Dear first-year students

The booklet gives you all the information you need to choose options for the second year.

As you’ll see, the pathways that you’ve already been following continue next year, but at a much more specialised level. The first year gives you a broad grounding in the kind of skills you will need next year as you embark on in-depth study of particular moments, genres, styles, practices and debates in theatre and performance. From this point in your degree, you will start to focus in on your passions and potential career paths.

In your first year, all of your courses and classes were allocated to you. In your second year, you get to indicate which options are of especial interest and we will allocate you as many of those top choices as possible. Because options are kept small to maximise contact and ensure individual attention to your learning, you may not be allocated all of your top choices. Changes to the provisional timetable or to staffing may also lead to changes in options.

We hope the structure of the degree is clear, but if you have any questions, do contact your personal tutor. More information about each course will also be provided during the Options Fair.

It’s been a great pleasure for us to teach you so far and we look forward to working with you again in your second year.

We wish you success and fulfilment as you complete your first year at Royal Holloway and a happy and fruitful year of study in 2017-18.

Elaine McGirr
Head of Department
Contents

Important Dates 4
Term Dates 4
Second Year Curriculum 5
Options by Degree Programme 5
Draft Timetable 7
Course Descriptions:

  Theatre & Performance-Making 8
  Theatre & Text 12
  Theatre & Culture 15
  Theatre & Ideas 19
  Drama & Dance Core Courses 25
  English & Drama Core Course 26

Course Options Process 27
Anonymity and Marking 28
Course Options Form 29
Important Dates

Monday 20th February: Course Options Handbook available

Tuesday 21st February – Friday 3rd March: students meet with personal tutors to discuss individual options.

Wednesday 8th March: Second Year Options Fair, Caryl Churchill Theatre, 3pm.

Friday 10th March: submission deadline for course options form. Please print and return the form at the end of this handbook to the office by 4.00pm on Friday 10th March. We cannot guarantee to recognize any options chosen after that date.

Thursday 27th April: by this date, students will be informed of their course allocations via email.

Please note: All students should use the provisional timetable to check for timetable clashes that may arise (either between different options within this department, or clashes with other department provisional timetables) and choose their options accordingly. Please note that it is your responsibility to check for clashes so that these can be avoided or resolved before the teaching term begins.

2017-18 Term Dates

You can find the term dates for the next academic year here: https://www.royalholloway.ac.uk/aboutus/termdates/home.aspx
Second Year Curriculum

Next year, you will be building on the first-year curriculum and taking more specialist options. In this booklet you will see an outline of the various options available in each of the four course ‘baskets’. The courses fit together as follows:

**Basket: Theatre & Performance-Making (DT21xx)**
A whole unit course, taught across autumn and spring terms

**Basket: Theatre & Text (DT22xx)**
A whole unit course, taught in the autumn term only.

**Basket: Theatre & Culture (DT23xx)**
A whole unit course, taught in the spring term only.

**Basket: Theatre & Ideas (DT24xx)**
Half unit courses running either in the autumn term or spring term.

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**Options by Degree Programme**

**Single Honours Drama & Theatre Studies Students**

You will take:
- One option from the Theatre & Performance-Making basket
- One option from the Theatre & Text basket
- One option from the Theatre & Culture basket
- Two options from the Theatre & Ideas basket (one in the autumn term and one in the spring term)

**Drama & Dance students**

You will take:
- One option from the Theatre & Performance-Making basket
- One option from the Theatre & Text basket
- Dancing Bodies, Global Culture (from the Theatre & Culture basket)
- DT2910 Moving Bodies
English & Drama students

You will take:
- One whole unit option (choosing from the Theatre & Performance-Making basket, from the Theatre & Text basket or the Theatre & Culture basket)
- One half unit option from the Theatre & Ideas basket. Your option from the Theatre & Ideas basket can be either from the autumn term or spring term, but must balance your choices in the English department.

You will choose 1.5 units in Drama and 1.5 units in English. Your final 1 unit is EN2500 Shakespeare from Page to Stage (co-taught by staff in English and Drama).

