Dear second-year students

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

In the first year, you were introduced to a broad range of theatre forms, creative techniques and analytical tools to further develop your knowledge of theatre and performance. This year you've had a chance to apply them to particular genres, styles, periods and contexts of theatre and performance.

Next year, you take your studies even further, working on cutting-edge research and practices in your autumn term Advanced Options and then cutting loose in the spring term to develop your own work and interests.

In the first term, you will take two Advanced Options, one workshop-based and one seminar-based. In these courses, you are learning alongside your tutors, not merely led by them. For this reason, in addition to your regular workshops and seminars, you have an hour of student-led learning each week. This is your time to lead debate, raise issues, test out new theories and challenge received wisdom. The different kinds of summative assessment at the end of the term ensure that you maintain a balanced workload and feel completely prepared for the exciting and largely independent work of the spring term.

In the second term, you take control of your workload. You will split your time between a Group Performance and an Independent Project. Your Group will pool the knowledge, skills and ways of working each of you has developed over the course of the degree; you bring the different strands of the degree into dialogue and demonstrate the critical, creative, inherently collaborative nature of drama, theatre and dance. Group Performances will be the highlight of the two-day Finalists Festival, which ends the spring term and shows the work of the department to a public audience. You complete your undergraduate studies with an independent Research Project. This can be a Research Dissertation, a Taught Dissertation, or a Special Project. Your Research Project can draw on work undertaken earlier in your degree that you wish to develop further, or open up a new area of study that you look forward to exploring.

We wish you success and fulfilment in the remainder of your second year at Royal Holloway and a happy and fruitful year of study in 2017-18.

Elaine McGirr
Head of Department
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Important Dates

Monday 20th February: Course Options Handbook available

Monday 20th February – Friday 3rd March: students meet with personal tutors to discuss individual options.

Wednesday 8th March: Third Year Options Fair, Caryl Churchill Theatre, 2pm.

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
Third Year Curriculum

Your third year courses are balanced as follows:

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<thead>
<tr>
<th>Autumn</th>
<th>Spring</th>
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<tbody>
<tr>
<td>Advanced Options (workshop-based)</td>
<td>Group Project</td>
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<tr>
<td>Advanced Options (seminar-based)</td>
<td>Special Project</td>
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<td>Research Dissertation</td>
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As far as possible, we want to give all third-year students what they want. However, you will understand that there are limitations in terms of staff time, class size, timetable, and so on. For that reason, you will rank your top three options from the workshop-based basket of courses and your top three from the seminar-based basket of courses. You will be allocated one of these choices for each basket. We will do our best to allocate you your top choices.

For your spring term options, you can choose one option from the research projects: Special Project, Taught Dissertation or Research Dissertation. You will be allocated your first choice these courses.

Options by Degree Programme

Single Honours students

You will take:
- One workshop-based Advanced Option
- One seminar-based Advanced Option
- Group Project
- Special Project or Taught Dissertation or Research Dissertation

Drama & Dance students

You will take:
- DT3960 Repertory and Repertories
- Any seminar-based Advanced Option
- Group Performance
- Special Project or Taught Dissertation or Research Dissertation

**English & Drama students**

You will take:
- DT3500 English & Drama pathway course
- You choice of any other ONE or TWO Drama courses

Please note that you can opt to take another Drama course instead of DT3500 if you wish to. However, DT3500 is offered solely for English & Drama joint honours students. It is highly recommended that you chose this option as it was designed specifically for your pathway. If you choose not to take it, you will need to gain permission from both departments.

Other than DT3500, you will either have 1 unit in Drama and 2 units in English, OR 2 units in Drama and 1 unit in English.

You must 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 a choice of any three courses. You will have 3 units in Drama and 1 unit in Philosophy. You must ensure that your Drama options fit with your Philosophy timetable, and that you have an even spread of options across the year (i.e. the equivalent of two units in each term).

**Other joint honours students**

You will take a choice of any two courses. You will have 2 units in Drama and 2 units in your other department. You must 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. Note: students in Group Project will not have to attend all sessions, just two per week to be assigned by the course convenor.

