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The Contribution of the University of Ilorin Department of Performing Arts to Dance Training and Practices in Nigeria

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Abstract

Dance Scholarship in Nigeria is fast experiencing a rapid turnaround for the better, particularly with the newly evolved umbrella Association of Dance Scholars and Practitioners of Nigeria (ADSPON) where scholars of dance meet to discuss a variety of issues. However the development of dance studies in Nigeria may not have been so fruitful without the constant and consistent trainings and practices of dance in some Universities. These "training and practices" have taken different facets in various schools. Consequently, this paper intends to examine the contributions of the University of Ilorin Department of the Performing Arts to dance studies in Nigeria. Through interview and review of existing documents, this paper intends to examine and document the history of dance studies in the university from inception till now and also make a forecast of the future. In the course of this study, it was discovered that the uniqueness of the study of dance in Ilorin lies in its structure of dance being entrenched into major courses in 100 and 200 levels while an advanced study is enmeshed in the 300 and 400 levels, as such, even students who are not interested in majoring in dance at 300 level are equipped with the history of dance, creation of movement, choreography, etc. This paper therefore concludes that dance studies in Nigerian universities should adopt the approach of the University of Ilorin, so as to ensure a constant development of dance scholarship in Nigeria.

Keywords: Contribution, Dance studies, Development, Ilorin school.

Introduction

The importance of dance education in Nigeria cannot be quantified. However, it is unfortunate that only a selected few believe that dance and its education is a vital tool of human development. Hanna (1973, 25) opines that;

Dance is an important medium of education, one of the ways which culture is disseminated within a generation and transmitted from generation to generation. Dance helps African societies to Perpetuate themselves.

Hanna's opinion emphasizes not just the immediate value of dance education, but its continued relevance in all cultures, particularly with the ability to enhance development. This development occurs in many spheres and it enhances growth. Monyeh (2001, p.108) is of the opinion that;

The relevance of dance in the life of a nation is not disputable taking into cognizance that a healthy body is tool for growth and development of the individual - a panacea for the growth and development of a nation in the areas of infrastructural development.

This assertion points to ways which dance becomes a relevant tool to a person and even the nation. This is approached from the purview of movement through aerobics, exercises and gymnastics which helps the human body in a lot of ways. This goes to show that dance, despite its constant neglect and denial, should be part of educational curriculum in the primary and secondary schools and also that a significant improvement is needed in the area of dance in the Theatre Arts Departments across the nation. As such, this paper discusses the contributions of the Ilorin school to dance studies in Nigeria.

The development of Dance Studies in Nigeria cannot be compared to that of Music and Drama as close arts of the theatre. From Egun Clarks's submission in 1989 to Akinsipe's in 2008 the dearth of dance lecturers and the slow growth of dance scholarship in the Nigerian Universities had been highlighted, but the Department of Performing Arts, University of Ilorin, Ilorin, Nigeria has given itself the enormous task from the onset to give dance the same footing as the other arts of the theatre.

Felix A. Akinsipe in an interview with Prof. Akanji Nasiru, a pioneer lecturer in the Department of Performing Arts, University of Ilorin, on the 5th of September, 2013, confirmed that before the establishment of the Department of the Performing Arts in 1981, there were courses in dance, as well as, few dance personnel at other Theatre/Dramatic Arts departments in Nigeria. Not only that, practical works and performances including dance were going on prominently at these places.

University of Calabar, for example, already had a professional dance troupe while University of Ife, now OAU, had Peggy Harper as a researcher in dance who was contributing significantly to the performances of Ola Rotimi in

Ife. The dance activity at University of Ibadan was being managed by Peter Begho at the Institute of African Studies. Odukwe Sackyefi, a Ghanaian was also choreographing dance at the Department of Theatre Arts, University of Ibadan. All these activities in dance were not actually woven into the theatre as a course of study programme per se. They only feature as part of their practical works or productions.

However, the nature of activities in dance and what was available at that time was not aimed at and could never have graduated students in dance. The Department of the Performing Arts, University of Ilorin, at inception, therefore became the first to integrate dance as a part of theatre study with the aim of producing graduate artistes and scholars in dance.

The Department had to start the task of making available personnel to take dance courses from the very start as it was structured in a way that students undergo the three areas of music, dance and drama before specializing/majoring in one area of dance, drama or music. It was for this that the Department was christened "The Department of the Performing Arts".