It is your responsibility to ensure that your Drama options fit with your English timetable, and that you have an even spread of options across the year (i.e. the equivalent of two units in each term).

Drama with Philosophy students

You will take:
- One option from the Theatre & Performance-Making basket
- One option from the Theatre & Text basket
- One option from the Theatre & Culture basket OR two options from the Theatre & Ideas basket

You will have 3 units in Drama and 1 unit in Philosophy. It is your responsibility to ensure that your Drama options fit with your Philosophy timetable, and that you have an even spread of options across the year (i.e. an equivalent of two units in each term).

Other joint honours students

You will take:
- One option from the Theatre & Performance-Making basket OR from the Theatre & Text basket
- One option from the Theatre & Culture basket OR two options from the Theatre & Ideas basket

You will have 2 units in Drama and 2 units in your other department. It is your responsibility to ensure that your Drama options fit with your other department’s timetable, and that you have an even spread of options across the year (i.e. the equivalent of two units in each term).
**Timetable**

Please note that this timetable is a provisional guide only and may change. A **final timetable will be released at the start of term in September**, and you must ensure that you check for any timetable clashes again before term starts.

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Theatre & Performance-Making
Autumn & Spring Terms

Options:
- Playwriting
- Devising
- Theatre Directing
- Dance and Theatre
- Acting for Camera
- Scenography

Building on DT1100 Theatre & Performance-Making, students examine specific traditions and disciplines of theatre and performance. You will explore one specific area of contemporary theatre practice. This exploration will involve both critical exploration and creative practice. These courses are taught through lectures and workshops.

Please note that these courses are offered subject to validation.

Options

1. **Playwriting**
   tbc

This course will give students an opportunity to immerse themselves in the art and craft of playwriting. Students will develop a portfolio of collaborative and solo writing for performance while also discussing and interrogating the work of published playwrights alongside those of their peers. In the first term, we will explore fundamental dramaturgical principles like structure, scenes, dialogue, subtext, and character. In the second term, we will focus on developing the students’ own work through workshop and seminar discussion. Students will work in groups on a collaborative play, which will receive a rehearsed reading, while also working on a short individually-written piece.

Sample bibliography:
During this course, students will explore a range of the non-traditional approaches to performance making that constitute the broader term ‘devised’ practice, with a particular emphasis on methods of engaging with and drawing from the material and activity of contemporary life. Readings, viewings and workshops will focus on a number of key areas of devised practice; their contexts, forms and modes of documentation. In particular we will look at the generative roles played by autobiography, the body, political activism and everyday life across a range of devised practices. Practical application will develop in parallel to critical study.

Ultimately, in the Spring Term, students will draw on their theoretical and practical research work to develop their own performance pieces.

Sample bibliography

This course introduces practical skills in theatre directing. We will explore a range of methods, from improvisation to textual analysis. Reflecting collaboration with actors, designers, playwrights and producers, we will consider the role of the director at key stages of the process, from preparing a play text to restaging successful productions. Students will spend the first term exploring a variety of approaches to classic texts and new writing. In the second part of the course, they will hone their skills by directing their peers in short scenes from a play of their choice.

Sample bibliography
In this option students will explore a range of theatre forms that integrate dance and drama. Seminars will address the variety of ways that practitioners have chosen to bring text and movement into creative dialogue, using scores, play texts, choreography and movement processes. They will examine the values and principles that drive such experimentation and reflect on the historical, political and cultural contexts within which these practitioners worked. Each session will include both discussion and workshop activities associated with one or two practitioners (such as Pina Bausch, DV8, Frantic Assembly, Complicite, Caryl Churchill and Martin Crimp) with the final weeks devoted to developing small group performance devised in response to selected texts and styles of movement/dance.

**NOTE:** No dance training or experience will be required or expected to take this course!

**Sample bibliography:**

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5. Acting for Camera

Will Shuler

In this course, students will analyse and practically explore the difference between stage work and acting for camera. In the first term, students will have weekly sessions in the Drama Department with workshop and discussion activities designed to explore different techniques developed for acting on camera in contrast to those for stage performances, considering issues of face, voice, gesture, and appeal to audiences. The formative assessment will be a silent film made with students in the Media Arts Department. The first term will culminate in written reflection on those difference. In the second term, students will work with students in the Media Arts Department, working on a range of short films to be screened at the end of the year.

