywood. Kannywood and politics/government. Scriptwriting in/for Kannywood. Cinematography in Kannywood. Costume and make up in Kannywood.

**Minimum Academic Standards**

Internet access. Field work. Books and archival materials on the evolution, changes and continuity in Kannywood.

Bayero University, Kano

Department of Theatre and Performing Arts

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BUK-TPA 402 **Music in Northern Nigeria,** (3 Units; Core; L=30; P=45)

**Senate-approved relevance**

This course covers the various kinds of music and musical instruments found in northern Nigeria. It interrogates the history and origins of music in northern Nigeria and examines the nature and geography of musical instruments found among the various cultures of the region. This course is relevant in the sense that it treats music and musical instruments as essential tropes and icons of identity and culture, especially in northern Nigeria. It is equally significant to study such elements of performance within the natural habitat of the society which hosts the university.

**Course Overview**

Music in Northern Nigeria gives an overview of music in northern Nigeria from its traditional roots to contemporary practice.

It elucidates the evolution of musical instruments and their changing patterns and forms alluded to enculturation and acculturation. This is critical to any serious examination of the performing arts of a people.

**Objectives**

The following are the objectives of the course:

1. To provide an understanding of the origins music northern Nigeria.
2. To trace the history of music in northern Nigeria.
3. To examine the various types of music found in northern Nigeria.
4. To accentuate the functions of music in northern Nigeria.
5. To describe the nature of musical instruments in northern Nigeria.
6. To describe the geography of musical instruments in northern Nigeria.

**Learning Outcomes**

At the end of the course the students should be able to:

1. Knowledge of the origins and history of music in northern Nigeria.
2. Understand the various types of music in Northern Nigeria and their functions.
3. Identify musical instruments from northern Nigeria.
4. Describe the location of at least six (6) musical instruments.
5. Explain at least seven (7) music and musical instruments from northern Nigeria.
6. Examine Six (6) influences on music in northern Nigeria.

**Course Content**

Introduction: Music in northern Nigeria, origins and history. Types of music in northern Nigeria. Functions of music in northern Nigeria. Musical instruments from northern Nigeria. Traditional music and musicians from northern Nigeria. Contemporary music in northern Nigeria. Cross-cultural influences on music and musical instruments in northern Nigeria.

**Minimum Academic Standards**

Access to the internet. Classic musical records. Books on Hausa folk music and performances.

Bayero University, Kano

Department of Theatre and Performing Arts

B.A Theatre and Performing Arts

BUK-TPA 403 **Advanced Drama Therapy** (3 Units; Core; L = 30; P =60)

**Senate-approved relevance**

Producing highly skilled graduates with appropriate expertise in drama to offer alternate practical solutions to mental and biological health issues aligns with BUK’s commitment to address African development challenges on human health and social wellbeing. The relevance of this course manifests in the capacity of our graduates to apply drama and theatre techniques for alleviate psychological and biological health conditions of different populations.

**Overview**

Preparing students of theatre and performing arts with the skill and techniques of applying drama as therapy is significant to alleviating the prevalence of mental health, and biological health challenges in Nigeria.

This course is therefore designed to provide students with the advanced knowledgeof theory and the practice of dramatherapy. Students will be engaged in applying the approaches/theories by leading dramatherapists as well as creating new approaches to dramatherapy interventions with different client groups. Capacity of students will be strengthened in the area of deploying dramatherapy with different populations within and outside clinical settings, as well as the basic ethical considerations for drama therapists and global health practices. This course therefore becomes apposite considering BUK’s vision of contributing to the realisation of the Sustainable Development Goal (SDGs) particularly goals 3, 4, 8 and 11, bothering on good health and wellbeing; quality education; decent work and economic growth; and sustainable cities and communities. The objectives of the course learning outcomes, and contents are provided to address this need.

