

Parting with the Part: Actors' Approach to De-roling in ABU Studio Theatre Experiment

Victor Osae Ihidero

Department of Theatre and Performing Arts,
Faculty of Arts, Ahmadu Bello University, Zaria, Nigeria
Email: voihidero@abu.edu.ng

Abstract

Much of the available literatures on acting have offered ways upon which an actor can become the character in a stage or film production. This is evident in many workshop presentations and volumes where many actor-trainers and scholars in acting have suggested diverse methods, exercises and games to help the actor to incarnate or live the character. Some of the leading classical theatre scholar-practitioners in this regard include Konstantin Stanislavsky, Vsevolod Meyerhold, Jerzy Grotowski, Alexander Tairov, among others. This study takes a detour from the tradition of steering or guiding the actor to becoming the character. In doing this, it examines the processes of how the Nigerian stage actor can un-become the character from previous performance before entering another. The argument is premised on the ground that many Nigerian stage actors carry the residuals of diverse intense character roles to real life situations and that this poses threats both to the actors and the society. We make argument for the need to de-role the Nigerian stage and screen actor on the acts of parting with the part after every production or performance outing. We draw our data from the Ahmadu Bello University (ABU) Studio Theatre Acting Workshop of 2020 to contend that the processes of unbecoming the character requires some contra-lateral performatives and rituals-a process that can help debrief the actor from intense roles played during a performance while at the same time leading him or her to living within the realm of the conscious self. We conclude that methods aimed at unbecoming should also form part of the pedagogy to aid the actor to perform truthfully.

Keywords: Parting, Part, Fe/male, Character, Unbecoming, Actor-Training, De-role

Introduction

De-roling is a concept that is often associated with drama therapy and psychodrama. It is used to indicate a set of activities that assist

the subjects of therapy in removing themselves from their imagined or fictional characters. It is premised on the supposition that roles play a part in defining the self, contingent on actions and interactions with others and the world. De-roling is not a common practice in the Nigerian stage or screen acting and this may pose diverse hazards on the mental health of the Nigerian stage actors. Conversations with over a dozen acting teachers and actor-trainers in Nigeria show that there are extant games including exercises University theatres use to help the actors to get into characters yet there is no formal game or workshopical exercise to debrief the student-actors after every performance. The teacher-actor trainers ascribe the displacements of de-roling in the training curricula in their respective universities to the National Universities Commission's (NUC) benchmark for minimum academic standard (BMAS) for theatre and performing arts departments. As a result, acting at the advanced level focuses on theories and practical skills (rigorous physical and mental exercises) involved in acting. Within this period, student-actors are taught to become the character and how to perform truthfully. To achieve this, they frequently tap into their personal histories to evoke the emotions required to play a role. They spend many months learning how to get into roles year in year out, but they are never taught techniques about getting out of it. In most cases, these roles require intense emotional inputs. This can be traumatic if it triggers deep issues or elicits difficult experiences and memories.

In acting, getting into character is not just as simple as "putting on" or "taking off" a role as Leith Taylor (195) noted. Performing a character is a complex process that requires a lot of mental and bodily exertion. It is a process, involving a mental, emotional, behavioural, and physiological shift (Omoera and Ozoemenam 149-152). Robert Landy describes it as a process where the role played ceremoniously ends and awareness is essential to validate contributions attained from playing the role and to re-establish connection with one's authentic self or gain neutrality (152-153). Taylor notes that "sometimes actors are unable to let go of the emotions associated with their characters" (195). Judith Ohikuaré affirms that this boundary blurring can result in them carrying the role into everyday life-with negative effects-in a way that it may lead to changes in their personality if they are not taught how to de-

robe or leave their characters behind at the end of every performance (1). One of the popular actor celebrities whose life has been cut short due to his inability to dissociate himself from a role is Heath Ledger. Ledger played the Joker in the movie, *The Dark Night* (2008). He completely immersed himself to the role and he was unable to separate the character from himself. As in the film, he died shortly after performing the intense role. Though such incidence is yet to happen on the Nigerian theatre stage or screen, it is important that de-roling form significant part of actor-training.