**Sample bibliography:**
Understanding, responding to and making space for theatre to happen is a central concern for designers, and through the study of visual composition and visual language, students will explore the role of spatial design in a performance context. Drawing on the work of a variety of practitioners, students will be encouraged to experiment and test out design ideas in a series of practical and performance workshops focusing on textual analysis, space and place, object, performer and spectator. This research will culminate in an assessed design proposal for a performance. Students are advised that an ability to draw well is not a pre-requisite to taking this course.

Sample bibliography:
Theatre & Text
Autumn Term

Options:
- Staging the Real
- Decoding debbie tucker green
- Greek Tragedy
- Dramaturgy

Building on DT1200 Theatre & Text, these courses engage with theatre texts, and relations between textuality, theatre and performance, in specific contexts, styles, periods or cultures. At the beginning of the course, students have the opportunity to compare different kinds of theatrical texts and contexts, drawing out the cultural, historical, stylistic or functional differences between different approaches to theatre and textuality. Students will also explore a specialist area of work, drawing on the particular expertise of the course staff. Students explore this specialist area both critically, through discussion and essay writing, and creatively, culminating in a group performance. Students to attend both sessions.

Please note that these courses are offered subject to validation.

Options

1. Staging the Real
   Chris Megson

   From the naturalist stage of the late nineteenth century to contemporary verbatim performance, theatre practitioners have frequently sought to represent social reality in order to critique it. We’ll explore the methods and implications of theatre’s ‘reality-effects’ and consider why it is that so many theatre companies and practitioners in the twenty-first century have turned to documentary, tribunal, verbatim and other forms of reality-based performance. We’ll study a contrasting range of plays and performance texts from around the world, and build a strong awareness of the politics, possibilities and limitations of ‘staging the real’.

Sample bibliography
debbie tucker green is one of the most exciting black playwrights of the early twenty first century and critical acclaim has recognised her original experimental linguistic virtuosity. Director Sacha Wares describes the punctuation in debbie tucker green’s plays as a kind of ‘code’ “a bit like musical notation – instructions on the page that tell the performer when to pause, when to slow down, when to speed up, what to give an accent and so on [...] the performer’s job is to follow the writer’s instructions and to discover for themselves the emotional or psychological reasons behind the rhythm changes” (random Background Pack, Royal Court, 2007).

This course takes Wares’ statement as a basis from which to explore the performance possibilities of debbie tucker green’s playtexts, through an emphasis on exploring the writing form alongside working to understand the topical social and political human rights issues (such as genocide, urban teenage violence, sex tourism, mental health) portrayed. We will assess tucker green’s plays impact as a black British woman playwright will be examined by situating her plays in relation to trends in plays by other contemporary (black) British (women) playwrights thus garnering an understanding of her work within the wider framework of 21st Century British new writing.

Sample bibliography

3.

Greek Tragedy
Will Shuler

Athenian audiences “looked to tragedy” to learn about their society. The main preoccupation of this course is an investigation of how exactly one learns in this “analogical, allegorical, and indirect” way (Cartledge 20). In order to get an understanding of Athenian social context, the Reacting to the Past role-immersion game, The Threshold of Democracy: Athens in 403 BCE—which investigates the theory and performance of democracy in antiquity—will be
played alongside the reading and practical interrogation of Greek tragedies such as *Oresteia, Suppliants, Oedipus Rex,* and *Helen.* In performance assessments, students will be encouraged to consider how to create a Greek tragic performance in a way which similarly audiences are similarly invited to contemplate social issues in an analogical, allegorical, indirect manner.

