



# ADEYEMI COLLEGE OF EDUCATION ONDO, ONDO STATE

## DEPARTMENT OF THEATRE ART COURSE OUTLINE HISTORY OF THEATRE (1 credit)

### Course outline

1. Classical Greek Theatre
2. Introduction: Origin and Evolution of the Theatre
3. Influences in the evolution of theatre
4. Transition from cult to theatre
5. Collaboration of Pissistratus and Thespis
6. The Birth of Formal Tragedy:
  - i. Aeschylus
  - ii. Sophocles
  - iii. Euripides
  - iv. Aristophanes
7. Classical Roman Theatre
  - Early Writers of Ludi Romani*
    - i. Livinus Andronaicus
    - ii. Gnaeus Naevius
    - iii. Quintus Ennius
  - Popular Writers*
    - i. Merccius Plautus
    - ii. Publius Terrencius (Terrence)
    - iii. Aristophanes
8. Theatre in Middle Ages/Medieval Period
  - Liturgical Drama
  - Mystery Plays
  - Morality Plays
9. Renaissance Theatre
  - Influence of the Court
  - Shakespeare/Ben Jonson
10. African Theatre
  - Myth and Legends-(Egypt and Osiris)
  - Nigeria (Yoruba and Alarinjo)
  - Ghana and Folk Theatre)
  - Rituals (Sacred to the Street)

**Play texts**

Aeschylus:	<i>Agamemnon</i>
Sophocles:	<i>Oedipus Rex</i>
Euripides:	<i>The Bacchae</i>
Aristophanes:	<i>The Frog</i> <i>Everyman</i>
Ben Jonson:	<i>The Alchemist</i>
Ola Rotimi:	<i>The Gods Are Not to Blame</i>
Wole Soyinka:	<i>The Lion and the Jewel</i>

**References**

- Abrams, M. H. (1971). *A Glossary of Literary Terms*. New York: Holt, Rinehart and Winston.
- Dukore, B. F. (1974). *Dramatic Theory and Criticism: Greek to Grotowsky*. New York: Holt Reinhart and Winston.
- Nwabueze Emeka. (2011). *Studies in Dramatic Literature*, Enugu: ABIC Books
- Brocket, Oscar G. (1980). *The Essential Theatre*. New York: Holt Reinhart and Winston.
- Brocket, Oscar G.(1999). *History of the Theatre* (8th Ed.). Boston: Allyn and Bacon.
- Phillis Hartnoll: *A Concise History of the Theatre*. London: Thames and Hudson
- Adedokun, R. (2000). *Theatre Production Handbook*. Ibadan: Stirling Horden.

**THA 112**  
**ACTING AND SPEECH TRAINING (1 credit)**  
**Course outline**

1. Acting Theories (Stanislawski, Meyer hold, African acting styles etc)
2. The dual nature of acting
3. The actor and his environment
4. Brief history of acting – Acting for stage, film and radio
5. Improvisation – principles and methods
6. Speech Training
7. General introduction to the importance of speech as an act
8. Organs of speech/speech production
9. Delivery techniques
10. Projection in speech
11. Speech mechanism and its practical work

**References:**

- Gates, L. (2011). *Voice for performance: Training the Actor's Voice*. NY: Limelight Publisher.
- Rodenburg, P. (2002). *The Actor Speaks: Voice and the performer*. NY: St. Martin's Griffin.
- Cicely, F. B. (1991). *Voice and the Actor*. London: Wiley Publisher.

**THA 113**  
**THEATRE WORKSHOP 1** (2 credits)

**Course outline**

Students will be given practical training in Live Theatre, and will be exposed to:

1. Stage geography; different body positions and stage movement
2. Handling stage properties
3. Stage characters and types
4. General and improvisational exercises
5. Principles of costuming make-up and stage construction
6. Practical play productions
7. Writing production criticisms

**References:**

Leach, R. (2006). *Theatre Workshop*. Britain: University of Exeter Press.

Murray, M. (2007). *The Art of the Theatre Workshop*. UK: Oberon Books

William, M. D., Lou, A. W. & Erik, R. (2012). *The Arts of Theatre: A Concise Introduction*.

Boston: Micheal Roserburg

**THA 114**  
**ELEMENTS OF DRAMA AND THEATRE**      **(1 credit)**

**Course outline**

This course introduces the students to the creation and production of plays for the stage, radio and television.