**Objectives**

The objectives of the course are to:

1. describe clients groups of dramatherapy
2. explain Joseph Levy Moreno’s Psychodrama
3. explain Robert Landy’s Role Method
4. explain Read Johnson’s Developmental Transformation
5. explain psychotherapeutic/psychological theories that are applicable to dramatherapy practice
6. apply other therapeutic methods in dramatherapy intervention
7. apply psychotherapy/ psychology theories in their dramatherapy interventions
8. apply ethics into the practice of drama therapy
9. apply ethics into the practice of drama therapy
10. demonstrate ability to apply dramatherapy knowledge among different populations with challenges of health and wellbeing

**Learning Outcomes**

On completion of the course, students should be able to:

1. describe clients groups of dramatherapy
2. explain Joseph Levy Moreno’s Psychodrama
3. explain Robert Landy’s Role Method
4. explain Read Johnson’s Developmental Transformation
5. explain psychotherapeutic/psychological theories that are applicable to dramatherapy practice
6. apply other therapeutic methods in dramatherapy intervention
7. apply psychotherapy/ psychology theories in their dramatherapy interventions
8. apply ethics into the practice of drama therapy
9. prepare plan of applying drama therapy to any population with biological/mental health condition
10. demonstrate ability to apply dramatherapy knowledge among different populations with challenges of health and wellbeing

**Course Contents**

Action-oriented dramatherapy. Performance-oriented dramatherapy. Client groups of dramatherapy. Dramatherapy techniques. Dramatherapy process. Development Transformation. Psychodrama. Other theories of dramatherapy. Psychotherapy methods. Psychology theories. Policy, Ethics and Dramatherapy practice. Preparing for dramatherapy: working with group or individuals. Structuring the dramatherapy session. Games and exercises in dramatherapy. Plot of a dramatherapy session. Dramatherapy intervention with different client groups.

**Minimum Academic Standards**

Dramatherapy intervention (fieldwork) with any client group within clinical or non-clinical setting.

Bayero University, Kano

Department of Theatre and Performing Arts

B.A Theatre and Performing Arts

BUK-TPA 404 **Skit-making and Performance**, (3 Units; Core; L = 30; P = 45)

**Senate-approved relevance**

This course offers graduates quality and professional skills and knowledge in content design, creation, shooting and production of performances and skits for the screen that projects and shapes the image of the society and Nigeria at large. It further aligns with BUK’s mission to project her positive image, address developmental issues and challenges pertaining to moral, ethical and social conduct within and outside the University’s environs in order to bring about desired positive behavioural and structural change in the society. Its significance is seen in creating a better image of the society for the purpose of cultural promotion and development as well as offering self-employment opportunities.

**Overview**

The society is faced with lots of happenings that bother on social, economic, political and cultural aspects of our lives as members of a society. This has received attention from activists and the academia is not left out especially in the humanities where literary scholars like Wole Soyinka, Ahmed Yerima and a host of others have dimmed it fit to weave their themes around such burning issues. Also, with the emerging digital trend, performances contents can be created and performed in form of skits that are uploaded for the viewership pleasure of large heterogeneous audience especially through monetized social media platforms such as *YouTube, Instagram, Facebook, TikTok* etc.

This course is designed to expose students to the process of performance skit making ranging from conceptualizing ideas, contents creation, videography, editing and production. Also, to build the students’ potentials by projecting positive image of the society and address issues that have become a bane to the society. It will further teach students on how to become self-reliant and self-employed as such uploaded contents on the above listed monetized social media platforms will earn them a source of livelihood. The objectives of the course, learning outcomes, and contents are provided to address this need.

**Objectives**

The objectives of the course are to:

1. Describe the step by step approach to performance and skit-making
2. Create an enabling environment for students to tap in to their creative ingenuity
3. Identify social happenings through research and analysis that can be translated into performances
4. Describe the principles of performance contentand skit creation
5. Explain the design of performance video skit-making
6. Expose students to videography
7. Expand students’ knowledge on skit-making and the social media
8. Teach students performance video editing
9. Enable students create monetize social media channels for performance skit uploads
10. Expand students’ knowledge on skit-making and revenue generation

**Learning outcomes**

On completion of the course, students should be able to:

1. Identify the various approaches to performance and skit-making.
2. Apply spontaneous creativity through improvisation starting from story line to post performance production.
3. Conduct research into social happenings to be transformed into themes for performance creation
4. Describe at least (8)principles of performance video skit creation
5. Apply the design of performance video skit-making
6. Practical implementation of the technical aspect (videography) of performance video skit making
7. Apply the techniques of performance skit-making and the social media
8. Explore practical video editing of performance skit
9. Explain the practical techniques of performance skits uploads and social media page/channels monetization for content uploads
10. Explain the commercial aspect of performance video skit-making as revenue generation