**Sample bibliography**

4. **Dramaturgy**
Emma Cox

Dramaturgy is the process of creative research that facilitates a successful transfer of source material to the stage. In this course, students will develop the multi-dimensional skills of the dramaturge. Starting with close readings of our central case study, Ben Jonson’s comedy, *The Alchemist* (1610), we will discover how this boisterous farce, about three tricksters who use a series of ruses and play-acts in order to persuade gullible individuals to part with their money, resonates in the contemporary world. Students will gain a holistic understanding of the play by engaging with its historical context, its London setting, its performance history, its critical history, other dramatic texts concerned with similar themes (such as Caryl Churchill’s *Serious Money* or Michael Frayn’s *Noises Off*), as well as advertising cultures, techniques of deception, and today’s political ‘performances’. Through this process of ‘deep mapping’ the play, we will identify contemporary cognates of the charlatans and dupes that populate Jonson’s comedy, and experiment with dynamic approaches to staging a 400-year-old text.

**Sample bibliography**
Theatre & Culture
Spring Term

Options:
- South East Asian Theatre & Performance
- Theatre for Young Audiences
- Aesthetics of Anxiety
- Cultures of Memory
- Dancing Bodies, Global Culture

These courses build on DT1300 Theatre & Culture, using creative and critical modes of investigation to consider ways in which theatre and culture reflect and resist each other. Students will begin by considering a range of ethical, practical and aesthetic/formal implications of the ways theatre and culture engage with each other, and the range of definitions of ‘theatre’ and ‘culture’ that have been developed; they will have an opportunity to compare different approaches to the question of how theatre and culture might affect each other. Each option will explore a specific area in which theatre and culture are in dialogue. Students will have an opportunity to interrogate this area critically, through debate, discussion, presentation and analytical writing, and creatively, through artistic/practical exploration of these ideas and practices.

*Please note that these courses are offered subject to validation.*

Options

1. **South East Asian Theatre & Performance**
   Matthew Cohen

The nations of Southeast Asia (particularly Burma/Myanmar, Cambodia, Indonesia, Malaysia, Philippines, Singapore, Thailand, Vietnam) have diverse performance heritages: ritual dramas involving trance and possession, puppetry, musical comedy, historical chronicle plays, dance drama, masquerade, masked theatre. The region also has a vibrant contemporary scene responding to these traditions and addressing global modernity. This course explores dynamics of tradition and modernity, interculturalism, exoticism, cultural tourism, the international circulation of performance, arts diplomacy, colonialism and postcolonialism, debates on heritage and ownership, stagings of gender and sexuality, contemporary mediations of performance (internet, video, installation arts etc) and the relation between religious beliefs and performance in Southeast Asian and diasporic cultural contexts. There will be both practical training in Southeast Asian traditional arts and opportunities to experiment with these forms to create new work.
Sample bibliography

2. **Theatre for Young Audiences**
Rachel Betts

Theatre for children is experiencing an unprecedented success. Lyn Gardner, the Guardian theatre critic, regularly argues that the innovative performance styles of theatre companies such as Oily Cart and Theatre-rites work pushes the boundaries of contemporary theatre. The Unicorn theatre, the first purpose-built theatre for children in London, is flourishing on the South Bank, and playwrights such as Charles Way, Philip Ridley, Neil Duffield, Mark Ravenhill and David Greig regularly write plays for young people. Theatre-makers such as Mark Storor and Sue Buckmaster bring a blend of visual art, puppetry and live art to performances for children. This energetic theatre culture for young people will be the focus of this course.

The course will require everyone to experiment practically, drawing on theories of play, ideas about childhood and child art, theories of perception and ideas about space and place. Through practice, we will consider how performance installations can excite children’s imaginations by focusing on the visual, tactile and aural elements of theatre and performance.

**NB:** This course has additional scheduled time allocated to facilitate collaboration with schools. Students must attend all scheduled activities.

