SCHEDULE OF PARALLEL SESSIONS

Day Two: Thursday July 10th, 2014 Parallel Sessions 1 (10:30-12:00)

Panel A: Performing Politics and Culture through Music (Chair: Dr. Joshua Amuah)

   Barclay Foubiri Ayakoroma
   Nelson Ebi Campbell
   Colter Harper
   Mbachaga Desen Jonathan & Apollos Ackson Akaa

Panel B: African Theatre and Performance Pedagogy (Prof. Brenda Dixon Gottschild)

1. The Place of African Performing Arts in and beyond the Academy.
   Damascus Kafumbe
   Sola Adeyemi
   Osita C. Ezenwanebe
4. Translating Theory into Practice in African Theatre: A Focus on Nigerian Theatre Practice
   Nwagbo Pat Obi
SCHEDULE OF PARALLEL SESSIONS

Panel C: African Performance and Early Learners (Chair: Dr. Ngozi Udwengu)

1. Dance and its Place in Early Childhood Education.
   Jebuni Tigwe Salifu & Kofi Anthonio
2. Beyond the courtyard: exploring storytelling as an instructional method in Ghanaian classrooms.
   Margaret Ismaila
   Tume, ‘Tosin Kooshima

Panel D: From Theory to Practice: Training and Development in African Theatre and Performance (Chair: Dr. Victor Yankah)

1. Towards a more practice-based theatre training and scholarship in the Nigerian academy.
   Ameh Dennis Akoh
2. Acting Soyinka: An Actor trainer’s dilemma.
   Israel Meriomame WEKPE
   Chris Nwaru
   Abiola Olubunmi Fasoranti

Panel E: Themes in Modern African Drama (Chair: Prof. Alex Asigbo)

1. Reflection of History and Struggle in Modern African Drama: An analytical citation of the Protagonists in Wa Thiongo and Mugo’s The Trial of Dedan Kimathi and Nwabueze’s The Dragon’s Funeral.
   Agozie Uzo Ugwu
   Peter Oghenefghwanre Odogbor
3. The Drama of Esiaba Irobi and the Aesthetics of Militant Hostilities in the Niger Delta of Nigeria.
   Ajumeze Henry
   Akolgo Joseph Octavius
Day Two: Thursday July 10th, 2014 Parallel Sessions 2 (12:00-13:30)

Panel A: African Theatre and Performance Curricula in Institutions of Higher Learning
(Chair: Dr. Kene Igweonu)

1. Deconstructing the University of Zimbabwe theatre legacy: seeking an alternative approach to teaching scenographic theory and practice in Zimbabwean universities. Nkululeko Sibanda
2. Sustainable Entrepreneurship in Arts: Curriculum Challenge for African Arts Education Victor Ukaegbu
3. Tertiary Theatre and Performance Education in Ghana: The Winneba Experience. Patience Nukpezah
4. ‘Exceptionalism’ and South Africa’s Drama, Theatre and Performance Curriculum. Veronica Baxter

Panel B: Performing Oral History as Cultural Memory (Chair: Prof. Osita Okagbue)

1. Proverbs as Benin Verbal Art of Performing History and Cultural Memory. Israel Meriomame Wekpe & Owens Patricia Oni-Edigin
2. Creating a contemporary Xhosa Theatre through reimagining the intsomi form: an interrogation of a production of Nongenile Masithathu Zenani’s iNtsomi Mbengu-Sonyangaza ndakwenz’int’embi! Mfundu Tsazibani
4. The Native Doctor In African Drama: A Case Study Of Barclays Ayakoroma’s A Chance To Survive. Solomon Obidah Yamma

Panel C: Performing Gender in African Theatre and Film (Prof. Tracie Chima Utoh-Ezeajugh)

1. Performing Queer African Autobiography in Film and New Media. Z’étoile Imma
2. The Vagina and the Church: Performing Sexualities in Ghana. Abdul Karim Hakib & Sefakor Anku
3. Performing Gender in the Works of Selected Nigerian Women Writers. Oludolapo Ojediran
Panel D: Performing Religion and Culture (Chair: Prof. Nii Yartey)

1. Theatre and Cultural Education as Panacea for Nigeria’s Fractured Peace: Ofo n’Ogu as paradigm.
   Kelechi Stellamaris Ogbonna & Alex Chinweuba Asigbo
   Sabéha Larabi
   Fabusuyi Olwaseun Abiodun
4. Traditional festival theatre and drama as veritable agent of change in contemporary Nigeria.
   Thomas Vwetpak Anpe

Day Two: Thursday July 10th Workshops /Performances 1 (15:00-16:30)

1. I Stand Corrected - who stands with LGBT communities in the African Theatre Academy?
   Mojisola Adebayo (Mirror Room)
2. Team Building Drumming Workshop
   Slyvanus Kwashie Kuwor (MO Dance Hall)
3. American Council of Learned Societies, African Humanities Programme
   Dr. Jemima Anderson (Seminar Room II)