1. What is play
2. Characteristics of a play
3. Elements of drama and theatre and major concerns of a play
4. Themes, language, situation and characters
5. Incidents and plot
6. Conflict complication and climax
7. Types of drama – tragedy, farce, comedy etc.

**References**

Brocket, Oscar G. (1980). *The Essential Theatre*. New York: Holt Reinhart and Winston.  
Brocket, Oscar G.(1999). *History of the Theatre* (8th Ed.). Boston: Allyn and Bacon.  
Phillis Hartnoll: *A Concise History of the Theatre*. London: Thames and Hudson

**THA 115**  
**INTRODUCTION TO THEATRE MANAGEMENT (1 credit)**

**Course Outline**

1. Concept of management; definition of management
2. Elements / functions of management
3. Characteristics of professional managers
4. Introduction to the Arts Theatre
5. Different segments of Art Theatre and their functions
6. House management and staff
7. Offices / Personnel in the theatre
8. Duties of Personnel in the theatre
9. Theatre and Business
10. General revision

**References**

- Awodiya, M. (2017). 'Perspectives on theatre management, arts administration and entrepreneurship in Nigeria'. Lagos: Tertiary Education Trust Fund.
- Oshionebo, B.& Idebi K.O.(2013). The principles and practice of theatre management in Nigeria. Ibadan: Cobweb book publishers.
- Conte, D. M. Langley, S. (2007). Theatre management: producing and managing the performing Arts. UK: Quite Specific Media Group Ltd.
- Rhine, A. (2017). Theatre management: arts leadership for the 21<sup>st</sup> century. USA: Red Globe Press
- Adedokun, R. (2000). *Theatre Production Handbook*. Ibadan: Stirling Horden.

**THA 121**  
**METHODOLOGY 1** (1 credit)

**Course outline**

1. Teaching improvisation
2. Developing improvisation skills
3. Teaching dialogue and its development
4. Teaching conversation
5. Scenario and teaching of scenario formation
6. Teaching of the common grammatical structure in the theatre
7. The teaching of stress, rhythm, intonation and pronunciation
8. Teaching movement
9. Teaching articulation and enunciation
10. Essentials of play production
11. Play reading

**References**

- Brockett, Oscar G. (1980). *The Essential Theatre*. New York: Holt Reinhart and Winston.
- Brockett, Oscar G. (1999). *History of the Theatre* (8th Ed.). Boston: Allyn and Bacon.
- Phillis Hartnoll: *A Concise History of the Theatre*. London: Thames and Hudson
- William, M. D., Lou, A. W. & Erik, R. (2012). *The Arts of Theatre: A Concise Introduction*. Boston: Micheal Roserburg
- Gates, L. (2011). *Voice for performance: Training the Actor's Voice*. NY: Limelight Publisher.
- Rodenburg, P. (2002). *The Actor Speaks: Voice and the performer*. NY: St. Martin's Griffin.

**THA 122**  
**FUNDAMENTALS OF MUSIC AND DANCE (1 credit)**

**Course Outline**

1. Introduction to music: origin and types.
2. Elements of music: pitch, melody, meter, rhythm, harmony
3. Nigerian and African traditional music
4. Introduction to dance: origin and types
5. Historical development of dance in Nigeria
6. The choreographer and his art
7. Principles of dance and movement
8. African and European dances compared
9. Dance Notation- Rudolf Laban
10. Opera, relationship between dance, music, and theatre
11. Revision

**References**

- Adedeji, J.A. and Ekwazi, H. (1998). *Nigerian Theatre, Dynamics of Movement*. Ibadan: Caltop Publications.
- Bakare, O. R. (2004 ). *Rudiments of choreography*. Lagos: Dat & partners logistic Ltd.
- Clark, E. (1980). *Hubert Ogunde: The Making of Nigerian Theatre*. London: Oxford University Press.
- Ugolo, C .E. (2007) *Dance Pedagogue in Nigeria*. In Ugolo". C. E. (ed), *Perspectives in Nigerian Dance*. Ibadan: Caltop.