Sample bibliography

3. **Aesthetics of Anxiety**
Sophie Nield

This course will focus on the relationships between three key moments of aesthetic anxiety: Expressionism in theatre and film, Film Noir, and 1970s paranoia/ cold war film. It is concerned with the cross-fertilisation of European
and North American modernity in the twentieth-century, and the creation of
different historical contexts of structural and formal spaces of anxiety. It will
address how the art forms of art, theatre and film have produced and reflected
anxieties about: identity, gender, crime, political events, social decay and the
threat and aftermath of war. It will cover early theatrical and filmic
experiments in Expressionism in Germany, such as Kokoshka’s Murderer.
Hope of Womankind; The Cabinet of Dr Caligari (dir: Wiene 1920); Kaiser’s
The Gas Trilogy and Metropolis (dir: Lang 1924), and will study the social,
philosophical and aesthetic groundings of the movement, tracking it from its
early and crude explosive beginnings, to its more mature reflections on social
change and modernity. The course will then follow the movement of German
émigré writers and directors into Hollywood, and the importing of the
Expressionist aesthetic into film production and design in the US. It will also
review examples of American theatrical and filmic expressionism, such as
Treadwell’s Machinal and O’Neill’s Emperor Jones, which raise themes of
mechanisation, suburban society, crime and identity, all of which influence the
focus on claustrophobia, paranoia and domestic criminality in Film Noir. The
course will close with a brief examination of more recent American paranoia
film rooted in Cold War anxiety.

Sample bibliography
Routledge.
Limelight.
Kracauer, S. (1947) From Caligari to Hitler: a psychological history of the
German film. Princeton.
Sancta Susanna, Morning to Midnight, Ithaka, The Son, Transfiguration,
Crucifixion). Continuum.

4. Cultures of Memory

Bryce Lease

This course puts diverse art forms that investigate memory in dynamic
conversation in order to ask urgent questions about the nature of art, history,
and humanity. Starting with the disruption to the purpose, value, and nature of
art in the aftermath of the cataclysmic events of the Holocaust, we will move
through the twentieth century to consider different cultures of memory,
memorialisation, trauma, and witnessing. There will be a focus on theatre
practitioners such as Tadeusz Kantor, Lola Arias and Krzysztof Warlikowski.
We will cover a wide range of cultural textual and performative genres
including first-hand testimony, plays, films, graphic novels, and public
monuments. Questioning the politics and ethics of representation, memory,
and memorial, we will also interrogate the limits of trauma as an interpretative
lens.
Sample bibliography

5. Dancing Bodies, Global Culture
Prarthana Purkayastha

In this course, students will begin with their own embodied understanding of culture. What does it mean for your body to dance now? What is the context where, when and how you dance? This class examines different cultural contexts for dance production. To explore the cultural production and consumption of dance, we will use theories grounded in cultural studies – e.g., Marxism, post-modernism, feminism, post-structuralism, post-colonialism, gender and sexuality, psychoanalysis - to help understand their implications on dance and dancing bodies. We will focus much of our attention on popular dance, global popular culture, and dance on screen. The overall aim of the course is to investigate the relationship between dance practices and the social, political and economic context in which they emerge and to present students with ways to creatively engage with cultural studies when they devise performances.

Sample bibliography
Theatre & Ideas

Autumn Term:
- The Idea of Acting
- The Idea of Live Art
- Arts Entrepreneurship and Enterprise
- The Idea of Time
- The Idea of Knowledge & The Body

Spring Term:
- The Idea of Money
- Ideas of Indigeneity
- Ideas of Gender and Sexuality
- The Idea of Adaptation
- The Idea of Tragedy

Building on DT1400 Theatre & Ideas, these courses further develop dialogues between theatre and other disciplines. The course draws on the development of ‘performance studies’ and other cross-disciplinary initiatives to explore the multiple inter disciplinary connections that have revitalised and transformed the discipline of theatre studies, but has also had significant impact on areas such as gender studies, sociology, anthropology, management studies, politics, philosophy, and history.

Please note that these courses are offered subject to validation.