## Autumn

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<td></td>
<td>The Actor's Voice (workshop)</td>
<td>Performing Celebrity (workshop)</td>
<td>Stage to Screen (workshop)</td>
<td>Creative Learning &amp; Theatre (workshop)</td>
<td>Stage to Screen (workshop)</td>
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<td>Repertory &amp; Repertoires (Dance only) (workshop)</td>
<td>Asylum Seekers (seminar)</td>
<td>Physical Theatre (workshop)</td>
<td>Performance &amp; Visual Art (seminar)</td>
<td>Performing Celebrity (student-led hour)</td>
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<td>Theatre &amp; Therapy (workshop)</td>
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<td>DT3500</td>
<td>Dancing in the Street (seminar)</td>
<td>Dancing in the Street (student-led hour)</td>
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<td>Race Relations (seminar)</td>
<td>Asylum Seekers (student-led hour)</td>
<td>Stage to Screen (student-led hour)</td>
<td>Theatre, Magic &amp; Witchcraft (student-led hour)</td>
<td>Theatre, Magic &amp; Witchcraft (student-led hour)</td>
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<td>Contemporary British Theatre (student-led hour)</td>
<td>Theatre &amp; Therapy (student-led hour)</td>
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<td><strong>AM</strong></td>
<td>Taught Dissertation</td>
<td>Group Performance</td>
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<td>Analysing Plays</td>
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<td>Special Project</td>
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Advanced Options
Autumn Term

Workshop-based courses:
- The Actor’s Voice
- Performing Celebrity: The Early Actress
- Creative Learning and Theatre
- Theatre & Therapy
- Stage to Screen: Adaptation & Performance of Plays on Film
- Physical Theatre

Seminar-based courses:
- Contemporary British Theatre
- Naturalist Theatre in Context
- Asylum Seekers in the 21st Century: Theatre, Film and Activism
- Dancing in the Street
- Race Relations in Theatre, Film & Television
- Performance and Visual Art
- Theatre, Magic & Witchcraft

In the Autumn Term, students will choose from a large range of optional courses in the broad and interdisciplinary field of Drama, Theatre and Performance Studies that are connected to staff research and expertise. Students will work in depth on a particular set of concepts, methodologies and practices. In addition to your regular workshops and seminars, you have an hour of student-led learning each week. This is your time to lead debate, raise issues, test out new theories and challenge received wisdom.

In these courses - grouped under practical and seminar-based umbrellas - students will develop appropriate frames of reference and strategies for development of workshop-based research, with a view to focusing the concerns of and approaches to the Group Project, and the scholarly skills necessary to pursue a Research Project.

Please note that all of the Advanced Options courses are offered subject to validation.

Options

1. The Actor’s Voice
   Bryce Lease

This advanced option provides an experiential foundation in practical voice, speech and body skills primarily targeted at the actor and the application of these to the oral interpretation of a range of written texts. This is not a singing class, and students are not required to have a background in music. The method of voice training will
primarily focus on techniques developed by theatre practitioners such as Kristin Linklater, Cecily Berry and Patsy Rodenburg. Offering the opportunity for developing critical and professional awareness of issues and practices in the field of theatre and performance, workshops will provide a foundation for speaking Shakespeare’s text, Greek Tragedy, Restoration Comedy and Samuel Beckett, amongst other genres and playwrights. This might particularly appeal to students considering drama school after university. Students need to be prepared to learn a large number of lines in relatively short spaces of time.

Sample bibliography.

2. Performing Celebrity: The Early Actress
Elaine McGirr

The introduction of actresses to the restored stage in 1660 created new roles for women, from the *femmes forts* of she-tragedy to the ‘gay romps’ of Restoration sex comedies. Stage business from comedic cross-dressing to comic (and tragic) bed-tricks ensured that actresses were centre stage and women’s plots the main attraction. These new roles were also vehicles for managing and promoting the celebrity of star actresses from Nell Gwyn to Sarah Siddons, who became adept at using their on-stage characters to promote their off-stage celebrity personae, while their celebrity personae inflected and informed interpretation of the roles they played. This course will focus on the power of celebrity actresses to make meaning both on-stage and off. We will use both celebrity studies and eighteenth-century acting techniques to perform celebrity personae and create ‘star turns.’