INTRODUCTION TO TECHNICAL THEATRE (2 credit)

Course outline

**Lighting**

1. Historical development of stage lighting
2. Qualities and functions of stage lighting
3. Lighting equipment and mounting techniques
4. Colour in lighting
5. Principles of stage lighting\

**Scenic Design and Construction**

6. Scenic design (type and functions of scenery)
7. Basic carpentry and joinery
8. Flats designs and construction
9. Building stage scenery

**Costumes, make-up, properties and masks**

10. Make-up (types, functions and application)
11. **Stage Properties:** (types and functions)
12. Tie and dye
13. Batik

**References**

- Sanders, T. (2018). *Introduction to Technical Theatre*. USA: Pacific University Press.
- White, C.A. (2001). *Technical Theatre: A Practical Introduction*. USA: Hodder Education Publishers
- Wilson, A. (2003). *Making Stage Props: A Practical Guide*. UK: Crowood Press
- Brewster, K. & Shafer, M. (2011). *Fundamentals of Theatrical Design: A Guide to the Basic of Scenic, Costume, and Lighting Design*. NY: Allworth Press.

**THA 124**  
**INTRODUCTION TO DIRECTING (1 credit)**

**Course outline**

1. Understanding directing (from festivals to modern stage)
2. Director and his tools (actors and the stage)
3. Responsibilities of the director
4. Stages in direction
5. Selection and play analysis directing
6. Casting, rehearsals and directing
7. Creativity in directing (composition, picturisation, dramatization, pantomime)
8. Movement, speed, rhythm
9. Consideration for other theatrical elements
10. Pre-production, production and post-production
11. Revision

**References**

- Dean, A. (1974). *Fundamental to Directing*. (3rd edition) New York, Holt, Rinehart and Winston Inc
- Cole, T.K. & Chinoy, H. K. (1970). *Directors and Directing: A source Book on the Modern Theatre* (3rd ed) London: Peter Owen Ltd
- Brook, P. (2008). *The Empty Space: A Book about the Theatre Deadly, Holy, Rough, Immediate*. UK: Penguin
- Adedokun, R. (2000). *Theatre Production Handbook*. Ibadan: Stirling Horden.

**THA 125**  
**INTRODUCTION TO MASS COMMUNICATION**

**(1 credit)**

**Course outline**

1. What is communication?
2. History of communication from pre-ancient to date
3. Invention of the printing press
4. Modes of communication
5. Mass media
6. The press
7. Electronic media
8. Functions of the Nigerian Broadcasting Cooperation (NBC)
9. Laws and ethnics of the mass media
10. Problems of the mass media in Nigeria

**References**

- Folarin. B. (2001) An Introduction to Communication Studies, Ibadan, Uniban Press
- Dominick J.R. (2011) The Dynamics of Mass Communication: Media in Transition. 11th (ed). New York. McGraw Hill
- Fiske J. (1990) Introduction to communication Studies. New York. Rutledge Chapman and Hill Inc
- Emery E etal (1971) Introduction to Mass Communication 3rd edition. NY. Dodd. Mead and Coy
- Agee W.K, Adult P.N and Emery E (1976) Introduction to Mass Communications. New York. Harper and Row

**THA 211**  
**THEATRE WORKSHOP II (2 Credits)**  
**Course outline**

Students will be carried through the conduct of productions and experimental projects in theatre practice. Students will learn the various production techniques. Class production will be used in illuminating issues in the following areas:

1. Process involved in mounting productions
2. Theatre management
3. Tension and its effect on performance
4. Relaxation and breathing exercises
5. Composition and picturization
6. Boredom
7. Stage geography
8. Stage areas and mood quality
9. Improvisation and its techniques
10. A survey of the various schools of thought in drama (Naturalism, realism, Absurdism, Expressionism etc) will be done with specific texts being examined.
11. Different genres of drama (tragedy, comedy etc.) will also be examined. Texts will be picked from different parts of the world – Europe, America, Africa etc. The list of texts will be reviewed from time to time by the Departmental Board.

**References**

- Brook, P. (2008). *The Empty Space: A Book about the Theatre Deadly, Holy, Rough, Immediate*. UK: Penguin
- Brewster, K. & Shafer, M. (2011). *Fundamentals of Theatrical Design: A Guide to the Basic of Scenic, Costume, and Lighting Design*. NY: Allworth Press.
- Conte, D. M. Langley, S. (2007). *Theatre management: producing and managing the performing Arts*. UK: Quite Specific Media Group Ltd.
- Brockett, Oscar G. (1980). *The Essential Theatre*. New York: Holt Reinhart and Winston.
- Adedokun, R. (2000). *Theatre Production Handbook*. Ibadan: Stirling Horden.