The courses were thus designed to ensure even drama and music specialists would not graduate without taking some dance courses and dance specialists will have to take drama and music courses to fulfill the requirements for graduating. Several problems militated against dance training and education all over the nation. First among them was the lack of a curriculum for dance in the primary and secondary schools, which had hitherto incapacitated the development of dancers from a tender age, but rather allows for such training to begin when the body is no longer malleable to some dance movements. Also, the lack of equipment and studio facility is a significant problem. Ugolo (2007, p. 215) supports that; "the importance of studio facility to the training of a dancer cannot be overemphasized- one can make bold to say without fear of contradiction that there exist no standard studio facilities for training dancers in our Universities." This has been a major factor in the setbacks experienced in the training and practice of dance in Nigerian Universities.

Dance studies is a very wide discourse within the spectrum of dance. It is equally an umbrella for the teaching and learning of dance in its entirety. Several dance theories have emerged over the years to particularly typify styles and techniques of dance. Equally, dance pedagogy has been severally discussed and premised within two channels, they are: training and practice. This two, form the core and crux of dance studies in Nigeria. The training and practice of dance are filial in nature as they complement each other.

A dance theory can be a product of a dance practical, while a dance practical can be theorized to improve knowledge which is all in the process of equipping and training the dancer. The impact of both is crucial to the

development of a total dancer and is therefore a vital appendage of dance pedagogy. The training of the dancer is seen as the beginning of endowing him with the required skills. Yerima (2006, p.21) understands the intention of dance training when he asserts that; "The training of the early dancer was done with the primary intention to endow him with what we call the crude notion of art which even then provided him with the sense of unity and integrity of sacred images." The endowment referred to stems from the need to equip the dancer with the required skills needed to effectively produce movement styles and patterns. No wonder Martins (1996, p.260) believes that "the ideal dance education therefore is that which trains the student to find his own movement." This connotes that the training of the dancer is twofold; to equip him with movement skills and techniques and to teach him the basic principles of creatively crafting his own movement. Theoretical perspective is germane to the actualization of this.

Practice on the other hand requires the exhibition of the training received. Dance itself is a non-verbal art form whose medium can only be exemplified in the performance of the dance movements. It is therefore expected that the dancer, having experienced the training in dance, is given a platform to reproduce the learnt movements. Thus, the training and practice of dance is a two edged sword that undoubtedly contribute to dance pedagogy in Nigeria.

Brief History of Dance in the Department of the Performing Arts University of Ilorin

At the inception of the Department in 1981, Pat Amadu Madi was in charge of dance courses and thus the first lecturer in dance a task he undertook along with courses in technical theatre, while Dr. Mensah took charge of music and Dr. Akanji Nasiru handled Drama courses. In October, 1984, Mrs. Bunmi Babarinde-Hall was employed as a full time lecturer in dance and she stayed for only two years before she left.

Miss Iniaycera. De Santos was then employed to teach dance on part-time basis and supervised the first set of dance stress student specialists in the department in 1987. She left the same year. Towards the end of 1987, Mrs. Bunmi Babarinde-Hall was brought in again from America to spend her five-week holiday in the department to ensure that there was no vacuum occasioned by the departure of Miss Iniaycera; and students could meet up with requirements necessary for the award of the B. A. (Hons.) degree and then graduate. The Department was able to source Mr. Muiyiwa Ojo to take dance in the 1988/89 session after which he too left.ⁱ

Mr. Chris Ugolo was employed after obtaining his Masters of Arts degree in Dance Studies from the University of Surrey in 1989. He thus became the person to graduate the second set of specialists in dance in 1991.ⁱⁱ He left

the university in 1992 to take up appointment at the then young University of Abuja but continued as a part-time lecturer in the department until he was able to graduate the third set of dance specialists 1994. It was at this point the one of his first set of students in person of Mr. Felix A. Akinsipe was then employed in December, 1993, first as Higher Technical Officer (Choreography) to man the dance arm. He turned to be the first steady staff in the dance unit as he had remained in the department till date. He produced the 4th, 5th, 6th and had many sets of dance specialists since then.

The appointment of Miss Ijeoma Akunna into the dance arm in December 1997 made it the first time the department will have two full-time dance lecturers. Since then the department has upheld and improved upon this achievement over the years. Even when Miss Akunna withdrew her services from the university in 2001 the same year Mr. Akinsipe also was wrongly dismissed with 43 others between 2001-2009 by the university, Mr. Jeleel Ojuade and Mr. Felix Emoruwa were appointed the same year. They were later joined by Dr. (Mrs.) Ekata Isibor in 2003 who later left to take up an appointment at the University of Lagos in 2007. The reinstatement of Mr. Akinsipe and the appointment of Mr. Kehinde Olalusi in 2011 made it the first time the department will be having four full-time lecturers in dance: this has been the case till date.