While different university theatres in Europe as well as other parts of the world have come up with sundry methods of de-roling, many Nigerian and by extension, African university theatre arts departments have, arguably, not seen the need to facilitate their students at de-roling through worksopical exercises. What often persists as de-roling exercise in many Nigerian theatre arts departments, as evident in the conversation with actor-trainers, is post-production talk or "cast party"- a celebration following the final performance of theatrical event such as a play or a musical. While there are no ubiquitous or universal methods of de-roling, it is erroneous to perceive post-production talk or cast party as a form of de-roling. This study appraises the de-roling techniques at the Ahmadu Bello University (ABU) Studio theatre. It considers the post-performance rituals exhibited during the 2020 Acting Class Workshop as well as the de-roling technique used at debriefing actors.

Conceptual Expositions

Ervin Goffman is one of the many theorists who have argued that daily life bears a dramatic structure. In his seminal thesis, *The Presentation of Self in Everyday Life*, Goffman argues that "each of us is an 'actor' who plays certain 'parts' in front of a believing 'audience' of colleagues, acquaintances, family and friends (12-13). Goffman called this disposition a 'front'-the posture one employs to convince someone else of something, or to earn a certain social standing (13). Front can be appropriated to mean the role people play every day. Komitee Shana notes that it does take deep skill, long training and psychological capacity to become a stage actor (12). The behaviours and selves of the actors are constructed through acts which are learned, valued, revised and repeated over time. Hence, it is imperative that a demarcation between the conscious and imaginative self through de-roling exercises is drawn.

Susan Bloch describes de-roling as a separation from character qualities and traits through a sequence intentioned to reset the actor to neutral, to achieve physical relaxation and to control the actor's emotions (128). Gaybrielle Jones gives credence to Bloch's assertion by affirming that de-roling is "the intentional, mindful act put in place to create a separation from self and a character played in order to reintegrate into reality (216). Taylor sees it as "a psychological step back from a role and the setting up of emotional distance between an actor and the imaginative character" (196). Gabrielle Arias conceives it as "transitioning out of being enrolled as another person or role" (20). Gualeni, Vella and Harrington see the term as "a set of activities that assist the subjects of therapy in 'disrobing' themselves from their fictional characters" (2). Jennings et al aver that de-roling is a method of easing the traumatic effects of cognitive dissonance that actors sometimes feel after enrolling in identities that are drastically different from their own (77).

For David Johnson and Renee Emunah, "it is a way of dealing with the paradoxical 'continuity of the me and not-me' within drama" (76). The focus of de-roling, for them, is to structure the shift from imagination to that of everyday self. Sally Bailey and Paige Dickinson put it succinctly thus: de-roling can be seen as a safety net, deployed to avoid tangling fiction with reality. In the imaginary world of 'as if' actors can move away from a role and unknowingly carry aspects of the character that will be played out in their personal life (5). What Bailey and Dickinson mean is that the 'as if character' does not magically take up residence in the actor, but rather an unconscious and fundamental desire from the part of the actor interacts with innate aspects represented by the character (Lassken 167). Israel Wekpe provides a robust explication of de-rollement (1) even as Lassken concludes her research on de-rollement by proposing that:

A new working definition of de-rollement could be expressed as a transition or an incubation period, which richly holds the possibility of insight gained through separating from a character or another part of oneself for the purpose of introspection and integration. (Savannagh Lassken 175)

This proposed definition sits well with this study in that it considers timeframe-a period of incubation within which de-rollement may happen either in the post-liminal performance phases of separation, introspection or integration. This is consistent with

Wekpe's constructivist description of de-rolement as a "practical technique or step-by-step routine of de-mobilizing an actor from a character role after a performance" (1). Wekpe's exposition is instructive. It suggests that de-roling is not a one-off exercise. Like Lassken, it is a methodical process involving actions broken down into bits and pieces, as in the character, with a view to guiding the actor to the realization of self. For complete de-mobilization to occur, the actor needs to be taken through a careful or guided journey where he is stripped off of all his characterizations especially as they are revealed scene-by-scene.