Day Two: Thursday July 10th, 2014 Parallel Sessions 3 (16:30-18:00)

Panel A: Researching and Documenting Performance in/and the Academy (Chair: Dr. Samuel Benagr)

1. Memory and Manifestation in the Articulation of a Public Performance Aesthetic in a Caribbean University Environment.
   C. M. Harclyde Walcott
2. Theatre and Performance Documentation and the Academy
   Ngozi Udengwu
3. Performance as Research.” The Efficacy of Scholar-Practitioner in an Ethnographic Fieldwork.
   Habib C. Iddrisu
Panel B: Traditional Festivals and Contemporary Performance (Chair: Dr. K. S. Kuwor)

1. Religious Songs in "mumbara" Festival of the Chambaleko in Adamawa state, Nigeria. 
   Danbello, Ibrahim Ahmadu
2. Resurgence of Ethnic Minority Identity through Performance: The case of the Eggon. 
   Dauda M. Enna
   Ensemble. 
   Ihentuge Chisimdi Udoka
4. Italo Festival in Contemporary Times: Prospects of Proper Administration. 
   Maha, Mabel

Panel C: African Diasporic Writers and Performance (Chair: Ekua Ekumah)

1. Performing the Academy in Kwame Kwei-Armah’s Beneatha’s Place. 
   Joseph McLaren
2. Aimé Césaire’s A Season in the Congo: Centenary Productions in Lyons and London 
   2013
   Philip Crispin
3. Land, development, and African Caribbean theatre/ drama of emancipation and 
   nationhood: Ritual and ecopoetics in Dennis Scott’s An Echo in the Bone and David 
   Edgecombe’s Kirnon’s Kingdom. 
   Dannabang Kuwabong
4. From Lorca to Lorca: Six Spanish Plays and an Audience 
   Oteh Patrick-Jude

Panel D: Costuming and Designing African Performance (Chair: Dr. Grace Uche Hassan)

1. Beyond the Layers of Coverings’: The Contemporary Designing of Self. 
   Susan Olubukola Badeji.
2. Adapted Kloweki Costumes on the contemporary Stage. 
   Fabiola M. Opare-Darko
3. Costumes arts as an integral design for theatrical performances. 
   Toyin Bade – Afuye Beatrice
4. Sustaining the Aesthetics of African Culture and Identity through Costume and Make- 
   up. 
   Ifeyinwa Uzondo
Day Three: Friday July 11\textsuperscript{th}, 2014 Parallel Sessions 4 (10:30-12:00)

Panel A: Innovations and Experiments in Technical Design (Dr. Osei Agyeman)

1. From Bin to Set: Emerging Ideas on Educational theatre performance in Africa. 
   \textit{Ndubuisi Nnanna, Ekene Anikpe & Ikechukwu Erojikwe}
   \textit{Esekong H. Andrew, Chris Agibe & Emmanuel Eneh.}
   \textit{Faith Ibarakumo Ken-Aminikpo}

Panel B: Analysing Literary Theatre  (Dr. Veronica Baxter)

1. Waiting for the Doctor before We Die”: Diagnostic Dramaturgy and Ideological Iconoclasm in Bill Marshall’s \textit{The Queue}. 
   \textit{David Afriyie Donkor}
2. Socio-political realist drama in Nigeria: A study of selected plays. 
   \textit{Elizabeth A. Omoruyi & Julius-Adeoye ‘Rantimi Jays}
3. The Aesthetics of War, Violence, and Peace on Stage: A Study of \textit{Drums of War}. 
   \textit{Asuquo, Nsikan Bassey}
   \textit{Sarah Dorgbadzi}

Panel C: African Performance, New Media and Cultural Sustainability ( Prof. Osita C. Ezenwanebe)

1. Emergent Voices in Nollywood: Chris Eneaji’s Style in \textit{Murder at Prime Suites}. 
   \textit{Emeka Dibia Emelobe}
2. The Theatre in the Computer Age and the Dynamics of “Literalization”. 
   \textit{Rwang Elisha Dareng}
   \textit{Cathrine Makhumula}
4. Documenting Indigenous African Performances for Cultural Sustainability 
   \textit{Utoh-Ezeajugh Tracie Chima & Asigbo Alex}
Panel D: Challenging the African Narrative in Film: Nollywood in Focus (Mr. Francis Gbormittah)

   Stanislaus Iyorza.
   Ezinne Igwe
3. Tackling the Challenges of African Film Narration: Obi Emelonye Films as Examples. 
   Ernest-Samuel, Gloria C.
   Epochi Olise E. Ruth

Panel E: Contemporary Uses of Traditional Performance Forms (Dr. Sola Adeyemi)

1. The Tiv Song Theatre, Commercialisation and Political Mobilisation. 
   Gowon Ama Doki and Member Eugenia George-Genyi
2. Developing African Indigenous Cartoon Series for Pedagogical Application 
   Lilian Okoro
   Law Ikay Ezeh Jr.
4. Yoruba ifá system and modern communication typology. 
   Adeseye, Bifátife Olufemi