**NB:** Students interested in this option will want to see *Emma Hamilton: Seduction and Celebrity* at the National Maritime Museum. The exhibition runs until 17 April 2017. See: http://www.rmg.co.uk/see-do/emma-hamilton-seduction-and-celebrity

Sample bibliography

3. Creative Learning and Theatre
Helen Nicholson

Creative Learning is an important aspect of the work of all major theatres, with each theatre developing programmes that aimed at encouraging wider participation in
theatre and good houses. Many programmes are designed for young people, and aid to develop their creativity and encourage understanding of the theatre’s repertoire. Other programmes are more eclectic, reaching families, older adults and addressing the interests of specific community groups. In this course you will learn about the work of creative learning programmes in theatres; critically examine the educational values and pedagogical approaches to creative learning; design and deliver your own programme based on a play chosen for a particular age-group or community group. You will meet industry professionals in this area, and learn about employment in this field.

Sample bibliography

4. Theatre & Therapy
   Emma Brodzinski

This course aims to practically explore and critically reflect upon current practices in the therapeutic area of applied theatre.
The course will consider the ways in which drama can be applied as a form of therapeutic intervention. Sessions will examine some key exponents and modes of practice within the field of theatre and therapy. In exploring methodologies such as dramatherapy, psychodrama and Boal’s ‘Rainbow of Desire’, the emphasis will be on creating a practical understanding of working methods. An examination of the problems and possibilities inherent in the practice of therapeutic theatre will be at the heart of the study.

Sample bibliography

5. Stage to Screen: Adaptation & Performance of Plays on Film
   Will Shuler

This course will investigate theories of adaptation and appropriation of stage texts for the screen both in theory and practice. As case studies, we will specifically be looking at versions of Shakespeare’s plays on film throughout the adaptation-appropriation continuum (including films that both include and do not include his words). Projects will include solo performances of soliloquies on film and joint projects with the Media Arts Department. Films under study will include Chimes at
Midnight, My Own Private Idaho, Macbeth (2015), Macbeths, Hamlet (1996), and Rosencrantz and Guildenstern are Dead.

Note: If you did not take Acting for Camera in year two, you are required to read Bill Britten’s Stage to Screen: A Theatre Actor’s Guide to Working on Camera (2014) as an additional pre-requisite over the summer.

Sample bibliography

6. Physical Theatre
Dick McCaw

How does one define Physical Theatre? How does one make Physical Theatre? How does the actor use their body in Physical Theatre as opposed to more traditional forms of theatre? (Can there be a theatre without embodied actors?) How does one train to create and perform Physical Theatre? This workshop-based course will focus on the creation of a short piece of physical theatre. The training will draw on three approaches: Tai Chi and Chi Gung, the Feldenkrais Method, and Rudolf Laban’s approach to movement. Ideas will come from a variety of sources, particularly Michael Chekhov, Jerzy Grotowski and Eugenio Barba. The majority of the course will be practical.

N.B. This is a physically demanding course.

Sample bibliography

7. Contemporary British Theatre
Chris Megson

The course explores the work of a wide range of contemporary British dramatists including, indicatively, Lucy Prebble, Bola Agbaje, Lucy Kirkwood, Caryl Churchill, Moira Buffini, Tanika Gupta, Roy Williams, Nick Payne, Simon Stephens, Mike Bartlett, Rob Drummond, and Anders Lustgarten. Specifically, it enables you to situate playwriting and performance as powerful modes of intervention in the public sphere.