One of the commonalities in the descriptions given above indicate that de-roling involves a method, a system, a process, a technique or an activity put in place to disengage an actor from his role. The activities that are part of de-roling often take: repetitive and symbolic forms that have several analogies with the formal structures that occur in practices, such as religious rituals and games as removing masks and scenic costumes or by abandoning the space where the dramatic enactment had been staged... (Cattanach 38). Going forward, Savanagh Lassken categorized de-roling into four thematic beacons: imagery, somatic sensation, verbal, and physical (167). Gabrielle Arias summed up the diverse de-roling techniques used by many drama therapists and asserts that:

Using the image of a trash-bin to get rid of negative feelings, thoughts, and sensations that are still lingering could help actors leave their role fully. The physical cue of shaking off the body in a vigorous and energetic way or brushing off the role by using ones hands to sweep and shed off the role has also been used to facilitate de-roling. Others include saying ones name and qualities that make the actor different from the character out loud; using mantras or talking about themselves or their lives during the transition; saying goodbye to a space and actually leaving the space. (21-22)

While these activities may be applicable to drama therapy, they do not have universal application. More so, they are not common in professional acting and theatre studies in Nigeria. Findings from discussions with both acting teachers and students across six Nigerian universities suggest that there is no intentional activity to separate student actor from characters they have played especially after performing roles with intense character delineations. Worse, the offshoots of overlooking de-roling application in acting classes or workshops in Nigeria are often experienced and talked about,

and yet, not explicitly studied even though student actors continue to feel encumbered with character residue after taking on a role, noting mental, physical, social and spiritual ill effects. Before going into de-rolament workshop with the Acting students of ABU Studio Theatre, it is important to contextualize the design of the theatre arena as well as the acting curriculum of the Theatre Arts Department.

The ABU Studio Theatre and the Acting Workshop

The ABU Studio Theatre otherwise known as Drama Village is a place where most of the practical works of the Department of Theatre and Performing Arts is done. The architectural masterpiece is a Mecca of some sorts considering its very unique design. Since 1976, the Studio Theatre has had hundreds of visiting scholars, researchers and performing troupes from within and outside Nigeria coming to put up diverse theatre workshopal experiments. Over 273 acting experiments has taken place in the Studio Theatre across over four decades covering areas in acting, directing, community/popular theatre, children's theatre, educational theatre, theatre for development, dance and theatre for specific purposes.

The Department of Theatre and Performing Arts at ABU, Zaria, generally introduces students to Acting from the second year. By the third year, students are trained to specialize in Acting through intense practical workshops in courses like Acting and Stagecraft; and Advanced Acting and Stagecraft by the fourth and final year (THAP Handbook-ABU Zaria, 26, 31). During these periods, actor-trainers work with students on varied acting experiments where they are taxed to come up with different acting skits and performance. The experiment under consideration took place in the ABU Studio Theatre from Monday 3rd February to Monday 17th February 2020. It was part of an acting workshop on "African Men Performing Women and African Women Performing Men" where male actors were cast into female roles and vice versa. The workshop was a pick up from the discussion of THAP 303 Production of Olu Obafemi's *Ogidi Mandate* where a female student successfully played the role of Oba Alayere, a male king as well as reviews of the production of Ahmed Yerima's *Attahiru* (an all-male casts play), a performance where female actors performed the roles of men.

In the experiment, we tried to establish how male actors can perform women character roles in such a way that blurs their

masculinity to the barest minimum. The experiment is one of two targeting both male and female actors. Of the nineteen students who registered for the elective course THAP 312-Acting and Stagecraft, only eleven male students participated in the first experiment while the other eight female acting students observed the proceedings. Conversely, when the female students were performing, the male student actors observed the proceedings.

The students' performances were assessed by the team of tutors and facilitators under categories such as embodiments, balance, intentionality, believability, movements, precision, voice and cultural place/space. Each story lasted between 15 and 20 minutes. The first group, The Trailblazer, adapted the story of Medea in Euripedes' Medea. The group located the passion of Medea [in this case Mairo] within the performance space of Hausa traditional society. The character crossed a taboo line to put up this experiment because it is, arguably, unacceptable in Hausa and Islamic culture for men to act, more so as women. Nevertheless, the male actor had a good outing playing the intense role of Mairo [Medea] even though he experienced switches along the line. The performance of the third and the last group pose a different challenge. The group experimented with Tewfiq al-Hakim's Fate of a Cockroach. Female characters such as Queen, Samia and Cook were played by all male actors. The allegorical characters of the Cockroach King, Priest, Minister, and Savant were played by the actors. While the actors had challenges with transitioning, they attained a certain height of immersion in portraying the characteristics of cockroaches.