Dance Education in the University of Ilorin: Past and present

It is true that "Dance education, by deductions from the conceptual framework of dance and education, becomes a technical transfer of dance performance skills and knowledge to students through teaching, training and research. This is necessary in order to provide high quality professional development in the theory and practice of dance." (Azorbo (2014, p.2) It is with this in mind that the Performing Arts curriculum was designed to cater for the training and practice of dance as embedded in its philosophy:

The philosophy on which the Degree Programme in Performing Arts is attached is the one that upholds the fact that the line of separation between Drama, Dance and Music in Africa is very thin. The people of Africa believe in a fusion of these three arts and this is the core essence of Performing Arts. Students are, therefore, trained to have a working knowledge of the three areas. Performing Arts courses are designed to cover the most basic areas of theory and practice of the theatre. This is with a view to making students to have rounded knowledge of the Nigerian,

African and other world theatres. (cited in NUC Self study Form 2012 p.25)

To achieve this, the objectives of the Department were designed to include the following:

- i. To become the foremost Department in the training of competent manpower for the culture industry.
- ii. To produce national and internationally recognized artists and scholars who will be grounded in the theory and practice of the theatre.
- iii. To train students to be able to produce total theatre artistic products.
- iv. To produce graduates that will become social agents of change and development in Nigeria, Africa and the global world, and
- v. To train students to become artistic directors, playwrights, actors, scenographers/set designers, musicologists, instrumentalists, dancers, choreographers and others. (cited in NUC Self-study Form 2012 p.25)

From the above, the nature of dance curriculum in the Department of the Performing Arts, University of Ilorin is a peculiar one from the onset. Despite the medley of drama, dance and music, a considerable and quality programme in theory and practice enable students learn, practice and theorize in dance. This is in stark contrast to what operates in other theatre departments across the nation. For instance, Akinsipe in Olalusi (2012, p. 114) reveal their experience while at Ahmadu Bello University, Zaria, thus:

At ABU, we only have three dance courses throughout the four year programme and we manage to squeeze a lot of things. So some of the things we do in a semester here (Unilorin), we just mention in two to three topics over there.

This is astonishing and perhaps a reminder of the need to engineer a change in the dance curriculum of the theatre department across the nation. In contrast to Akinsipe's assertion, The Department of the Performing Arts, University of Ilorin, has more than thirty courses that involves dance. While some are made compulsory for 100 and 200 level students, others are for those who intend to specialize in dance from their 300 level. In fact, at the end of the second year, some of our students find it difficult to completely choose one area of specialization as they have already been birthed in the rudiment and history of the three.

Certainly, all these courses were not created all at once. From historical antecedents; the department's curriculum has been reviewed at least three times, with the latest review that was done in the 2009/2013 academic session. From the beginning of the Department in the 1983/1984 session, the programme had a total of 15 dance courses from 100 level to 400 level.as follows;

- PA 105: Stage Presentation Skills I
- PA 125: Rudiments of Dance
- PA 131: Music and Dance I
- PA 201: Comparative Study of Performing Arts I
- PA 261: Elements of Dance Composition
- PA 271: Music and Dance II
- PA 321: Choreography I
- PA 322: Dance Practice I
- PA 323: Choreography II
- PA 324: Dance Practice II
- PA 325: Dance History
- PA 326: Kinesiology and Biomechanics for the Performing Arts
- PA 421: Choreography III
- PA 422: Practical Dance Analysis and Criticism
- PA 423: Choreography IV
- PA 424: Practical Dance analysis and criticism
- PA 425: Special Study: Choreographers and Dancers. (Source: University of Ilorin Academic Programme, 1983-1984.)