Your encounter with the theatre material will be informed by cutting-edge scholarly writings on politics and philosophy (possible subject areas include justice, terrorism,
multiculturalism, feminism, sexuality, secularism, nationhood, environmentalism, and globalization).
The aim of the course is to widen and deepen your understanding of theatre as a material and meaningful intervention in the contemporary world, to enable you to identify key developments in recent British drama, and to encourage you towards interdisciplinary modes of research, and the establishment and exploration of individual research interests.

Sample bibliography

8. Naturalist Theatre in Context
Dan Rebellato

Naturalism is probably the most globally influential theatre movement of the last 400 years. The names of Ibsen, Chekhov, Strindberg and Stanislavski are familiar to anyone interested in theatre while the innovations that Naturalism introduced in design, acting, directing and writing are everywhere in our theatre. But how did Naturalism come about? Where did it come from? What did it mean in its original context? This course will explores the turbulent origins of Naturalism in the theatre, looking at its emergence in Paris in the last two decades of the nineteenth century, where evenings at the theatre often erupted into riots. We’ll look at its relationship with a host of extraordinary cultural movements from impressionist painting to decadent literature, from the revolutionary Paris commune to Symbolist poetry. We’ll discuss the affiliations between Naturalist theatre and philosophy, literature, visual culture, politics and the history of sexuality, medicine and the city. It'll be a chance to look in detail at a familiar form of theatre and recover its radicalism, originality and strangeness.

Sample bibliography

9. Asylum Seekers in the 21st Century: Theatre, Film and Activism
Emma Cox
Asylum seekers and refugees activate some of today’s most urgent and fraught issues relating to citizenship and national identity, human rights, immigration and border security, economic crisis, xenophobia and Islamophobia. This advanced research seminar will introduce students to some of the ways theatre makers, filmmakers and artist-activists are responding to the predicaments and experiences associated with asylum and migration, and to the ways that asylum seekers and refugees are telling their own stories. Course content will draw from performance practices, media representation, policy frameworks, as well as critical and philosophical writing that engages with European and Australian contexts. Students will study theatre and performance, feature film, documentary film and live art produced over the last 17 years, and are encouraged to seek out new work in London or further afield. Class discussion will be contextualised with reference to refugee histories and routes, as well as the governmental policies with which many artists and activists engage. Theatre, film and activism offer rich and mutually-informative points of entry into this complex and controversial topic, helping us to perceive how relationships between asylum seekers and their would-be hosts are being negotiated in the 21st century.

Sample bibliography

10. Dancing in the Street
Libby Worth

Who dances in the street and why?
This course will consider a range of performance examples of street dance including ‘guerrilla’ dance companies, Notting Hill Carnival, Chinese New Year, parades, Flash Mobs, Sword/Rapper/Morris Dance, hip hop and site specific performances, to examine the often fraught relationship between the city/urban spaces and dance makers/performers. The focus will be on the social, political and cultural tensions that underlie bringing dances/dancers onto the street whether in protest, celebration or expression of individual or community identity. We will draw on methods developed in ethnographic studies to support qualitative research of dance examples. These can be adapted to support individual research for the final essay.

Sample bibliography
Hamera, J. (ed.) (2007) Dancing Communities: Performance, Difference and
11. Race Relations in Theatre, Film and Television
Lynette Goddard

This course aims to extend students’ vocabularies for analysing representations of race relations as portrayed in theatre, film and television programmes. To achieve this, the course will focus on examining a range of different representations of race relations in theatre, film and television programmes and consider how these representations are to be critically analysed. The course will be organised around genres and themes of the respective texts to examine such issues as representations of slavery, interracial relationships, nationalism, intersections of race with class, gender and sexuality, post-race identities, asylum and immigration, and so on. These portrayals will be examined with close reference to theoretical debates about race in contemporary cultural studies, thus testing these tools of analysis for engaging with portrayals of race, past and present. Each session will focus on a core textual, film or television example with supporting secondary readings on the genre and/or theme illuminated. By comparing and contrasting representations in different genres and historical eras students will garner awareness and understanding of how these portrayals can be used to reflect on race relations in the cultures from which they emerged and thus how we can examine representations as a way of gaining insight into prominent societal concerns.