1. The Idea of Acting
   Sophie Nield

What does it mean to ‘act’? What is the relationship of the actor and the character? Can a character be present when the actor is not? What is the ‘live’? What is ‘bad’ acting? Can a child, or a machine, or an animal ‘act’? Why (and when) has acting been attacked as a dangerous, and even a seditious practice? When is acting used as a metaphor for social life, and to what end? This option will explore the idea of acting in various historical contexts and moments. We will examine debates about good (and bad) acting; authenticity and fakery; the development of formal actor training. We will review historical and critical arguments about the practice of acting from, for example, Plato, Aristotle, Diderot, Rousseau, Archer, Stanislavski, Brecht and others. Objects of study may include: Stage presence and charisma; ‘bad’ acting; children and animals on stage; new technology and automata; objects in performance; actors accounts of their process; representations of acting in film and other media; actors in ‘rehearsal’; what it means to cry ‘real’ tears.
Sample bibliography


2. Arts Entrepreneurship and Enterprise
Sonny Peart

This course will give you the tools, skills and confidence to launch and manage your own performing arts business, be it a theatre company, dance school or music festival promotion company. Many performing arts graduates will ultimately make their living as managers rather than as practitioners, as business owners rather than as employees. Successful arts management requires knowledge and skills in marketing and finance. Starting with a belief that performing arts ventures do not stand aloof from the rigours of the market and the principles of business, this course will teach you how to identify target markets, position your arts venture, manage financial resources and deliver memorable audience experiences. You will develop a business plan, deliver a pitch to potential investors, and meet successful performing arts entrepreneurs. The course will dramatically increase your chances of entrepreneurial success in a business you love.

Sample bibliography

3. The Idea of Live Art
Georgina Guy

Drawing on influences from theatre and the visual arts, Live Art does not conform to any single form of making but is rather wildly interdisciplinary, experimental and provocative. Concerned with experience and the potential of live encounter for public intervention, radical politics and formal innovation, this course introduces the Idea of Live Art and its artistic, social and political ambitions. Exploring examples of experimental practice by key practitioners –
indicatively Marina Abramović, Franko B, Chris Burden, Song Dong, Tehching Hsieh, Yves Klein, Santiago Sierra, Valie Export and others – this course will also engage with contemporary events happening in London simultaneously with our seminars. We will explore institutions, including the Live Art Development Agency (LADA) and the Institute for Contemporary Arts (London), which have framed, supported and made space for Live Art, and make the most of opportunities offered by the Department’s three-year partnership with Tate Modern. As a class we will explore key ideas for theatre and performance to do with liveness, embodiment, spectatorship, duration, ephemerality and documentation, and investigate how live art has embraced, challenged and extended debates regarding the representation of ideas and identities, as well as what might count as performance.

Students considering this course might also be interested in attending The BMW Tate Live Exhibition: Ten Days Six Nights, Tate Modern, London, 24 March to 2 April 2017: http://www.tate.org.uk/whats-on/tate-modern/exhibition/ten-days-six-nights

Sample bibliography

4. The Idea of Time

This course explores a number of broad conceptions of time - including cyclical time of planets and seasons, linear clock time, lifetime and memory. Red Ladder's Taking Our Time prompts us to explore how standardised clock time and industrialisation has altered our experience of time. Mnemonic by Theatre de Complicite draws upon insights into individual memory with implications for theatrical and historical narrative. A third text, Constellations by Nick Payne, extends this notion of multiplicity within the present, in which at any given moment several different outcomes can exist simultaneously, illustrating theories of quantum cosmology and quantum mechanics.

Sample bibliography
to be confirmed

5. The Idea of Knowledge & The Body
Laura Vorwerg
Positioning theatre studies within the wider academy, this module aims to explore the ways in which knowledge(s) about theatre are conceived of, perpetuated, maintained or resisted. Crucially, the module examines the status of the body in relation to knowledge(s) about theatre and performance, exploring the origins of the head/hand dichotomy and its prevalence and impact on the development of the field, problematising the separation of thought and action, as well as considering a number of critical perspectives on embodied knowledge(s). The course will culminate in a consideration of the ways in which conceptions of theoretical knowledge and bodily praxis continue to be challenged and explored in contemporary practice as research.

Sample bibliography

6. The Idea of Money
Emma Cox

Money lies at the heart of the world’s exchange systems, and its meaning depends on total collective acceptance of its symbolic value. How do we explain the power of money to exert major social, cultural and psychological influence on familial, interpersonal and international relationships? How do economic structures impact upon the way we live and work, often determining our embodied experiences? How have playwrights, performance makers, filmmakers, celebrities and activists engaged with the idea of money (and associated themes) in their work? In this course, we will seek answers to these questions by reading plays from different eras and contexts (such as Eugene O’Neill’s *The Hairy Ape* or Lucy Prebble’s *ENRON*), and by examining performative and material interventions (from Occupy Wall Street to the Brixton Pound). We will explore the insights artists and activists can impart – that economists and financiers may not – about the idea of money.

