Below you will find a full listing of the current research interests of academic staff within the Department of Drama and Theatre. We would welcome enquiries and proposals for postgraduate research (MPhil/PhD) in the following areas:

**Dr Melissa Blanco-Borelli:** Popular dance on screen; Latin American social dance (particularly Cuba); African diasporic cultural expression; critical (race) theory; theories of the body (corporeality and embodiment); performance ethnography; feminist historiography; embodied identity politics (particularly race, gender and sexuality), neoliberalism and affect; dance theatre devising, and performative writing.

**Dr Emma Brodzinski:** Contemporary theatre practices. Applied theatre: theatre in health and care; theatre and therapy; theatre and pedagogy; theatre in business. Performance in everyday life.

**Professor Matthew Isaac Cohen:** Performing arts in Southeast Asia, with a special focus on Indonesia; puppet theatre and object animation in Europe, North America and Asia; shadow play and shadow theatre across cultures; colonialism and theatre; folk arts and traditional performance in modernity; global, itinerant, transnational, hybrid and post-traditional performance practices and processes; anthropology of theatre and theatre ethnography.


**Professor Helen Gilbert:** postcolonial and intercultural theatre and performance making in Australia, the Americas, the Pacific and South Africa; contemporary indigenous performance cultures; arts and activism in marginalised communities; museums, exhibitions and the performative turn in curatorial practices; site-specific and embodied arts in the Anthropocene.

**Dr Lynette Goddard:** Contemporary black British new playwriting; black theatre, memory and cultural history; black British theatre history and black historical plays from the UK, France, the USA, and the Caribbean; black women's theatre and feminism; debates about identity, politics, theatre and performance, particularly race, gender, sexuality and nation; black adaptations of Shakespeare and other canonical European writers; casting black actors and black directors in Britain. Related areas of the politics and practices of contemporary British and Anglo-American theatre.
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**Dr Bryce Lease:** Overarching themes that frame his research interests are the interconnections between nascent democracies, political transformation and nationalism; theatre and performance cultures in Central and Eastern Europe; Holocaust Studies and cultural memory; the formations of counterpublics; gender, sexuality, drag and cultural geography.

**Dr Dick McCaw:** The work of Rudolf Laban and his followers. Performer training - in particular, the possibilities and implications for performer training of the Feldenkrais Method, Tai Chi, and contemporary research into neurology. The documentation of training and creative processes in performance.

**Dr Chris Megson:** Documentary and verbatim theatre, past and present; tribunal theatre and theatres of the real. Naturalist and Modernist theatre in Europe. Post-1945 British theatre; ‘alternative’ and political theatres of the 1960s and 1970s; theatre and the Cold War. The theatre of Howard Barker. The political and metaphysical dimensions of new writing and performance: theatre and belief, faith, cultural enchantment; theatre and (post)secularism.

**Professor Helen Nicholson:** Theatre and performance in community settings, including applied performance, amateur theatre and theatre education. The politics and practices performance that takes place outside the metropolitan centre, including public spaces and places of domestic and vernacular creativity. New materialities of performance, performance and affective labour. Theatre for young audiences and creative learning. Cultural responses to dementia and dementia care.

**Dr Elaine McGirr:** Theatre in the long eighteenth century, from the Restoration through the Regency. The performance of celebrity and identity in the intersections of genre, gender and national myth. Interdisciplinary research, drawing on theatre history, cultural studies, textual analysis, celebrity studies, gender studies and heritage. Research projects that use theatre to give voice and body to place and history; eighteenth-century actresses as authors and interpreters of texts; the significance of the aural rather than the visual in eighteenth-century theatre; explorations of performance and training methods of the past.

**Dr Sophie Nield:** space, theatricality and performance; film and representation; theatrical ‘magic’ and stage technology; historiography; ‘border’ theatres; protest, demonstration and dissent; public ceremony and political life.
Dr Prarthana Purkayastha: contemporary performance practices (dance, dance theatre, live art); intercultural performance; embodied histories (colonial and postcolonial); South Asian and British Asian performance practices; feminist performances; identity and performance (race, gender and sexuality).

Professor Dan Rebellato: modern and contemporary British theatre; playwrights and playwriting (theory and practice); author studies (including Sarah Kane, Mark Ravenhill, Tim Crouch, Simon Stephens, Caryl Churchill, David Greig, Terence Rattigan); Naturalist theatre; nineteenth century Modernist theatre; nineteenth-century European theatre and culture; contemporary European playwrights and directors; theory; ethics, aesthetics, philosophy of mind, language; theatre and sexuality; musical theatre; popular theatre.

Professor Elizabeth Schafer: Shakespeare in Performance; Women and Shakespeare; Early Modern Drama, especially women playwrights; Caroline playwright Richard Brome; Lilian Baylis and Early Twentieth Century Theatre; Australian Drama and Theatre.

Dr Ashley Thorpe: Performance practices from East Asia, specifically Jingju and Noh, the transnational circulation of these forms; the politics of intercultural and multicultural theatre performance and performance training; practice as research; race, identity and representation in British theatre; the politics of casting; diasporas on stage.

Dr Libby Worth: Contemporary performance practices and processes; dance, theatre and performance training, collaborative performance making in dance, physical theatre and dance theatre; choreographic practices in dance and with other performance arts, Feldenkrais and somatic practices; site responsive performance (urban and rural), folk, national and amateur contemporary dance practices and their relationship to national borders and identity.