Day Three: Friday July 11th, 2014 Parallel Sessions 5 (12:00-13:30)

Panel A: Aesthetics, Gender Equity and the Academy: Focus on Dance (Chair: Oh Nii Kwei Sowah)

   Onyemuchara Casimir E.
2. Dance in Academia: Patience Kwakwa and Esi Sutherland in Perspective. 
   Margaret Delali Numekevor and Latipher A. Osei
   Terry Bright Kweku Ofosu & Eric Sunu Doe

Panel B: Themes and Processes of Film Making in Africa I (Dr. Innocent Ebere Uwah)

1. Contemporary Cinema and Domestic Violence in Africa: A Study of Uche Jumbo’s *Damage*.
   Obiorah Ekwueme
2. Ghanaian Filmmakers and Their Thematic Concerns: A Study of *Perfect Picture* and *Heritage Africa*.
   Helen Tsotssoo Aryee
   *Julius- Adeoye Rantimi Jays*
   Tume Fondzeyuf Keneth

Panel C: Researching African and African Diaspora theatre and Performance: Emerging/Shifting Theories (Dr. Damascus Kafumbe)

1. The Question of Nomenclature in African Diasporic Performance.
   Donald Morales
2. Negotiating African Identity through Music and Dance and Festivals within Multicultural Communities and Institutions of Canada and the USA.
   *Modesto Mawulolo Amegago*
3. Sylvain Bemba, Sony Labou Tansi and Their Influence Today
   Noufou Badou
4. A Discourse Among Ourselves: Ways of Thinking About African Performance
   Samuel Kasule

Panel D: Theatre Management, Administration and Entrepreneurship in Africa (Mrs. Amy Appiah)

   Afolabi, Taiwo Okunola
   Chris Nwamuo
3. Beyond the glitz of popularity: managing the popular Yoruba travelling theatre.
   Toyin Ogundeji
4. Managing our Theatres for Economic and Cultural Sustenance: Ihiala Resident Theatre in Perspective
   Agbasiere Chijioke

Day Three: Friday July 11th Workshops /Performances 2 (15:00-16:30)

1. Ti-Fali (Our Heritage) A Performance by Sena Astugah (MO Dance Hall)
2. Igbo Lọtị: A dance drama (The Department of Theatre Arts Alvan Ikoku Federal College of Education, Owerri, Nigeria) (MO Dance Hall)
3. Dance Workshop, Oh Nii Kwei Sowah (Mirror Room)

Day Three: Friday July 11th, 2014 Parallel Sessions 6 (16:30-18:00)

Panel A: African Culture in/and Performance (Chair: Dr. Regina Kwakye -Opong)

   Sam. Ugwuoti
2. The Institution of People’s Culture and the Quest for Its Survival: Oru-Owerre Festival in Focus.
   Mbara, Nnamdi Christian & Ejelonu, Ikechukwu
3. Nigerian popular music videos: How far might they go in propagating true African culture?
   Peter Ogheneghwanre Odogbor
   Ukuma, Teryila Shadrach

Panel B: Themes and Processes of Film Making in Africa II (Chair: Dr. Julius- Adeoye Rantimi Jays)

1. Between film and literature: Issues in Mike-Steve Adeleye’s Adaptation of Chris Iyimoga’s Son of a Chief.
   Festus O. Idoko
   Innocent Ebere Uwah
   Nwafor Friday
SCHEDULE OF PARALLEL SESSIONS

4. Aesthetics and the cultural contents in African filmic experience in the context of cross-cultural interrogation within the borderless interface of the local and transnational existence.
   Kunle Abogunloko

Panel C: Theatre for Development Practice and Emerging Concepts in Africa (Chair: Dr. Sam Kasule)
   1. Theatre for Development and Eco Education
      Elias Kwaku Asiama,
      Emem Olutoke
   3. Typologies of Theatre for Development: The Ghanaian Experience
      Victor Yankah
      Belinda Asiedu

Panel D: Stage and Screen Performance in Africa (Dr. Awo Mana Asiedu)
   1. Production and Reception: The Impact of ‘Performativity’ on the Form and Aesthetics of African Screen Media
      Francis Gbormittah
   2. The Griot as Actor: Sotigui Kouyaté on Stage and on Screen.
      Annette Bühler-Dietrich
   3. NoSRA Theory: Synchronising Gaze Beyond the Stage and Screen in African Theatre.
      Kayode Animasaun
      Apejoye, Esther Frank

VENUES FOR PARALLEL SESSIONS

A panels – Institute of African Studies (IAS) JHK Hall

B panels – Seminar Room I, School of Performing Arts (SPA)

C panels – Seminar Room II (SPA)

D panels – Room E9 (SPA, Music Department)

E Panels – IAS Seminar Room

Workshops and Performances- Mawere Opoku Dance Hall/ Mirror Room/Efua Sutherland Drama Studio