Module options for visiting students

Department of Drama, Theatre and Dance

About the department

Top-rated for teaching and research, Royal Holloway has one of the largest and most influential Drama, Theatre and Dance departments in the world. Our academic staff cover a huge range of theatre and performance studies with particular strengths in contemporary British theatre, international and intercultural performance, theatre history, dance and physical theatre, and contemporary performance practices. Our state-of-the-art spaces provide exemplary facilities for study and practice. Proximity to London gives us unrivalled access to theatres, productions and practitioners. Students grapple with the big questions: about ourselves and our cultures, about how we make meaning and tell stories, and about ourselves in relation to other cultures, other times, and other forms of expression. Our students challenge themselves and learn a range of new skills while developing sophisticated critical frameworks. In the process they interrogate the work of others and create, perform and curate their own stories, their own dramas.

Entry requirements

Study Abroad and International Exchange Students:
The modules listed below are open to all Study Abroad and International Exchange students. Students must have a cumulative GPA of at least 3.3 out of 4.0.

Erasmus Students:
The Department only accepts applications from Erasmus students from Trinity College, Dublin. Please note, owing to space limitations, Erasmus students from other institutions are not permitted to apply for Drama and Theatre modules.

Previous academic study of Drama, Theatre or a related subject and/or modules and practical theatre experience is essential for entry onto all courses. In addition:

- Second and third year Drama modules are suitable for students with a strong interest and academic background in the subject.
- Most often, visiting students are placed in second or third year Drama modules but in some circumstances, a student with little academic experience of the study of Drama may be offered a first year module.
- Practical experience in theatre or a related discipline will be taken into account when assessing an applicant’s suitability for modules.

The information contained in the module outlines on the following pages is correct at the time of publication but may be subject to change as part of our policy of continuous improvement and development.

royalholloway.ac.uk/drama-theatre-and-dance
## Module options for visiting students

<table>
<thead>
<tr>
<th>Module code</th>
<th>Module name</th>
<th>15 or 30 UK Credits</th>
<th>Start date</th>
<th>Module description/pre-requisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>DT1300</td>
<td>Theatre &amp; Culture 1</td>
<td>30 UK credits</td>
<td>Sept. for term 1 only</td>
<td>This module asks what the relationship is between performance and culture. It considers how theatre and performance reflect, interrogate, and shape cultures and societies. It investigates how practitioners, past and present, have used different modes of performance to engage with such sites of debate and practice such as homes and prisons, streets and squares, towns and cities, the urban and the rural, nations, borders and states, the local and the global. It may consider the intersections between theatre and performance and related disciplines and cultural practices such as geography, politics, landscape, literature, education, and law. The course will engage with a range of insights into these encounters drawn from theorists, commentators, and practitioners and gives students an opportunity to test these ideas critically, through such methods as reading, discussion, debate, community engagement, presentations, and essay writing. Syllabus Information</td>
</tr>
<tr>
<td>DT1400</td>
<td>Theatre &amp; Ideas 1</td>
<td>30 UK credits</td>
<td>January for term 2 only</td>
<td>On this module students explore how ideas from adjacent disciplines can illuminate our critical and creative engagement with theatre and performance, and in turn how the theatre can inform and interrogate other areas of life. The module presents a range of philosophical questions and problems (concerning, for example, ethical behaviour and action; the histories and politics of gendered performance; the social effects of capitalism; the legacies of colonialism and racism; and the capacities of language and translation). Students engage with these with reference to key critical traditions (including Platonic philosophy, Marxism, theories of gender, critical race theory and post colonialism), exploring their adequacy and value for understanding theatre and performance. Students will extend their vocabulary for engaging with theatre and performance via close reading and discussion of critical traditions with which theatre is in dialogue. Students will hone verbal and written communication skills and will be invited to capture and interrogate their ideas through intellectually engaged embodied practice. Syllabus Information</td>
</tr>
</tbody>
</table>
Many of the dances you see in music video or on stages today have historical references you may not recognize. History is not something of the past but lives and breathes now. The way we write about history also affects what histories seem to be more important than others. In this module, you will look at a variety of dance practices occurring in the 20th and 21st century and examine what histories they tell, how they are told and what their relevance is today. This module aims to offer a popular cultural approach to the study of dance history. The first term provides an overview of different dances and historical moments so that the student can apprehend the ways that history happens and is made relevant today. Most of the exploration involves practical workshops where the students engage with a specific choreographer’s work, dance practice or historical dance and examine the different historiographic and choreographic strategies involved in the writing, performing and archiving of said work. They will present a performance essay/historical reconstruction informed by their archival and embodied research practice. In the second term, students are expected to do some independent research to present a research essay on a topic of personal interest. The aims of the module are:

- To examine archival and embodied histories/practices embedded in a global approach to dance history
- To engage/acquire in embodied and conceptual understanding of dance history
- To develop an awareness of concepts, issues, theories and debates centred around historiography
- To develop a sound knowledge and understanding of how global bodies make and shape history through embodied cultural forms
- To develop a range of skills associated to search, retrieval, synthesis and management of bibliographical information.
- To develop (and reflect upon) creative techniques for exploring, representing, and critiquing.
- To help develop competent critical and analytical skills in reading, writing and verbal discussion.