**THA 212**  
**CHILDREN'S THEATRE/DRAMA IN EDUCATION (2 credits)**

**Course outline**

1. What is drama and theatre in education
2. What is Children's Theatre?
3. Developmental Stages in Children
4. Learning Through play: Developing Children's creativity and imagination through observation and participation
5. Developmental stages of the child
6. Types of children drama and theatre
  - Puppetry, masquerade and dance
7. Meaning and functions of masks and make-up
8. Practical exercises

**References**

- Forman, J. H. (1970). *Our Movie made Children*. NY. Arno press and the NY Times
- Peterson & Thurston L.L (1933). *Motion pictures and the social attitudes of children*. NY. Mac Milan
- Baldwin, P. & Fleming, K. (2003). *Teaching Literacy through Drama*. USA: RoutledgeFalmer
- Taylor, P. (2000). *The Drama Classroom: Action, Reflection, Transformation*. NY: RoutledgeFalm

**THA 213**  
**INTRODUCTION TO PLAY-WRITING**  
**Course outline**

**(1 credit)**

The course introduces the student to the concept of play-writing for the stage, radio and television. In play-writing consider the following:

1. Sources of idea that will give you the impetus to develop a theme
2. The dramatic form, e.g. tragedy, comedy, farce, melodrama and tragi-comedy
3. Audience
4. Setting
5. Characterization
6. The idea of prologue, epilogue and stage direction
7. Dramatic technique
8. Language and style

**References**

- Brocket, Oscar G. (1980). *The Essential Theatre*. New York: Holt Reinhart and Winston.
- Hatcher, J. (2000). *The Art and Craft of playwriting*. Writer's Digest Books
- Egri, L. (1972). *The Art of Dramatic Writing: Its Basis in the Creative Interpretation of Human NY:Motives*. Touchstone Revised.
- Bentley, E. (2000). *The Playwright as Thinker*. London: University of Minnesota Press

## THA 214

### COMMUNITY THEATRE (2 credits)

#### Course outline

1. Community theatre and its origins
2. Concepts of theatre (Aristotle, Hegel, Brecht, Boal)
3. Community theatre methodology
4. Practical work in selected villages after which a typed essay on their experiences must be submitted.

#### References

- Cohen, G. (2003). *The Community theatre Handbook: a complete guide to organizing and Running a Community Theatre*. London: Heinemann.
- Erven, E. (2000). *Community theatre: Global Perspectives*. NY: Routledge

**THA 215**  
**STUDIES IN DRAMATIC LITERATURE** (1 credit)  
**Course outline**

A study of the various movement in philosophical thoughts and leaning of great theatre thinkers whose influence still holds way over the crop of theatre scholars and practitioners of the present age.

1. Romanticism-
2. Naturalism-Emile Zola/ Andre Antoine
3. Realism- Henrik Ibsen/ George Bernard Shaw
4. Expressionism- Eugene O’Niell
5. Absurdism- Albert Camus/Samuel Beckett
6. Modernism and Post-Modernism
7. Structuralism and Post-structuralism
8. Deconstruction- Jacques Derrida
9. Psychoanalysis- Sigmund Freud
10. Feminism

**References**

- Abrams, M. H. (1971). *A Glossary of Literary Terms*. New York: Holt, Rinehart and Winston.
- Dukore, B. F. (1974). *Dramatic Theory and Criticism: Greek to Grotowsky*. New York: Holt Reinhart and Winston.
- Nwabueze Emeka. (2011). *Studies in Dramatic Literature*, Enugu: ABIC Books
- Brocket, Oscar G. (1980). *The Essential Theatre*. New York: Holt Reinhart and Winston.
- Phillis Hartnoll: *A Concise History of the Theatre*. London: Thames and Hudson

**THA 221**  
**THEATRE METHODOLOGY II (2 credits)**

**Course outline**

1. Stage terminologies
2. Preparing a scheme of work
3. Writing lesson notes
4. Micro teaching, community theatre, children theatre methodology, method of play production
5. Methods of selecting appropriate Drama and Theatre textbooks for schools
6. Theatre (differences and similarities)
7. Make-up methods
8. Methods of costuming
9. State properties methodology
10. Lighting design methodology
11. A study of NERDC National Curriculum for Cultural and Creative Arts.