After the 1983 session, a review of the curriculum was made in the academic programme for 1984 - 1987 to reflect changes in course code, numbers and title. For instance, PA was changed to PFA, while some codes where changed. The following were the changes made

- PFA 107: Introduction to Performing Arts I
- PFA 126: Rudiments of Dance
- PFA 132: Music and Dance Improvisation I
- Pfa 262: Music and Dance Improvisation II
- PFA 263: Dance Composition
- PFA 327: Dance Repertory
- PFA 328: Dance Practice: Strategic use of the body and limbs
- PFA 331: Choreography
- PFA 332: Practical Dance: Analysis and Criticism
- PFA 333: Kinesiology and Biomechanics for Performing Arts
- PFA 404: Music, dance and the society
- PFA 426: Comparative Study of movement Techniques I
- PFA 427: Advanced Movement improvisation
- PFA 428: Dance repertory

PFA 429: Comparative Study of Movement Techniques II (Source: University of Ilorin Academic Programme, 1984-1987.)

Some significant changes were made to the curriculum above to give more room to the practice of dance and in the area of integrating dance with music and the society. The new programme was retained till the 1996/1997 session. Then another review which took effect from 1997-2002, was made that had the following changes;

PFA 101: Introduction to Performing Arts

PFA 103: History of the Performing Arts

PFA 125: Rudiments of Choreography

PFA Performing Arts Workshop II

PFA 225: Basic Choreography

PFA 323: Dance Workshop

PFA 324: Intermediate modern dance techniques

PFA 325: Advanced Choreography I

PFA 326: Dance Analysis and Criticism

PFA 327: Dance Kinesiology

PFA 421: Dance Analysis and Criticism

PFA 422: Advanced Choreography II

PFA 423: Advanced Dance Workshop

PFA 424: Twentieth Century Dance (Source: University of Ilorin Academic Programme, 1997-2002.)

In the last review which took effect from 2009-2013 and is still running, a giant stride was recorded in the inclusion of additional dance courses as nine new courses were added thus giving our students an added opportunity for the training and practice of dance in the department. One of the added courses which have helped tremendously is Dance and the society: The town and gown influence I and II (PFA 321 and 322). It has comfortably catered for a fraternization and fertilization of ideas, concept and styles between the dance students of the university and practitioners in town.

The lists of dance oriented courses are:

100 LEVEL

PFA 101 Introduction to Performing Arts (Dance, drama & music)

PFA 102 Performing Arts Workshop I (Dance, drama & music)

PFA 103 History of Performing Arts (Greek, Medieval etc) (Dance, Drama & Music)

PFA 104 Traditional African Festival Theatre (Dance, Drama & Music)

PFA 125 Rudiments of Dance

PFA 126 Dance Studies I

200 LEVEL

- PFA 205History of the Performing Arts I (African) (Dance, Drama, & Music)
PFA 206History of the Performing Arts II (Western) (Dance, Drama & Music)
PFA 208Performing Arts Workshop II (Drama, Dance & Music)
PFA 209Departmental Production Workshop II (Dance, Drama & Music)
PFA 225Basic Choreography
PFA 234Dance Studies II

300 LEVEL (GENERAL)

- PFA 302Performing Arts workshop II (Dance, Drama & Music)
PFA 304Traditional Theatre forms and Production practices (Dance, Drama & Music)
PFA 308Research Methodology for the Performing Arts (Dance, Drama & Music)

DANCE MAJORS

- PFA 321Dance & The Society: Town- Gown Confluence I
PFA 322Dance & the Society: Town- Gown Confluence II
PFA 323Dance Workshop
PFA 324Intermediate Modern Dance Technique
PFA 325Advanced Choreography I
PFA 326Dance Analysis and Criticism I
PFA 327Dance Kinesiology
PFA 328Trends in African Contemporary Dance Practices
PFA 329Dance Studies III

400 LEVEL

- PFA 421Dance Analysis and Criticism II
PFA 422Advanced Choreography II
PFA 423Advanced Dance Workshop
PFA 424Twentieth Century Dance
PFA 425Dance and The Media
PFA 426Professional Dance Practices
PFA 427Dance Studies IV
PFA 499Special Project (Theory and practice in the Area of Specialization).

The uniqueness of this curriculum is that it attempts to produce dance graduates who also have the knowledge of music and drama at the beginning, so that in

handling choreography and dance packaging, the holistic idea of a total theatre can be utilized when required.

In fact many of the practical of these courses are a fertile ground for intellectual discourse in practices between students, practitioners and the lecturers and subsequent deliberation and genuine creativity that develops from such are packaged for shows in and outside the University. This is a confirmation of Ugolo's (2007, p. 211) opinion that "only the university of Ilorin has a comprehensive study of dance because of the nature of its programme which segments performing arts into drama, dance and music".