**Course contents**

Background to performance skit-making, approaches to performance and skit-making, improvisation and performance skit-making, research and performance analysis, principles of performance skit-making content creation, audience evaluation and performance skit-making, performance skit-making for cultural promotion, performance skit-making for development, image making and performance skit-making, performance skit-making videography, performance skit-making and social media, techniques in performance skit video editing, performance skit-making and social medial, performance skit-making and media censorship, performance skit-making and copyright policies, performance video skit-making and monetization, performance skit-making and revenue generation.

**Minimum Academic Standards**

Audiovisual Studio laboratory with NUC-MAS requirement facilities.

Bayero University, Kano

Department of Theatre and Performing Arts

B.A Theatre and Performing Arts

BUK-TPA 405 **Philosophy and Aesthetics Arts**, (3 units; Core; L=30; P=45)

**Senate-approved relevance**

As obtainable with people, an institution of learning exists within the larger context of socio-cultural interactions, which demand an understanding of elements in the environment within which it exists. For a better understanding of our environment and the world at large, the appreciation of art that are reflective of our histories, culture and experiences is important. Theatre as a discipline relies on the creation and appreciation of art to make meaning of things in our environment, and to communicate ideas for the development of the society.

**Overview**

Art which is a reflection of our reality is relevant in the way we make sense of the world. Thus the study of author’s and their art works, reveal human experiences, feelings, yearnings and aspirations. In this course, we will be focusing on the art, the philosophical perspective of arts, aesthetics, and aesthetic theories.

Aesthetics which is the philosophical study of beauty and taste and is characterized by the reflection of reality through emotion and imagination, thus this course focuses on the production of art, the aesthetic characteristic, valuation and judgement of art and its consumption or usage for different purposes. To achieve that, aesthetics theories of art will be discussed touching on the concept of representation, interpretation, expression and form. Students will be exposed to understanding the nature of art, how we interact with it, how it affects us, the meanings we make of it and how we judge it. Students will explore the social and historical interpretation of art works by studying and interpreting different art forms.

**Objectives**

The objectives of the course are to:

1. Introduce students to understand the nature of art, the different philosophical perspectives of art.
2. Equip students with the knowledge and understanding of aesthetics, Aesthetic theories and how they are used to interpret and analyse different art forms.
3. Identify and appreciate different categories or classification of art forms.
4. Understand authors and their art works through internal, external and personal engagement with the work.
5. Understand African aesthetics against a socio-cultural and historical backdrop.

**Learning Outcomes**

On completion of the course, students should be able to:

1. Students should be able understand the meaning and nature of art and explain the different philosophical perspectives of art. Perspectives such as art as mimesis or imitation by Plato, art as representation by Aristotle, art for art’s sake by Immanuel Kant, art as escape and art as functional should be understood.
2. Clearly explain aesthetics and discuss at least two (2) aesthetic theories such as expressionism, formalism and cognitivism.
3. Students should be able to list and explain at least four categories of art forms such as visual, performing, digital and applied arts.
4. Students should explicitly discuss and appreciate works of author’s, express their aesthetic experience and give their own interpretation of the texts.
5. Demonstrate knowledge of African aesthetics and what makes it different and peculiar to Africans. Students should also discuss how it is reflective of the African reality and experience.

**Course contents**

Art: Representation and Interpretation. Expression and Form. Philosophical Perspectives to Art. Aesthetics and Aesthetic Theories. Features of Aesthetics. Aesthetic judgement and valuation of Art. Art as Communication. Characteristic of Art: Reflection of Reality, Imagination, Emotion. Production of Art and Aesthetic Experience. Artistic Representation and Interpretation. Classification of Art Forms: Visual Performing, Digital and Applied. Content, Meaning and Perception. Appreciating Art in the Theatre. Analysis and Criticism of Selected Art works. African Aesthetics. Socio-cultural Interpretation of Art works. Historical Interpretation of Art works.