Sample bibliography

12. Performance and Visual Art
Georgina Guy

Art museums are increasingly programming performance and live art events. At the same time, visual artists are looking to the theatre for aesthetics and forms to incorporate into their work. This seminar will uncover points of connection between performance and the visual arts, looking at key moments in the history of relations between these forms and giving particular attention to the current rise of theatrical aesthetics in contemporary arts practice. Through the Department’s three-year partnership with Tate Exchange, students will have the opportunity to work in Tate Modern and to explore performance in the context of the art gallery. Our discussion will chart recent attempts by art institutions to embrace the experiential and confront
the challenges that live work poses for museums and curators. Readings will pair perspectives from performance makers and theorists with those of curators and art historians and address the on-going influence of the visual arts on performance studies. We will respond to the work of a range of contemporary artists – indicatively Pablo Bronstein, Boris Charmatz, Tacita Dean, Trisha Donnelly, Tim Etchells, Tino Sehgal and others. Working through creative examples, this course will raise big questions about performance, theatricality, curation, participation and museum practice.


Sample bibliography

13. **Theatre, Magic and Witchcraft**

Sophie Nield

From the performative practice of spell-making, to ghosts and vampires on the stage, and the idea of acting as 'possession', to Harry Potter in the West End: theatre has a rich and provocative set of connections to the fields of magic and the occult. This course will examine magical cultures in selected historical contexts, and interrogate their relationship to performance and theatrical practice. We will examine the theatre's on-going interest in the supernatural (tricks and technology, devils, ghosts, vampires and alchemy), and explore how theatrical interpretation can extend our understanding of magical practices (spell-making, spectral appearances, haunting and illusion).

Sample bibliography
Group Performance
Spring Term

Students taking DT3202 Final Year Project: Group Performance will spend the Spring Term exploring their own creative ideas to develop a project for public performance (in groups of 6-10). This will result in a performance work of up to 30 minutes to be shown in a two-day season at the end of the Spring Term, as part of a ‘Finalist Festival’. The format of the performance is self-determined and managed, and may include, for example, a studio-based devised piece, a site-specific performance installation somewhere on campus, bringing a historically distant play into the context of contemporary performance through a specific theoretical lens, or an adaptation of existing non-dramatic materials.

Students will take primary responsibility for shaping the development of the project, and the supervisor will offer advice, make recommendations, and comment on the work as it evolves. A core concern of the course is for students to locate their work within a wider body of theatre practice, and within a robust framework of research and contextual understanding. At the same time, the project and its processes of work should be informed by and build on previous learning in the Drama and Theatre degree.

Teaching & Supervision

Group Performance students will receive some technical support, and workshop sessions on lighting, sound and multimedia are offered by the technical staff. There will be some mentoring, supervision and consultation with course staff, although students taking this course will work independently for the majority of the process and there will be restricted access to direct teaching.

Week 1: Beginnings: introduction to the course, and first working sessions within groups
Week 2: Group presentations (formative assessment)
Week 3: Continuing development and rehearsal. Submission of ‘Statement of Technical Requirements’ to the technical director
Weeks 4-6: Continuing development and rehearsal. Preparation of work-in-progress showings, and of group’s statement of aims
Week 7: Showings of work-in-progress, & formative feedback. Submission of each group’s statements of aims
Week 8: Continuing development and rehearsal
Week 9: Final rehearsals
Week 10: Final preparations, dress/tech rehearsals, and final performances as part of ‘Finalist Festival’, with vivas

Sample bibliography
Group Project Options

Groups will be formed by the convener in the final weeks of the autumn term. Groups might be formed around shared interests in modes of working (e.g. Dance Theatre, Devising); theory (e.g. feminism, environmentalism); and/or catalyst or performance prompt (e.g. a text, image of experience). The best groups bring together a range of skills collaborating to produce a shared vision.
Special Project

Spring Term

The Special Project is an opportunity to undertake a substantial piece of independent work in an area of the student's choice, and thus to deepen your understanding of a particular aspect of drama and theatre studies. This strand allows students to reach out beyond the conventions of either the academic dissertation or public performance. It is an opportunity to develop ideas about theatre and performance, and to produce an output that communicates with other practitioners or publics while enabling the development of research, thinking and critical analysis.