Dance specialists and projects

In the curriculum of the Department and in line with its philosophy, considerations were given to the need to produce a graduate of dance that is knowledgeable in theory and practice, that is why in the PFA 499: Research Project, students are compulsorily required to rehearse and produce a one hour dance theatre and consequently theorize by writing a project to explain and back up their practical realization. Over the years, this tradition has been sustained and improved upon by creating standards and bench marks to contribute to the sustenance of the projects. For instance, the first project done by Miss Melutia Nwachukwu-Jarret and Otumine Ileleji in 1987 was experimental, and a creative approach where the students themselves go through the process of writing a mini script, rehearsing the junior students and performing it.

There was a hiatus of three years when there were no students majoring in dance. However, in 1991, the lack of scripts for dance performance was creatively navigated when Akinsipe Felix, Adeoye Ibilolamide and Bello Mariam, adapted Akinwunmi Isola's historical drama *Efunsetan Aniwura* into dance. This is another creative endeavour which was birthed as a way out of the lack of dance scripts for the stage. The number of students majoring in dance grew to six by the third set in 1994 while there were five of them in the fifth set in 1995. Three specialists emerged in the sixth set in 1998 the number grew tremendously to ten in 1999 from when the dance arm had stabilized. The present specialists in the final year are twenty seven in number and with the increase in the admission quota of the department, the number of dance majors is expected to increase further. (see the appendix for the lists of dance majors, the final year PFA 402/499: Research Project's major productions and their supervisors since 1987).

Throughout the years of its existence, the dance unit of the Department of the Performing Arts has been able to sustain the development of students in both theory and practice. This is made possible by the specialization opportunity it affords students at 300 and 400 levels. Also, the review of the dance curriculum

has also helped to fortify the original conception and philosophical underpinnings of the founding fathers of the department.

A Peep into the Future

Despite its considerably strong syllabus and approach to dance studies, the Department of the Performing Arts, University of Ilorin tenaciously anticipates, and is planning for an upgrade in various aspects of its dance studies, along with other arms. One of such is the desire to carve out a dance department, which if not preceded by any, will be the first of its kind in the Nigerian University system. The need to consider this is borne out of the desire to comfortably focus on a deeper and compact training and practice of dance and equally award a certificate in dance as against Performing Arts which is currently practiced. This will also afford other arms such opportunities while students can take minor courses across board. Equally, when required, students will engage in exchange programmes in dance schools in and outside the country to artistically fortify them in the training and practice of dance.

The Contributions of the Ilorin School to Dance Studies in Nigeria

Without doubt, the University of Ilorin has contributed to dance studies in Nigeria in a lot of ways. Ugolo (2006), (2007), Shuaibu (2007) and James (2011) have attested to the considerable consideration given to the study of dance in the department. These contributions are examined as follows;

Production of Dance Lecturers: The effectiveness of the teaching and practice of dance in the University of Ilorin reflects evidently in the number of dance lecturers it has produced today. At least between ten and twelve of the Department's ex-students are dance lecturers. The likes of Mr. Felix Akinsipe, Dr. Mariam Iyeh, Dr. Jeleel Ojuade, Dr. Felix Emoruwa, Dr. Suru Damisa, Mr. Peter Adeiza, Mr. Kehinde Olalusi, Mrs. Temitope Adedokun-Richards, Mrs. Esther Amire (formerly Apata) and others are among the products of Dance in the Department who teach dance across Nigerian Universities today. In fact, some like; Dr. Kenechukwu Igweonu and Taiye Arinde are dance lecturers/trainers at various countries outside Nigeria. The deduction from this is that the Departments envisioned objective of "producing dance graduates with a blend of theory and practice" has been realized is further enhanced by the number of her former students in the lecturing profession today. This has been a major contribution to dance studies in Nigeria.

Encouraging the Yearly Performance of Dance: The Department's curriculum which requires that students produce a performance in their area of specialization has enabled a constant practice of dance in the department.

Without doubt, only the University of Ilorin has such a robust dance theatre package on a yearly basis. Librettos written by dance scholars in Nigeria, are harvested by the final year students, researched on, rehearsed and performed as their final year projects. Apart from being an avenue to promote the works of the librettists, it has also contributed to dance studies in Nigeria through its different reviews in national televisions and newspapers. This has to a large extent open up the practical approaches of synthesizing the theory which is taught in class.