### Syllabus Information

This module 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. [Syllabus Information](#)
Building on DT1200 Theatre & Text, this module engages with theatre texts, and relations between text, performance and the social world. This module will explore the work of debbie tucker green, one of the most exciting black playwrights of the early twenty first century. Critical acclaim has particularly recognised her original experimental linguistic virtuosity, which this course builds upon. 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 module takes Wares' statement as a basis from which to explore the performance possibilities of debbie tucker green's playtexts. The first half of the module will explore how debbie tucker green's playtexts can be analysed and staged through an emphasis on exploring the aesthetics of 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. The impact of tucker green's plays will be assessed through an explanation that places them alongside trends in plays by other contemporary (black) British (women) playwrights thus garnering an understanding of her work within the wider framework of 21st Century (black) British (women's) new writing. Themes to be analysed will include race, language, form, feminism, political playwriting. In the second half of the module, students will test ideas through a practical exploration of debbie tucker green's plays designed to test an aspect of de-coding the plays for particular audiences. Throughout the course, students will explore debbie tucker green's plays both critically (through discussion and essay writing), and creatively (exploring theatre texts through workshops, rehearsals, and performances).
<table>
<thead>
<tr>
<th>Module</th>
<th>Title</th>
<th>Credits</th>
<th>Start Dates</th>
<th>Course Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>DT2215</td>
<td>Theatre &amp; Text 2: Shakespeare, Ecology &amp; Performance</td>
<td>30 UK credits</td>
<td>Sept. for term 1 only</td>
<td>Building on DT1200 Theatre &amp; Text, this module engages with plays by Shakespeare which stage relations between humans and the natural world. The module will combine wide-ranging discussions of ecology and environmentalism in Shakespeare's plays with contemporary environmental debates and contemporary theatre practices. Guest speakers – such as David Haygarth, Head of Energy and Sustainability at RHUL - will address scientific and commercial topics such as: the UN sustainable development goals; RHUL’s and the Caryl Churchill Theatre’s green credentials. In the first half of the module, students will explore a range of plays by Shakespeare which stage the natural world: A Midsummer Night's Dream, As You Like It, King Lear, and The Merry Wives of Windsor. They will also research how environmentalism can impact both theatre and Shakespeare in performance. Students will explore environmentalism critically (through discussion and essay writing) as well as creatively in relation to Shakespeare in performance and will explore theatre texts through workshops, rehearsals, and performances. The second half of the module will culminate in a workshop performance relating to Shakespeare and Ecology. <strong>Syllabus Information</strong></td>
</tr>
</tbody>
</table>
| DT2306   | Theatre & Culture 2: Dancing Bodies, Global Culture | 30 UK credits | January for term 2 only | In this module, 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? Once we make this relevant, this module will then go on to examine different contexts for dance production and learn how to discuss them within current discourses in dance scholarship. 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 module 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. Core aims are:  
  - To introduce relevant cultural studies paradigms and demonstrate how they engage with theatre, dance studies and dance practice internationally  
  - To examine embodied practices and their relationships to politics, economics and the social context from which they emerge  
  - To recognize concepts, issues, theories and debates centred around cultural studies and its relationship to drama and dance **Syllabus Information** |
Archives contain the raw materials of history: diaries, papers, photographs, records, memoirs. They are where we keep the material remains of the past; things left over or left behind - the evidence of how people lived, what they did and what their passions were. Some collections are accidental: papers, properties, possessions and photographs left behind. Some are deliberate, drawn together over a life-time by someone with a passion for theatre history, magic tricks, or photographs of a particular place. Some contain the records of an institution, such as Royal Holloway, or the original 19C census forms taken down in handwriting by officers walking from door to door and speaking on the doorstep to families who lived there.

This module invites students to engage with the rich historical and cultural resources of archives to ask questions about history, memory and the past: how do we encounter these items, and make sense of them? What can they tell us about lives in the past and the value of objects; about whose cultures are represented, and whose might be missing? What makes a 'Collection'? How might we interpret, record, preserve and make accessible these rich and fascinating objects? How can we use them as a stimulus and provocation for making performance?

Working mainly with materials held in the College archives (with the guidance and support of College archivist Annabel Valentine) we will engage with our unique holdings in performance history, including the Roy Waters Collection, the archives of Gay Sweatshop Theatre Company, and the Half Moon archive. Research will also focus on the history of Royal Holloway College, and the pioneering women involved in its early days. The module will critically examine questions of the documentation of ephemeral cultural forms, practical issues of conservation, interpretation and access, and students will devise original performances in response to selected materials. Students will be able to view, discuss and offer interpretations of original artefacts from the theatre and performance past, and it is anticipated that we will visit one or more other archive collections (e.g.: National Archives (Kew); Black Cultural Archives (Brixton), V&A Theatre and Performance Archives) in order to contextualise and inform our study.