Four days after the fourteen-day workshop, the students were asked to freely state what they have done to de-role from the performance as well as previous performances. Sundry de-roling techniques which suggest the ones identified by Savannagh Lassken, Gabrielle Arias, Sally Bailey and Paige Dickinson, Leith Taylor, Robert Landy, Cattanach amongst other scholars in drama therapy were identified. De-roling techniques identified were mostly an unconsciously practice of de-robing that is, handing over of the characters' costumes and props, abandoning the character by doing other things or entering other roles, deliberate forgetting, post-production talk from director and salutations, abandoning the scripts and dialogue and walking away from the character. One intentional cross-cutting method which runs through the response from the students is prayer; a prayer on not following or living the life of the

character in real life situations made by the cast themselves or one among them who is deemed to be spiritually sound. While the student actors believe that these methods work for them, they contradicted themselves when they agree that they still answer character names from plays they have performed in and that sometimes they still use the dialogues in such plays when the need arises. Others note that past roles have in one way or the other contributed in their life choices even though they performed different kinds of de-rolment rituals. Two of the male student actors who played the role of Cockroach King and Minister respectively noted that they have had causes to question existence and that the catastrophic end of Cockroach King await them however hard they try to succeed. At this point, the coordinating team led by Emmanuel Gana, Victor Osaie Ihidero, Prince Nathan Kure and Ms Millicent Ahupa stepped in to appraise the level of immersion the actors attained and to facilitate them at de-roling.

De-rolment Rituals in ABU Studio Theatre Experiment

The nine acting male students were put through performative games and exercises to loosen up their bodies, joints, movements and voice to produce different shapes from the characters they played. The same technique was used during the pre-performance rehearsals. The purpose of the performatives was to make them first and foremost 'un-feel' be-in[g] the character. While these exercises constitute part of the de-roling techniques suggested by Savannagh Lassken and other drama therapists, this study introduces an alternative technique-'meditative dramaturgy'. Meditation itself is a conscious practice of heightened awareness used in the theatre à la acting in facilitating actors to get into character. It is one of the primary qualities actors are encouraged to develop during rehearsals-the awareness of self, of other characters, and of the audience. Joel Gluck defines it as "the act of bringing sustained, focused, present moment awareness to an object, phenomenon, process, or idea" (3). It is a powerful training tool for actors. But it is not only a training for the mind-meditation is also a life-path, a journey of development, an opportunity to connect with oneself (and with others) in the most intimate way: by simply being present (Gluck 3). He goes further to assert that:

In a sense, meditation is the opposite of "acting." Whereas an actor is typically focused on a character's action or goal-or on pleasing

the audience-and feels strongly committed to succeeding, the meditator is letting go of goals, letting go of pleasing others, and is instead cultivating the ability to witness whatever enters the field of awareness with equanimity and detachment. (Gluck 4).

The above assertion bears on de-roling. The same way an actor needs the help of dramaturge to help him enter into a character, he also needs a therapist to assist him with de-roling from a character. The processes and improvisations used in facilitating the actor to de-role draws from diverse meditative practices, spatial actants and reactants, improvisations and performatives which tell stories. Here, Gluck notes that acting allows actors to relax and open themselves up to rich sources of inspiration they have tended to ignore-the senses, the body, emotions, and inner imagery. From this place, the actors are led to new discoveries and a greater ability to act and react in the present moment-the 'here' and 'now'. The therapist puts the actors through sundry meditative practices [acting, yoga, abstraction, stillness, trance-like modeling amongst others] to disintegrate them from a character and integrate them into the conscious self. The practices here are performed. Thus, by meditative dramaturgy, we are referring to the unintentional performances produced in the cause of facilitating actors to de-role. This method helps to heighten actors' sense of awareness of their own reactivity and personal patterns.