Pioneering of a Collection of Dance Librettos: Before now, several scholars have lamented the dearth of written documents on Nigerian dance. Perhaps more pertinent is the lack of dance scripts for the stage in Nigeria. The Department of the Performing Arts Through one of her dance lecturers Felix Akinsipe has facilitated the publishing of dance librettos for easy access and performances (see his *Talking Bodies: A Collection of Dance Librettos*, 2003, and edited book *Dance Scripts for the Stage*, Vol. 1, 2014). This is perhaps a germane contribution to dance studies in Nigeria, as it presents the various cultures and traditions of different ethnic groups, couched in the various social, religious, political, economic issues that pervade the country. This published collections therefore become a valid material for the performance of dance Theatre on the Nigerian Stage.

Opening of Dance Studio and Performing Groups: Some successes have been recorded in this area as we have two products of the department, Ibilolamide Adeoye and Lekan Akinyemi now own successful private dance studios abroad where they train and instruct in dance. In Nigeria, at least two have set up troupes like Eda Theatre Company headed by Segun Olujobi, Ebelebe Entertainments by Oluyemi Adegboye, where they choreograph and produce dance dominated/related performances. They have in their troupe many of their fellow graduates of the department.

Fostering of a Cordial Relationship between Town and the Gown: As mentioned earlier, the course in dance has opened out to the society and consistently in the last three years, students have had constant rapport with dance practitioners in the neighboring communities and villages. In May 2012, they interacted with the Asa Local Government Dance Group in Ilorin and in May 2013, they worked together with the Okolo Olayotan Dance Troupe from Idi-Ape area in Ilorin. In May 2014, a traditional dancer, hunter and poet Alabi Ogundepo and his Alabi Ogundepo Kultural Organisation (AOKO) based in Osogbo, Osun state, were invited for a three day workshop where students

learnt traditional hunters dance, the chants and even the drums and drumming traditions. This is another great contribution to dance studies in Nigeria. The dance programme has to a large extent achieved its set objectives of training and producing all round dance artists and choreographers. Also many in-house and public lectures with emphasis on dance and theatre had been organized. The latest being a workshop coordinated in July, 2014 by Professor Omofolabo Ajayi-Soyinka of Kansas University, Lawrence, U.S.A. others include a workshop/performance with Ayangalu International Troupe, in 2003, an academic writing workshop in 2011, a training/demonstrative workshop by Peter Badejo, OBE in 2012 and a collaborative research project sponsored by the National Endowment for the Humanities (NEH) won by Professor Debra Klein of Gavilan College, Santa Cruz California, U.S.A. on Fuji music and Dance Performance in 2013.

Conclusion and Recommendations

Undoubtedly, dance studies in the University of Ilorin have had a rapid development in terms of teaching, training, theorizing and practice. It is no ordinary feat that today many students who passed through the study of dance in the department are dance lecturers in and outside the country. Such is a testament to the strict adherence to the template that was designed from the inception of the Department. Consequently, considering that there are departments across the nation where the study of dance is still embryonic in terms of curriculum and teaching, this paper calls on:

1. Scholars of dance in conjunction with the Universities and the Nigerian University Commission foster a robust Dance curriculum of the universities across the nation. While doing that, the sample of the University of Ilorin dance curriculum can be further improved upon and used.
2. It is perhaps very evident that many students are now falling in love with the practice and study of dance than in previous years. It is therefore evident that setting up a department where the study, training and practice of dance will be solely done is due in Nigeria and this should be the focus of the Nigerian Universities.
3. The Association Dance Scholars and Practitioners of Nigeria (ADSPON) is to put in place a network that would enable dance scholars fraternize and exchange ideas that will advance standard curriculum studies consistently in the country.

Appendix: Major projects in dance since 1987.

Below are the lists of the final year PFA 402/499: Research Project's major productions since 1987.