The core purpose of the Special Project is to allow the student to identify a specific topic of particular interest to him/herself; to assemble and analyse in detail relevant, available evidence, both theoretical and practical; to devise a methodology for investigating the research question; to manage and execute a project as a piece of research; and to situate the project in the larger context of theatre and performance practice and research.

Formats of submission for the Special Project are negotiated with the Department. Possible examples include (but are not restricted to): a design portfolio; a blog; a web-based, print or digital resource pack; a play script; an edited journal or book; a portfolio of reviews; a scripted stand-up comedy routine.

What formats can I use?

The only restrictions on the format of the Special Project are as follows:

1. The Special Project must demonstrably emerge from work done as part of the undergraduate curriculum and there must be sufficient expertise within the Department to mark your project.
2. You must have formal agreement from the Department about the format and scope of your study.
3. The Special Project must advance knowledge and understanding of your subject areas.
4. This strand is not assessed on a performed outcome: you might make work as part of the project, but the assessed submission must be able to be handed in through the office in the usual way.

Teaching & Supervision

Students will be given guidance on the development of research questions and methodologies, as well as focused supervision and a series of training workshops.

Students can request up to two hours of supervision, to be broken up as needed. You will need to take the lead on arranging supervisory meetings.

Each project will generate its own timetable but we recommend you do not depart too far from the following:
- **July to September**: Develop your research questions and the nature of your project. Do extensive background reading from a wide range of sources. Keep careful records of all works consulted throughout the initial process of research. By the end of the summer you should have a real grasp of the area in which you want to work. You should also have a plan for your reading and research, and you should have read key texts in your subject area.

- **September to December**: Begin to develop a bibliography, showing primary and secondary texts, together with a provisional plan of the project to be undertaken. Intensive reading and discussion. During this term you will also be required to submit a **Proposal for your Special Project**, including an outline of your proposed project, research question, link to the courses you have previously studied (this connection might be theoretical, methodological, conceptual and/or pick up on particular readings or examples) and a short annotated bibliography.

- **January**: Finalise the project and prepare a detailed practical outline of the project for discussion with your supervisor.

- **February to March**: Further research, creative exploration and development of ideas, and drafting the final submission and accompanying critical writing. **Formative Poster Presentation in Finalist Festival.**

- **Summer term**: Submission to office and via Turnitin, following all the usual Departmental regulations.

**Indicative Bibliography**

Research Dissertation
Spring Term

The dissertation is an opportunity to undertake a substantial piece of independent work in an area of your choice, and thus to deepen your understanding of drama and theatre studies. The topic is negotiated with the Department and is subject to approval by the Sub-board of Examiners. In proposing a topic, you should bear in mind the range of teaching and research interests available in the Department. The purpose of the dissertation is to allow the student to identify a specific topic of particular interest to him/herself; to assemble and analyse relevant, available evidence on the topic; to analyse issues at length and to reach clear and independent conclusions as to the nature and significance of the topic chosen in the light of recent relevant critical, practical and/or theoretical work in the field.

The dissertation builds on experience gained in essay-writing in the first and second years. It draws on time-management skills, and the ability to work independently. You will need to show knowledge of both primary texts and relevant secondary sources. You may have to undertake archival research, conduct interviews, analyse performances, and/or engage in ethnography.

Students will research and write a substantial essay that aspires to be an original contribution to knowledge. Students taking this course will be working independently for the great majority of the process, though they will be given some supervision and feedback on the work in progress.

Teaching & Supervision

Students can request up to two hours of supervision, to be broken up as needed. The course operates as a programme of independent research and writing. A detailed schedule of work will be agreed with your supervisor at an early stage of your project. While you are not required to finally decide the form that your research will take until the Autumn Term, students are advised to begin thinking about the research area, questions, and any problems or challenges that the project might face during the summer vacation.