Meditative dramaturgy is one of the practices used in de-roling acting students in the ABU Drama School. The principle is rooted in the Brechtian approach to theatre-making-where the theatre is a centre for creating awareness between the audience and the actors. In this kind of practice, breaks and in-betweens create its own unintentional drama which helps the actor to de-role. This manifested itself in the workshop in the sense that the actors replayed their roles and broke their actions intermittently along the performance to reflect on the characters' in/actions. The intermittent reflections helped the actors to untie themselves from the intensity of the character and reminded them that they were only in the theatre, acting. This helped to separate the actor from its role while he mulled over his in/action. Every of the intense scenes were replayed and assessed by both the actor and the team of dramaturges. The purpose of this technique was to achieve complete disaffection from the part of the actor to the character. We perceive this technique as a form of neo-alienation theatre-a theatre of de-familiarization and alternative

vision. Our idealization of neo-alienation took a radical departure from the conceptualization of AbdulRasheed Abiodun Adeoye's premise which emphasises minimalism in dialogue, picturesque communicability, and the mandatory usage of theme songs and catch phrase at the beginning of a play (vii-viii).

For us, the neo-alienation theatre is both meditative and dramaturgical because it does not follow the sequence of the performed scripted performance. We perceive meditative dramaturgy as a form of de-roling and neo-alienation. We perceive all the activities put in place to ensure de-roling as performance text. We shredded the performance texts into bits and pieces and picked up multiple actions within every bit for the students to assess. One of the ways we used neo-alienation to de-role was to ensure reversed multiple role-playing. Our intention was to help the student actors appreciate the causality of action and reaction among the characters in the stage performance in order that they possess control over triggers in real life situation. To further sustain this practice, we drew from Augusto Boal's memory of the senses (171) to reconnect the emotions, memory and imaginations of the actors to the conscious. To do this, we got the actors to lie down quietly on the floor of The Well (performance area in Drama Village), completely relaxed with their eyes closed.



Plate 1: The Well of ABU Studio theatre (photo by Centre for Creative Arts Development (CRAD Centre, ABU Zaria

With mild music playing at the background, we encouraged them to recollect everything that has happened to them before they enter into the character. Below is the meditative dramaturgical text as directed by one of the stage managers:

Now that we have taken a final bow, think. Let your mind go with the sound of rhythms of the environment. Listen to the trees speak and birds converse. Imagine a goodbye from this space as you take a bow again... Listen to the winds urging you to take away the imaginary you...your costumes... listen to switches from the trees.... Watch them with your mind's eye as they unmake your character removing all the many facial make-ups as the birds chirp at you to return to the you of yesterdays... think. Think....Take a bath. Wash away the character and become your authentic self. Think about the things you did three months ago. Be satisfied....be satisfied with who you are...think about your name. Think about those things that make you different from other people and the character... replace the character name with your own and be... Leave. Be. Live. Believe.... Let the feet of your mind walk through the Zaire outside abandoning and forgetting the character. Open before you is the world from whence you have come.... (Gana 1)

The monologic text directed the attention of the student actors to other things other than the characters'. After the nearly 45 minute exercise of resetting the 'memory of the senses', the student actors were asked to explain what they felt. One of the students noted that he could not dismantle the character bit-by-bit noting that he had to completely walk away after entering into heated argument with the character over his in/action on stage. He says: it was a difficult process. As hard as I tried, the character refused to let me go. He reminded me of the things we shared in common and actions that I have taken before to show our similarity. Even when I disagree, he tried to convince me about part of its [cockroach] existence I have. We were in conversation with one another. He insisted on me embodying his essence. I refused and he tried to force it on me. That got me angry as I don't like pressurised into accepting something. That led into a heated argument and I walked away angrily on him. As I walked towards the exit door of the theatre I was surprise to see myself waiting for me outside

One of the revelations of the statement above is the actor's ability to realize who he is in real life and to impose same in his imaginative world. His is an imposition of will on the other and reconnecting his personality to himself. Like the first respondent, another actor also

makes a revealing statement about the exit door noting that he saw the exit door hold back his character as he moves out. As I lay down here my mind went to the birds in the trees outside. I wanted to join them and just sing and fly with them. When I make to move, the character would hold me down. It was a continuous struggle with many back-and-forth with her. I crawled. It was a very slow-motioned crawling, almost like snails. I managed to get to the Zaure there. And seeing the open field outside I gathered small energy and used the door, not without a pull from the character. As I stepped out I discovered that I have recovered all my strength as the character looks on from walls of the Zaure (sic).