Sample bibliography
What is race? Who controls the discourse of indigeneity, of nation, of race? How has indigeneity been constituted through colonial history and discourse and how reclaimed or appropriated by indigenous communities? What is the role of theatre in relation to discourses of and representations of indigeneity? The first part of this course will focus on key terms and approaches to the idea of indigeneity and race; the second will survey different performances that manifest, protest or simply problematise conventions of indigeneity and race.

Sample bibliography

to be confirmed

This course will consider the ways in which performance engages with, reveals, challenges, deconstructs and resists dominant norms of gender and sexuality, with a focus on how performances influence and reflect shifts in discourses of power. Students will be introduced to a range of plays, practitioners and performance artists to interrogate notions of the 'other' as performances of gender and sexual identities. In addition to exploring theoretical frameworks of gender and sexuality, this module will look at intersections with other elements of performance of identity such as social class and ethnicity.

Sample bibliography


In this course students will be introduced to adaptation theory and given the opportunity to explore its application in terms of dramaturgy and contemporary theatre practice. Students will be encouraged to shape their own critical analyses, drawing upon a wide variety of performances and considering them within a theoretical, historical and cultural context. Questions the course asks students to interrogate include: How important is the issue of fidelity in re-telling a story? What constitutes an original text? Are all plays really a form of...
adaptation? Or are all adaptations original in the way they choose to re-tell a
story?

Sample bibliography

9. **The Idea of Tragedy**  
David Bullen

Tragedy has occupied a central position in Western drama since its inception in classical Athens; indeed, until relatively recently tragedy was popularly believed to have been the origin of Western drama. Alongside the plays themselves, the notion of tragedy has fascinated philosophers and critics from Aristotle onwards. This course aims to explore major developments in theatre and philosophy as sparked by changing ideas of the tragic, from Aeschylus through to Kane via Shakespeare, Racine, and others. The course’s interdisciplinary focus will engage students with a range of ideas from philosophy, classics, and film studies. Creative texts encountered will include Sophocles’ Antigone, Shakespeare’s King Lear, Sarah Kane’s Blasted, and Caryl Churchill’s The Skriker; critical texts will include Aristotle’s Poetics, Hegel’s Aesthetics, and Friedrich Nietzsche’s The Birth of Tragedy. The aim will be to interrogate why artists and audiences continue to return to tragedy, as well as highlight the genre’s potential and limitations as an aesthetic and ideological form.

Sample bibliography
Nietzsche, F. (1872) *The Birth of Tragedy from the Spirit of Music*.
Drama & Dance Courses

In addition to options from Theatre & Performance-Making 2 and Theatre & Text 2, there are two core courses specific to Dance students.

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DT2910 Moving Bodies 2
Autumn & Spring terms

This course provides students with the opportunity to apply an intermediate embodied understanding of contemporary dance practices within a performance context. It deepens the students’ technical, reflective and artistic development and introduces them to specific choreographic forms: solo, duet. The course provides students with the opportunity to build on foundational understandings experience in year one and continue to deepen their reflective, technical and compositional skills through a clear methodological framework of contemporary practices and approaches.

Sample bibliography

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Dancing Bodies, Global Culture
Spring Term

You will take the ‘Dancing Bodies, Global Culture’ option from the Theatre & Culture 2 basket. Please see p. 18 for the course description.
EN2500: Shakespeare from Page to Stage

This course will involve the close study of four Shakespeare plays. In the first term, these plays will be studied in the English Department. In the second term, the same four texts will be studied in Drama. It is intended that there will be continuous interchange between departments throughout the course, involving team-teaching and symposia. The choice of plays will depend on present research and teaching interests in both departments and on the current performance repertoire in the London area. Threaded through the course will also be key theoretical issues that cut across contemporary literary and dramatic criticism: history and new historicism; identity; class, race and sexuality; the body in theory and performance; the text; and values.