**Syllabus Information**
<table>
<thead>
<tr>
<th>Module Code</th>
<th>Module Title</th>
<th>Credits</th>
<th>Year</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>DT2308</td>
<td>Theatre &amp; Culture 2: Performing Feminisms</td>
<td>30 UK credits</td>
<td>January for term 2 only</td>
<td>This module will examine dance, theatre, performance and visual arts practices that are located within a feminist re-imagining of the body. Through a series of case studies drawn across geographic, historical and cultural contexts, students will engage with the varied histories, techniques and creative processes of a feminist praxis. This module puts diverse art forms that investigate activism, gender equality and feminist politics in dynamic conversation. We will consider different cultures of feminism, modes of feminist practice, and what it means to be a feminist spectator. We will cover a wide range of cultural, textual and performative genres including plays, dance and physical theatre performances, films, graphic novels, and music videos. Questioning the politics and ethics of sex and gender representation, we will also interrogate the limits of historical feminist movements and imagine, theoretically and performatively, new feminist futures. <a href="#">Syllabus Information</a></td>
</tr>
<tr>
<td>DT2404</td>
<td>Theatre &amp; Ideas 2: The Idea of Money</td>
<td>15 UK credits</td>
<td>January for term 2 only</td>
<td>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 Abramovic, 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. Students 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 student 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. <a href="#">Syllabus Information</a></td>
</tr>
<tr>
<td>Module Code</td>
<td>Module Title</td>
<td>Credits</td>
<td>Taught Term</td>
<td>Description</td>
</tr>
<tr>
<td>-------------</td>
<td>--------------------------------------------------</td>
<td>---------</td>
<td>-------------</td>
<td>-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>DT3970</td>
<td>Advanced Option (Seminar-based): Practice-as-Research Methodologies</td>
<td>30 UK credits</td>
<td>Sept. for term 1 only</td>
<td>In this module, students are introduced to a variety of practice as-based research methodologies central to dance, theatre and performance making and research. It provides an opportunity for the student to engage with and then apply such methodologies to independent performance research. Teaching will be research led allowing students to help think through current debates in the discipline. They will be asked to facilitate discussions in a group in order to demonstrate their knowledge and understanding. Additionally, they will begin to sharpen their critical research questions that they will go on to answer via their practice in an embodied presentation and further develop in written form for essay assessment. Syllabus Information</td>
</tr>
<tr>
<td>DT3105</td>
<td>Advanced Option (Seminar-based): Race Relations in Theatre, Film and TV</td>
<td>30 UK credits</td>
<td>Sept. for term 1 only</td>
<td>This module aims to extend students' vocabularies for analysing representations of race relations as portrayed in theatre, film and television programmes. To achieve this, the module 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 module 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 and so on. Students will examine these portrayals 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. Plays, films and television series will be selected from a wide range across historical and cultural contexts and might include William Shakespeare's Othello and The Merchant of Venice, Anna Deveare Smith's Fires in the Mirror (1992) and Twilight: Los Angeles, 1992 (1994), Roy Williams' Sing Yer Heart Out for the Lads (2001), Lorraine Hansberry's A Raisin in the Sun (1959) and Bruce Norris's Clybourne Park (2011), films such as The Birth of a Nation (1915), Guess Who's Coming to Dinner (1967), Jungle Fever (1991), Falling Down (1993), L'Haine (1995), American History X (1998), Crash (2004), 12 Years a Slave (2013), Belle (2013) and television sitcoms such as Love Thy Neighbour (1972-76), Mind Your Language' (1977-79), Little Britain (2003-2006) and Come Fly With Me (2010-11). Each session will focus on one of these core textual examples with supporting secondary readings on the genre and/or theme illuminated. Students will be required to prepare and present seminar papers topics or issues raised by the texts, and/or critical readings and related texts in the genre being studied. By comparing and contrasting representations in different genres and historical eras students will garner an 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 engaging with prominent societal concerns. Syllabus Information</td>
</tr>
</tbody>
</table>
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 aims to introduce students to some of the ways in which contemporary theatre makers, filmmakers and artist-activists are responding to the predicaments and experiences associated with asylum and migration, as well as to the ways that asylum seekers and refugees have found ways to tell their own stories. Course content will draw from performance practices, media representation, policy frameworks, as well as critical and philosophical writing in Europe (the UK, Germany, Austria, Italy and Greece) and Australia. Students will study theatre and performance, feature film, documentary film and live art produced over the past two decades. They will also be required to seek out and study new work in London or further afield. Students’ understanding of creative works will be contextualised with reference to asylum geographies and media responses, as well as to the governmental interception, detention and deterrence 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. Students will receive verbal and written feedback on their progress and will be assessed via written and presentational tasks. [Syllabus Information](#)