S/N	YEAR	TITLE OF PRODUCTION	STUDENTS (M - Male, F - Female)	SUPERVISOR(S)
1.	1987	"A Moment of Joy"	Melutia Nwachukwu-Jarret (F), Otumine Ileleji (F).	Dr. Mrs. Zulu Sofola and Iniayeera De Santos
2.	1991	"Efunsetan Aniwura" (dance Adaptation)	Akinsipe Felix (M), Adeoye Ibilolamide (F), Bello Mariam (F).	Mr. Chris Ugolo
3.	1994	<i>Rituals of Life</i>	Ajibade A. S. (M), Adekola, D. O (M), Adeleye, J (F), Olutola, O. (F), Omoluwa, O. (F).	Mr. Chris Ugolo
4.	1995	<i>The Lion and the Jewel</i> (Dance adaptation)	Iwuayanwu Uchenna (F), Abass, A. M (M), Onajide, A.A (M), Lawal Ranti (F), Arinde Taiye (F)..	Mr. Felix Akinsipe
5.	1998	<i>Wedlock of the gods</i> (Dance Adaptation)	Onokwuru Ifeoma (F), Aderoju Adeola (M), Nnoruka Chitom, (F).	Mr. Felix Akinsipe
6.	1999	"Rhythm of Life"	Macaulay Temitayo (F), Aina Mofolusho (F), Olaniran Hazeem (M), Ichu Nancy (F), Aderoju Adeola (M).	Miss Ijeoma Akunna
7.	1999	<i>United we Stand</i>	Chukwudum Chidi (M), Njoku Innocentia (F), Osemudua Nkechi (F), Aina Gbemisola (F), Olorunkemi Alice (F).	Mr. Felix Akinsipe
ss8.	2001	<i>Struggling to Die</i>	Igweonu Kenekwuwu (M), Osiyi Yetunde (F), Simon Stella (F).	Mr Felix Akinsipe and Mr. Jeleel Ojuade
9.	2001	"Rituals of Life"	Onuakpado Rita (F), Duru Caroline (F), Onyejiaka Juliet (F), Makanjuola Iyabo (F).	Miss Ijeoma Akunna and Mr. Jeleel Ojuade
10.	2002	"Adesewa the Kings Daughter"	Eruba Uloma (F), Okanlawon Funsho, Anyanwu Juliet (F).	Mr. Jeleel Ojuade and Mr. Felix Emoruwa

11.	2002	"Opiri: Belly of the Niger"	Araoyinbo Michael (M), Ajibo Lovelyn (F) (F), Yusuf Kikelomo (F), Onileowo Funke (F).	Mr. Jeleel Ojuade
12.	2002	"Orisa"	Olusanya Titilayo (F), Adeiza Peter (M), Odunlami Mobola (F).	Prof. Zikky Kofoworola and Mr. Felix Emoruwa
13.	2003	"Renewal"	Damisa Suru (M), Shuaib Halimat (F), Pemida Rachael (F).	Mr. Jeleel Ojuade and Mr. Felix Emoruwa
14.	2004	"Nsibidi"	Ayobade Dotun (M), Ademuyiwa Susan (F), Lawal Tunde.	Dr. Mrs Ekata Isibor and Mr. Jeleel Ojuade
15.	2005	Drums of War (Dance Adaptation)	Adegboye Oluyemi (M), Olalusi Kehinde (M), Allison Olapeju (F), Abuah Gloria (F), Obe Mary (F), Okpanachi Perpetua (F).	Mr Jeleel Ojuade
16.	2005	"Alajota"	Kolawole Temitope (F), Martins Biyi, Ozua Helen (F), Tinuoye Oyerogba (F), Nwodo Charity (F), Ogbu Maureen (F).	Dr. Mrs. Isibor and Mr. Jeleel Ojuade
17.	2006	"Omobo"	Olajide Modupe (F), Adeyemo Tobi, Okiriji Cecilia (F), Ahmed Omotayo (F), Aiyemo Mercy (F), Onwuegbuzie Chiazor (F).	Mr. Felix Emoruwa
18.	2006	"Joromi"	Apata Esther (F), Afolabi Afeez, Oduntan Bukola (F), Olorunnowo Busola (F), Adeyemo Esther (F), Odebiyi Onaolapo.	Mr. Jeleel Ojuade
19.	2007	<i>Rituals of Life</i>	Opadeyi Maryann (F), Amamkwe Temofe (F), Gidado Zainab (F), Siyanbola Kofoworola (F).	Mr. Felix Emoruwa
20.	2008	"Obaluae" (Dance Adaptation)	Edade Rosemary (F), Gbadeyan Mariam (F), Lawal Deborah (F).	Mr. Jeleel Ojuade and Mr. Felix Emoruwa
21.	2009	"The Concubine" (Dance Adaptation)	Ogudiegwu Asika (F), Omolayo Kemi (F), Akinniyi Tabitha (F), Jolayemi Olufunke (F).	Mr. Jeleel Ojuade and Mr. Felix Emoruwa