Each project will generate its own timetable but we recommend you do not depart too far from the following:

- **July to September**: Develop your research questions and do extensive background reading from a wide range of sources. Keep careful records of all works consulted throughout the initial process of research. By the end of the summer you should have a real grasp of the area in which you want to work. You should also have a plan for your reading and research, and you should have read key texts in your subject area.

- **September to December**: Begin to develop a bibliography, showing primary and secondary texts, together with a provisional plan of the work to be
undertaken, and a provisional outline of the Dissertation. Intensive reading and discussion.

- **January**: Finalise title and submit 1,500-2000 words for discussion with your supervisor.
- **February to March**: further research and development of ideas and drafting of the dissertation.
- **Summer term**: Submission of dissertation to office and via Turnitin, following all the usual departmental regulations

**Sample bibliography**

*These are generic works on undergraduate research. Each research project will, of course, generate its own specific reading list.*


**Taught Dissertation**

**Spring Term**

The taught dissertation engages students in the in-depth study of a broad area of theatre and/or performance research in support of their independent study in the field. The aim of each course is to equip students with the methodological and theoretical tools to support their independent research into an area by providing them with a structured programme of guided research into each specific field. Each taught dissertation tutorial group will examine core principles, research methods, and critical readings in the area of study with the aim being that students learn how to understand, interrogate and critique these resources with a specific eye on how they can be used as theoretical frameworks to shape the student's independent research. Theoretical and methodological approaches might include any of the following: literary/historical/aesthetic analysis, archival research, and/or participant-observation fieldwork. Students will be expected to develop and share their independent research throughout the course of the term and to offer peer-reviewed feedback to each other. During the course of the term, each student will receive tutor-led and peer group supervision.

*Please note that all of the Taught Dissertation courses are offered subject to validation.*

**Options**

1. **Popular Culture**
   
   Matthew Cohen

   Students in this strand will be writing dissertations on forms of popular culture such as popular theatre (panto, musicals, Punch and Judy), pop music or rock, stage magic, clowning, ballroom dancing, sports, popular films or television drama, circus, music videos, celebrity culture, street entertainment or fashion. In the first part of the term you will be exposed to the major debates, issues and approaches in the study of popular culture in order to anchor your research. We will examine theoretical frameworks for considering popular culture drawn from cultural studies, theatre studies, media studies and other fields; methodologies in popular culture studies, including fieldwork, archival research and the study of fandom; and selected case studies of popular culture, both contemporary and historical. In the course’s second part, students will be presenting abstracts, arguments and sections of the dissertation based on their own independent original research into primary sources. It is expected that by the term’s end dissertations will have been mostly drafted and received substantial feedback from both peers and the course tutor.

**Sample bibliography**

2. **Analysing Plays**

   Lynette Goddard

This course is designed for students who want to write dissertations on plays of specific genres, periods, playwrights, or companies. We will start with the broad question ‘why analyse a play?’ and go on to explore a range of methodological and theoretical approaches for ‘how to analyse plays’. We will examine ways of generating appropriate research questions, ways of situating plays and performance analyses within social, political, emotional and theatrical contexts and examine suitable theoretical approaches and resources that can be used to support in-depth explorations of plays and their productions.

Approaches will include analysing play structures (e.g. character, plot, narrative), form, the politics of performance, feminist approaches to play analysis, gender, race, and sexuality, close textual analysis, contextual analysis, plays in production (e.g. stage action, design), production archives (e.g. promptbooks, photographs, design notes, interviews), using theoretical frameworks, theatre reviews and blogs in play analysis, analysing audiences, and understanding plays through the lenses of contemporary social debates and issues.

