Congratulations on gaining a place at Royal Holloway! We are looking forward to meeting you in the new term.

Please find below the details of readings for you to do in advance of your start with us. The list is organised thematically so you can be clear which course the readings relate to. There are also a couple of recommendations for reading that might be useful more generally.

### Required reading for first year courses

Please note that:
- Single honours Drama & Theatre students take all four courses.
- English & Drama students take DT1100 and DT1400.
- Students on all other joint honours courses take DT1100 and DT1300
- Students taking Drama with Philosophy (where Philosophy is the minor subject) take DT1100, DT1200 and DT1300.

#### DT1100 Theatre & Performance Making
Theatre and Performance Making is about working in collaboration with others and devising an original performance. Most of your undergraduate work will involve group work. To that end, please read Malcolm Gladwell's essay "Group Think" from the US magazine The New Yorker. In it, he describes what it was like to work as a cast on the popular American television show Saturday Night Live. The second item is a journal article that features contextual notes, ideas and information about Tim Etchell's (Forced Entertainment) production of Instructions for Forgetting. The text of the performance is also included in the article. Please notice how they write about their process, devising ideas and how that helps frame how you engage with the text of the performance.

Malcolm Gladwell, ‘Group Think’, *The New Yorker*
[http://www.newyorker.com/magazine/2002/12/02/group-think](http://www.newyorker.com/magazine/2002/12/02/group-think)

Tim Etchell, *Instructions for Forgetting*
[https://www.royalholloway.ac.uk/dramaandtheatre/documents/pdf/50.3etchells.pdf](https://www.royalholloway.ac.uk/dramaandtheatre/documents/pdf/50.3etchells.pdf)

#### DT1200 Theatre & Text
This course is designed to equip you with critical and creative skills for engaging with theatrical texts of various kinds. We will consider multiple relationships between page and stage, looking at the evolution and diversity of the performance text, as well as various methods and principles developed to generate performance texts across a broad historical, cultural and stylistic range. We’ll explore the wide variety of choices available to all theatre makers – actors, directors, performers, designers, and more – in working on staging performance texts, asking questions about how meaning is produced on the page and in performance, the possibilities and limits of interpretation, and the dynamics of working with text. The course will also consider how performance can generate text: considering, for example, the archive of performance (in reviews and other documents), and the different stylistic methods that students and others can use – and have used – to engage with performance, critically and creatively. In the first half of the autumn term we will spend two weeks looking at each of the first three play text and issues. The texts will be:
Henrik Ibsen, *A Doll’s House* (any edition)
George Farquhar, *The Beaux’ Stratagem* (any edition)

**DT1300 Theatre & Culture**
Although it is one course, *Theatre & Culture 1* really consists of two very different sections – one taken in the Autumn term, and the other in the Spring term. In the first term, we will explore the relationships between theatre, performance and cultural identity. How might performance establish ideas of nation, community and national culture? Many countries (including Britain) have a National Theatre, but what does this actually represent? Can you ever represent an *entire* nation and its culture through theatre? The second term moves the course on to a new area: an overview of performance studies and its relationship to theatre studies. We might consider performance and theatre to be fairly interchangeable terms, but in fact they have very different uses. Contemporary practitioners increasingly seek to situate their work across different types of performance, and we will look at how and why this is done. Some of the material from the course will be taken from the following books (though there is no obligation to buy these - readings will be made available for you on Moodle):


**DT1400 Theatre & Ideas**
Theatre & Ideas is an interdisciplinary course. That means that we will explore how ideas from other disciplines can illuminate our critical and creative engagement with theatre and performance and how, in turn, theatre and performance can inform and interrogate other areas of life. Theatre & Ideas will take you beyond the vocabulary of theatre and into the terrain of philosophy, critical theory, economic theory, cultural and literary studies, politics, science, and so on, but always with a view to probing how these offer a toolbox of ideas to equip you for the study and practice of theatre. In the Autumn term we will explore a range of ideas, grouped under four broad themes: (1) Ethics and Actions; (2) Capitalism and Commodification; (3) The Body and Society; and (4) Imperialism and Language. We'll spend two weeks on each, the first week being oriented toward discussion of critical readings, and the second being concerned with exploration of a play or performance text. Before classes start please read:


**General Recommended Reading**

There is no obligation for you to buy or read any one of these suggested readings at this point. We offer them due to past requests from incoming students who were keen to undertake wider reading in preparation for the course.