22.	2010	"Ogunlakaaye" (Dance Adaptation)	Ogundipe Idowu (F), Sekoni Oluwasola (F), Oluwalarinwa Shamsudeen, Oluwole Yemisi (F), Ojediran Oluwole (M).	Mr. Jeleel Ojuade
23.	2010	"Kurunmi" (Dance Adaptation)	Olujobi Segun (M), Olutade Moyosore (F), Lawal Aisha (F), Afolabi Damilola (F), Oyekola Bukola (F).	Supervised by Mr. Felix Emoruwa and Mr. Felix Akinsipe
24.	2011	"Wailing Grave"	Obadofin Kemi (F), Kolawole David (M), Akoh Joshua (M), Adegbeye Faithful (F), Akinwoleola Akintayo (M), Orenuga Olutomi (F), Daramola Olaide (M).	Dr. Felix Emoruwa and Mr. Felix Akinsipe
25.	2011	"Pipes War"	Omotesho Olakunle (M), Ajao Rukayat (F), Olusola Gbenga (M), Adejuyigbe Ibiyinka (F), James Samuel (M), Kolawole David (M).	Dr. Jeleel Ojuade
26.	2012	"Aadoye"	Adekambi Adewale (M), Yusuf Hairat (F), Solomon Christiana (F), Faniyan Olusola, Okonkwo Juliet (F), Adekoya Abidemi (F).	Dr. Jeleel Ojuade and Mr. Kehinde Olalusi
27.	2012	"Rhythm of Life"	Folagbade Kemi (F), Adeoye Olubukola (F), Onazi Abraham (M), Ajibola Titilayo (F), Obisesan Joseph (M), Ajayi Olubunmi (F), Olayemi Kinfeosi (F).	Dr. Felix Emoruwa and Mr. Felix Akinsipe
28.	2013	"Adesewa the Kings Daughter"	Titiloye Victoria (F), Dudusola Wonuola (F), Sanusi Semiu (M), Egbayelo Abisola (F), Ayabie Mercy (F), Omoschin Tola (M).	Mr. Felix Akinsipe
29.	2013	"Alajota"	Aboyemi Janet (F), Adeyemi Opeyemi (F), Esiobu Chiamaka (F), George Itunu (F), Edeghware Eries (M), Pachiko Simbiat (F), Balogun Mary (F).	Dr. Jeleel Ojuade and Mr. Kehinde Olalusi
30.	2013	"Joromi"	Ajibade Abiola (M), Agada Ehikowoicho, (F) Adeniran Banke (F), Badmus Tolulope (M), Fashiku Tosin (F), Ani Adaobi (F).	Dr Jeleel Ojuade

31.	2014	"Harvest of Dance"	Olomola Tolulope (F), Fabiyi Paul (M), Etim Valerie (F), Olayiwola Yetunde (F), Omopariola Comfort (F), Ibrahim Adavize (M).	Dr. Jeleel Ojuade and Mr. Kehinde Olalusi
32.	2014	"Sound of Love"	Ajiboye Oladoyin (F), Olugbenga Jesujoba (M), Akapa Tosan (M), Ayodele Victor (M), Yusuf Mubrurah (F), Abeje Loveth (F), Ugboma Philomena (F).	Mr. Kehinde Olalusi
33.	2014	<i>United we Stand</i>	Ibitoye Olajide (M), Omagbemi Irene, Olude Omolara (F), Esho Bamidele (M), Adejuyigbe Adeniyi (M), Atanda Monsurat (F), Fadiya Damilola (F).	Dr. Jeleel Ojuade
34	2014	<i>Mbarra</i>	James Samuel (M), Awe John (M), Adebayo Aisha (F), Ologbosere Oluwaseun (F), Adeosun Sekinat (F), Audu Hamza (M), Ochus Julianna (F).	Mr. Felix Akinsipe

Source: Production notes in the Departmental Library.

The above listed names represent the Dance graduates of the performing Arts department University of Ilorin since inception. Their respective projects were complete Dance Theatre productions of between 50 and 60 minutes on which a long essay was written, bound and submitted to the Department. More importantly, their practical realizations went through the following:

1. Research as being basis of rehearsing and performing a dance theatre, be it cultural, traditional, Western, ideological etc.
2. All arts of the theatre were well adopted to enhance the overall output of the production.
3. Styles that are within the dictates of the conventions of educational theatre were adopted.
4. The dance production placed emphasis on communication and understanding of the messages more than its entertaining values. Hence, the sustainability of the messages in the dance for audience's apt attention was crucially considered.
5. Movement creations and other embellishments had theoretical grounding and were defended.
6. Technical supports were utilized to the fullest.

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