One of the things the two actors stated is the centrality of the Zaure in their de-roling process. The Zaure is a Hausa word synonymous with passage into a major compound, in this case, the theatre. It is more like a building in Hausa architecture which a visitor must pass through before entering a compound and a door which that visitor must use for exit.



Plate 2: The Zaure is the entrance and exit door between the two huts (Photo credit: CRAD Centre, A.B.U Zaria)

Philosophically, if in the meditation of the students the Zaure played a role in holding back the character especially after a performance, it follows therefore to argue that the use of the theatre exit door after all post-performance meditative practice, in this case, the Zaure constitute one aspect of de-roling ritual in the A.B.U Studio

Theatre. This is so because the theatre itself, when entered through the Zaire, is an enclosed space, walled with molded sand. The four walls form a frame which govern the in/action of the actors once inside. Exiting the theatre through the Zaire brings one to an open field outside the theatre.



**Plate 3: Outside the theatre from the Zaire
(Photo credit: CRAD Centre, ABU Zaria)**

Using the Zaire to emerge to the open space outside is, philosophically, synonymous with walking away from the character; freeing the actor from the character especially as governed by the four-walled frame of the village. However, in our de-roling exercise, the Zaire for us, is not the physical representation of the building. It is mental—that psychological and mindful entry or exit points of en-roling or de-roling. For the de-roling actor in the Studio ABU Studio Theatre, we perceived mindfulness as a tool to describe more specifically the mental state achieved by focusing the actor's awareness on the present moment, while calmly acknowledging and accepting the actor's feelings, thoughts, and bodily sensations. Furthermore, another student actor respondent stated it was not difficult for him to let go of the character because as the speech performance was ongoing he saw himself on their family compound narrating his onstage experience to both his family members and friends. He noted that the design of the drama village especially the structure of The Well helped him to share his character as it is the

practice in his culture. You see, in our place we have this kind of compound like the Well where in the evenings we, all the family members, neighbours and friends gather to share stories and our experience of the day. As we laid on the floor. My mind traveled to my family compound and I began to tell the story of the character and how I felt playing it. That sharing helped me to get immediate feedback. I was reminded how different I was from the character and that it was only acting (sic).

Again, the above statement brings to the fore, the role of the theatre design in de-roling. What this particular actor implied is that the architectural design of traditional African community and family system is such that facilitates sharing. Sharing is an important aspect of de-roling. The process of asking the student actors to break the performance intermittently and getting them to share their thoughts in the workshop is again reemphasized here. The Well, by the sheer insight of design, provided the platform for sharing. In other word, we can stake a claim that the design of the A.B.U Studio theatre [Drama Village] expresses a kind of design dramaturgy that aids both en-roling and de-roling. Hence, if the revelations of the actors are something to be considered, it is imperative that exercises to debrief the actors after every performance form vital part of the acting pedagogy.

Conclusion

De-roling is one of the critical areas demanding attention in the Nigerian acting scene. While the pedagogy of acting in many theatre arts departments in Nigerian universities emphasize practices to help actors enter into character roles, none has any robust standard of helping Nigerian actors to de-role. Curriculum wise, de-roling practices are absent. In the study, we contend that Nigerian actors carry residuals of diverse intense character roles to real life situations and that this poses threats to the wellbeing of the actors and by implication the society. The study discussed how literature on drama therapy perceived de-roling while stating the extant de-roling techniques used by sundry drama therapists. We analyzed the de-roling workshop exercise with the acting students of the Department of Theatre and Performing Arts, ABU Zaria. Findings from the workshop revealed three de-roling practices in ABU Studio theatre, namely, meditative dramaturgy expressed in memory reset, neo-

alienation and 'Zaure' passage-a mental crossing to the outside world ritual. These techniques, though nuanced, point the actors to comprehending boundaries, taking off a character (or letting go) and transition. The study conclude that the identified techniques involve process-based events, including physical, verbal (cognition), props, space and costume aspects, often in combination with one another.