**Sample bibliography**


3. **Representing Women**

   Sophie Nield

This course will investigate questions of spectatorship, spectacle and subjecthood in the representation of women, through a series of case studies of late nineteenth-century women. We will look at the working lives of nineteenth century actresses, and examine Suffragette drama in the work of the Actresses Franchise League, mass demonstrations and civil disobedience in the struggle for the vote. We will encounter fearless women explorers, and stunt journalists such as Nellie Bly, who beat Jules Verne by going round the world in (less than) 80 days. We will look at the complex sexual politics of women walking in urban centres such as London and New York, and compare the lives of pioneering women with the ways in which they were
being represented on stage and in wider culture.

**Sample bibliography**


DT3500: English & Drama Pathway Course
Autumn and Spring Terms

This is a specialist course, co-taught by English and Drama staff exploring an area of literature, theatre, or culture from the complementary perspectives of literary and theatre studies. It is a core course for English/Drama students and, unfortunately, not available to anyone outside that programme.

Movement and Sounds in Anglo Saxon Poetry
Libby Worth and Jennifer Neville

In this seminar students will explore a range of examples of Anglo-Saxon poetry including dramatic moments from extended narratives such as Beowulf or The Seafarer and condensed short texts such as the riddles. The proximity of these earliest forms of writing to the oral traditions that created them allow us to examine techniques and styles of poetry transmission. We will compare these to current trends in song writing (rap, dj patter, sampling), poetry making (slam, collaborative, intertextuality) and theatre devising (improvisation, score making, notation, choreography).

Alongside the contextual and textual analysis of these poems, students will develop their movement skills through training sessions and choreographic activities. The aim will be to discover how bringing movement and the texts together in a form of ‘dialogue’ can yield possibilities for performance. In this context we will explore both a traditional dramatic interpretation of scenes (e.g. from Beowulf) and a more radical juxtaposition of text and movement that moves away from illustrative or mimetic forms.

We do not have access to dance or movement accompaniment to Anglo Saxon texts but the sounds, patterns, rhythms and imagery can generate a wide range of creative strategies for performance making

Sample Bibliography
Drama & Dance Courses

There is one compulsory course for Drama & Dance students in the autumn term.

DT3960 Dance Repertory and Repertoires

This course provides students with the opportunity to develop a comprehensive embodied understanding of contemporary dance practices through continued participation in classes and workshops led by a specific practitioner. In this course, students will gain an in-depth experience of working with a specific practitioner and his/her repertoire. The course will consist of technical training in the practitioner’s embodied practice along with regular engagements with the dance industry in/around London.

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 rank your top three preferences from the workshop-based Advanced Options basket and your top three preferences from the seminar-based Advanced Options basket. You should then indicate one provisional Group Project option, and choose one option from the ‘Research Projects’ basket.

If you are a joint honours student, you should identify which two courses you will be taking, and indicate your preferences as outlined above. 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 only get your top options, 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.
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
Third 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.

**For your autumn term options, please enter your top three choices from each Advanced Option ‘basket’ (see p.8 of the handbook for a list of which courses belong to which basket).**

**For your spring term options, please make one choice of Special Project, Taught Dissertation or Research Dissertation, and you will be allocated this choice.**

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

**Single Honours students** must choose:
- Workshop-based advanced option
- Seminar-based advanced option
- Group Performance
- Special Project or Taught Dissertation or Research Dissertation

**Drama & Dance students** must choose:
- Seminar-based advanced option
- Group Performance
- Special Project or Taught Dissertation or Research Dissertation

**English & Drama students** must choose:
- DT3500 English & Drama Pathway
- Your choice of any other one or two Drama courses

**Drama with Philosophy students** must choose:
- Your choice of any three Drama courses

**Other joint honours students** must choose:
- Your choice of any two Drama courses
Department of Drama, Theatre & Dance
Third 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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Advanced Options: Workshop-based courses

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Advanced Options: Seminar-based courses

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Group Performance
- DT3202 Group Performance

Research Projects
- Please choose one option.
  - Special Project
  - Research Dissertation

English & Drama only
- DT3500 English & Drama Pathway

Taught Dissertation:
- Popular Culture
- Analysing British Plays
- Representing Women