**References**

- Adedokun, R. (2000). *Theatre Production Handbook*. Ibadan: Stirling Horden.
- Brewster, K. & Shafer, M. (2011). *Fundamentals of Theatrical Design: A Guide to the Basic of Scenic, Costume, and Lighting Design*. NY: Allworth Press.
- White, C.A. (2001). *Technical Theatre: A Practical Introduction*. USA: Hodder Education Publishers
- Wilson, A. (2003). *Making Stage Props: A Practical Guide*. UK: Crowood Press

**THA 222**  
**NIGERIAN DRAMA IN ENGLISH (1 credit)**

**Course Outline**

1. The Origin and Development of Drama in English in Nigeria
2. Nigeria Drama in English- proponents

James Ene Henshaw, Ola Rotimi, Wole Soyinka, Femi Osofisan, Zulu Sofola, Olu Obafemi, Tess Onweme, Ahmed Yerima, Esiaba Irobi, Denja Abdullahi, Soji Cole.

3. Trends in the Development of Nigerian Drama in English
4. Studying Selected play texts by different Nigerian Playwrights

**References**

- Banham, M. (1976). *African Theatre Today*. London: Cambridge University
- Haynes, J. (2000). *Nigerian Video Films*. Ohio University Centre for International Studies. Athens
- Ogunbiyi, Y. (1981). *Drama and Theatre in Nigeria: A Critical Source Book*. Lagos, Nigeria
- Balogun, F. (1987). *The Cinema in Nigeria*. Delta Publication Ltd.
- Ogunba, O and Abiola, I. (1978). *Theatre in Africa: An Introduction*. Ibadan: Ibadan University Press.
- Ayakoroma, B. F. (2014). *Trends in Nollywood: A Study of Selected Genres*. Kraft Books Limited, Ibadan
- Symonds, D. & Taylor, M. (2013). *Gesture of music theatre: the performativity of song and dance*. USA: Oxford University Press.

**Play Texts**

1. James Ene Henshaw
2. Ola Rotimi: *Our Husband Has Gone Mad Again*
3. Zulu Sofola: *Wedlock of the Gods*
4. Ahmed Yerima: *Yemoja*
5. Soji Cole: *Embers*

**THA 223**  
**THEATRE RESEARCH AND METHOD**  
**Course outline**

**(1 credit)**

1. Introduction to research
2. Types of research
3. Instruments and Elements of Research
4. Concepts and design in research
5. Theoretical, conception framework and hypothesis
6. Problems in research design
7. The historical, documentary and methods in research
8. Data Analysis
9. Writing research report
10. Referencing
11. Revision

**References**

- Osuala E.C. (2007). *Introduction to Research Methodology*. Onisha: Africana-First Publishers Plc
- Layiwola D. (1999). *A Handbook of Methodology in African Studies*. Ibadan: John Archers Publishers Ltd.
- Kershaw, B. & Nicholson, H. (2011). *Research methods in Theatre and Performance*. London: Edinburgh University Press

**THA 224**  
**INTRODUCTION TO ELECTRONIC MEDIA**  
**Course outline**

**(1 credit)**

1. Introduction to electronic media
2. Script Reading
3. Sound Effect Production
4. News Reporting and Editing
5. Radio and Television Commentaries
6. Practical Demonstration by Experts
7. Field trip to Media houses and Film production companies

**References**

- Brown, J.R (ed) (1971). Drama and Theatre with Radio, Film and Television. London, Routledge and Megan Paul
- Daramola, I. (2003). *Introduction to mass communication*. Lagos: Rothan Press Ltd.
- Dyer, G. (1982). *Advertising as communication*. London: Routledge.
- Ekwuazi, H. (2007). *Advertising on television: the television commercial from premise through concept and copy to story board and production*. Ibadan: StirlingHorden Publishers.
- White, D.M and Averson, R (ed) (1968). *Sight, Sound and Society*. Boston: Beacon Press
- Zettl, H. (2000). *Television Production Handbook*. 7th edition California: Wadsworth

Course outline

1. Theories of directing
  - a. African theories  
(African production styles)
  - b. Western theories  
(Stanislarski, Grorowski, Copeau, Oscar Brockett, Peter Brooks, Artand, Brecht)
2. Production Techniques
3. Central staging
4. Proscenium staging
5. Thrust and other forms
6. Elements of Production
7. Costumes
8. Scene
9. Lighting
10. Make-up etc.

**References**

- Erick, B. (1976). *The Theory of the Modern Stage: An introduction to Modern Theatre and drama*. Penguin Books
- Gillett, J. (2014). *Acting Stanislavski: A Practical Guide to Stanislavski's Approach and Legacy*. UK: Methuen
- Adedokun, R. (2000). *Theatre Production Handbook*. Ibadan: Stirling Horden.