Sample Bibliography
Course Options Process

Once the course options handbook is released, you will have just over two weeks to make your choices. During this time, you should arrange to meet with your personal tutor to discuss your options, and attend the Options Fair where you can ask any questions that you may have.

To make your course choices, you must print off and fill in the form on the final two pages of this handbook. This must be returned to the departmental office by the date and time stated on the form. We cannot guarantee to recognize any options chosen after that date. Any forms submitted via email will not be considered.

If you are a **single honours** student, you should list your top three options each for basket (apart from Theatre & Ideas, where you should list your top two options from both the autumn term and spring term courses).

If you are a **joint honours** student, you should identify which two courses you will be taking, and list your options for each of these. For guidelines about which courses you must take, please see pp. 5-6 of this handbook.

**Important information to note:**

- All students should use the provisional timetable to check for timetable clashes that may arise (either between different options within this department, or clashes with other department provisional timetables) and choose their options accordingly. Please note that it is your responsibility to check for clashes so that these can be avoided or resolved before the teaching term begins.

- For joint honours students, please note that when choosing your course options it is important to get an even balance of workload over the academic year. You should aim to have the equivalent of two units in the Autumn Term and two in the Spring Term.

- We will make every effort to give you exactly the courses you request. To make this possible we need to balance the preferences of all students in the department. While we will do our best to ensure you get as many of your top options as possible, we may not be able to allocate you everything you’ve asked for.

- Please note that some courses may be cancelled if they are under-subscribed.

- We have indicated course tutors but please note these are provisional and we may have to make changes to ensure that your choices can be properly accommodated by available staff.

- We have indicated course contents and assessment details. The information in this booklet is accurate at the point of publication, but some details may change and some courses are subject to validation.

- If you are a single-honours student and you want to take a half-unit in another Department, you need to (a) ensure it fits with your Drama timetable (b) contact that Department and obtain written permission, (c) take only one half-unit option from the Theatre & Ideas 2 basket.
Anonymity & Marking

College regulations of assessment state that: ‘The identity of candidates will be withheld from those marking summatively-assessed work so far as is practicable until after the marking process is complete. The Faculty Dean may approve exemptions from this requirement, of which students will be informed.’

Exempted from this requirement are ‘face-to-face assessments (e.g. fieldwork, group exercises, oral examinations, presentations and performances) where the candidate and examiner are both present. Work arising from the practical exercise which is handed in later should still be marked anonymously, unless it is necessary for the examiner to relate the piece of work to the practical exercise.’

This exemption covers all work where the examiner will either see the students performing or (in the case of creative writing) will have worked with the student on their individual creative ideas. It also covers individual write-ups used to moderate a group mark.
Department of Drama, Theatre & Dance
Second Year Course Options Form

Please print and return this form to the office by **4.00pm on Friday 10th March 2016**. Forms cannot be accepted via email. We cannot guarantee to recognize any options chosen after that date.

**Please enter your top choices for courses from each basket that you will be taking.**

For a full list of the curriculum structure for all degree programmes, please see pp. 5-6.

**Single Honours Students**
You will choose courses from all four baskets.

**Drama & Dance students**
You will choose courses from the following baskets:
- Theatre & Performance-Making
- Theatre & Text

**English & Drama students**
You will choose courses from the following baskets:
- Theatre & Performance-Making **OR** Theatre & Text
- One half-unit option from Theatre & Ideas, either from the autumn term or spring term options.

**Drama with Philosophy students**
You will choose courses from the following baskets:
- Theatre & Performance-Making
- Theatre & Text
- Theatre & Culture 2 **OR** Theatre & Ideas

**Other joint honours students**
You will choose courses from the following baskets:
- Theatre & Performance-Making **OR** Theatre & Text
- Theatre & Culture **OR** Theatre & Ideas
Department of Drama, Theatre & Dance
Second Year Course Options Form

Student name: .................................................................

Degree programme: .......................................................  

I confirm that I have checked for any provisional timetable clashes in both autumn and spring terms.

Signed: .................................................................

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