Works Cited

- Adeoye, AbdulRasheed A. *The Smart Game: A Neo-Alienation Script*. Ilorin: Department of Performing Arts: University of Ilorin. 2009. Print.
- Arias, Gabrielle. "In the Wings: Actors & Mental Health: A Critical Review of the Literature" *Expressive Therapies Capstone Theses* 109 (2019): 3-36. Print.
- Bailey, Sally & Dickinson, Paige. "The Importance of Safely in De-roling." *Methods: A Journal of Acting Pedagogy* 2 (2016): 1-18. Print.
- Bloch, Susan. "Alba Emoting: A Psycho-Physiological Technique to Help Actors Create and Control Real Emotions." *Theatre Topics* 3.2 (1993): 121-38. Print.
- Boal, Augusto. *Games for Actors and Non-Actors* (2nd ed). London: Routledge. Print.
- Cattacnach, A. "The Theatre Process in Dramatherapy." *Process in the Arts Therapies*. Ed. A. Cattanach. London: Jessica Kingsley, 1999. 36-53. Print.
- Department of Theatre and Performing Arts (THAP) *Handbook-Ahmadu Bello University Zaria*. Zaria: ABU Press, 2019. 26-31. Print.
- Gluck, Joel. *Insight Improvisation in Context: Antecedents in Meditation, Theatre, and Therapy: Individual and Group Experience*. Ph.D. Thesis, Cambridge, MA: Lesley University, 2018. Print.
- Goffman, Ervin. *The Presentation of Self in Everyday Life*. New York: Garden City, 2002. Print.
- Gualeni, Stefano, Vella, Daniel and Harrington, Johnathan. "De-Roling from Experiences and Identities in Virtual Worlds." *Journal Virtual Worlds Research* 10.2 (2017): 1-20. Print.
- Jennings, J. et al. (Eds.). *The Handbook of Dramatherapy*. New York: Springer Publishing, 1994. 75-92. Print.
- Johnson, David and Emunah, Renee (Ed.). *Current Approaches in Drama Therapy Vol. 2*. Springfield, IL: Charles C. Thomas Publisher. 2009. 65-88. Print.
- Jones, Gaybrielle. *Using Drama Therapy Techniques in Secondary Education*. Ph.D. Thesis, Ohio: The University of Akron, 2012. Print.
- Komitee, Shana. *A Student's Guide to Performance Studies*. Harvard, 2017. Print.

- Landy, Robert. Role Theory and the Role Method of Drama Therapy. *Current Approaches in Drama Therapy* Vol. 2. Ed. David R. Johnson and Renee Emunah. Springfield, IL: Charles C. Thomas Publisher, 2009. 65-88. Print.
- Lassken, Savannah. "Persona Non Grata: A Systematic Review of De-roling in Drama Therapy." *Drama Therapy Review* 3.2 (2017): 165-178. Print.
- Ohikuare, Judith. "How Actors Create Emotions: A Problematic Psychology." *The Atlantic*. Web. 16 Dec 2019. <<http://www.theatlantic.com/health/archive/2014/03/how-actors-createemotions-a-problematic-psychology/284291>>.
- Omoera, Osakue S. and Ozoemenam, Emmanuel. "Creativity in Acting: Strategies for the Separation of the Performer's Real Identity from the Construct." *Revista Cena* 23 (2017):142-157. DOI: <http://dx.doi.org/10.22456/2236-3254.77317>
- Taylor, Leith. "Actor Training and Emotions: Finding a Balance." Web. 16 Dec 2019. <<https://ro.ecu.edu.au/theses/1804>>.
- Wekpe, Israel. *A Conversation on Actor-Training and the Constitution of De-rolment. Acting on the Nigerian Theatre Stage: A Monograph*. Benin City, 2019.