Course outline

1. Grouping
2. Selection of production team and production
3. Production meeting commences
4. Rehearsal
5. Rehearsal
6. Rehearsal
7. Rehearsal
8. Rehearsal
9. Rehearsal
10. Dress and tech rehearsal
11. Dress and tech rehearsal

References

White, C.A. (2001). *Technical Theatre: A Practical Introduction*. USA: Hodder Education Publishers

Wilson, A. (2003). *Making Stage Props: A Practical Guide*. UK: Crowood Press

Ekwuazi, H. (1991). *Creating the screen Image: Visual Composition for Television and Film*. Lagos. Kraft books

Brocket, Oscar G. (1980). *The Essential Theatre*. New York: Holt Reinhart and Winston.

Bentley, E. (2000). *The Playwright as Thinker*. London: University of Minnesota Press

Cole, T.K. & Chinoy, H. K. (1970). *Directors and Directing: A source Book on the Modern Theatre* (3rd ed) London: Peter Owen Ltd

Brook, P. (2008). *The Empty Space: A Book about the Theatre Deadly, Holy, Rough, Immediate*. UK: Penguin

**THA 322**  
**INTRODUCTION TO FILM MAKING**  
**Course outline**

**(2 credits)**

1. Theoretical Introduction to Film Making
2. Characteristics and Features of Film and Video drama
3. Advantages of Film and Video Drama over Stage
4. Types of Camera and their uses
5. Indoor and Outdoor Recording
6. Light Effect in Recording
7. Editing in Film Production

**References**

- Ekwuazi, H. (1991). *Creating the screen Image: Visual Composition for Television and Film*. Lagos. Kraft books
- Geduld, H.M (ed) (1967). *Film Makers on Film Making*. Bloomington and London: Indiana University Press
- Lawson, J.H. (1968). *Film the Creative Process: The search for Audiovisual Language and Structure*. NY. Hill and Wang
- Balaz, B. (1970). *Theory of the Film*. Transcript from Hungarians by Edith Bone. NY. Doler Publication Inc.
- Boyeni, J.G. & Scott, A. (1971). *A Film as Film*. Boston NY. Allyn and Bacon Inc.
- Diakite, N. (1980). *Film, Culture and The Black Filmmaker. A study of Functional Relationships and Parallel Development*. NY. Arno Press

**THA 323**  
**PLAY CREATING AND PRODUCTION** (2 credits)  
**Course outline**

1. Introduction and basic definition.
2. Idealising your story (writing, theme, plots etc)
3. Know and select your choice medium-stage, radio or TV
4. Dramatic forms and techniques-tragedy, comedy, melodrama, Farce, satire
5. Production styles- Romantic, Expressionistic, Realistic, naturalistic, surrealistic
6. Production Exercise-
  - i. Stage
  - ii. TV
    - a. Audition
    - b. Rehearsals
    - c. Play reading, discussions and analysis
    - d. Casting
    - e. Individualising designs
    - f. Design discussion
    - g. Blocking, unblocking, re-blocking
    - h. Performance
  - iii. Radio play (play with sound)
    - a. Aural imagination
    - b. Tempo
    - c. Character presentation
    - d. cues
    - e. Language

**References**

- Adedokun, R. (2000). *Theatre Production Handbook*. Ibadan: Stirling Horden.
- Ekwuazi, H. (1991). *Creating the screen Image: Visual Composition for Television and Film*. Lagos. Kraft books
- Geduld, H.M (ed) (1967). *Film Makers on Film Making*. Bloomington and London: Indiana University Press
- Lawson, J.H. (1968). *Film the Creative Process: The search for Audiovisual Language and Structure*. NY. Hill and Wang
- Rodenburg, P. (2002). *The Actor Speaks: Voice and the performer*. NY: St. Martin's Griffin.
- Brocket, Oscar G. (1980). *The Essential Theatre*. New York: Holt Reinhart and Winston.
- Phillis Hartnoll: *A Concise History of the Theatre*. London: Thames and Hudson
- Link, J & McLeish, R. (2015). *Radio Production*. UK: Routledge

**Text Books**

- J L Styan: *The dramatic Experience*
- Ahmed Yerima: *Basic Techniques in Playwriting*
- Ahmed Yerima: *Playwright Thinking*