

Research Skills Training 2016-17

'Ways of Working' sessions in the Department of Drama, Theatre and Dance

These sessions usually take place in the Department on Tuesday afternoons. However, some sessions are timetabled on other days and in other venues, depending on availability and the nature of the workshop or seminar.

These sessions are compulsory for first year students. Please email Ally Williams (ally.williams@rhul.ac.uk) if you are unable to attend a session and please check your College e-mail regularly for any updates.

Students from other years are welcome to attend, please email ally.williams@rhul.ac.uk so that we have an idea of numbers attending.

Friday 23 September: Induction to the Department (RS2, Caryl Churchill Theatre, Department of Drama, Theatre and Dance)

New MPhil/PhD students will be inducted to the department starting at 10.30 in Rehearsal Studio 2. The postgraduate welcome reception, open to all PG students, will take place in Rehearsal Room B, 17.30-18.30.

Tuesday, 27 September, 2-5pm: Research Resources with Rachel Sleeman and Annabel Valentine (PC Lab 7 and Library/Archive Tour)

This session will introduce the valuable research resources available via Royal Holloway Library, including special collections and archives. An overview of the library resources and services that are available will include a demonstration of some of the most useful resources, help with conducting advanced searches, using reference management software and further resources available outside of Royal Holloway. The College's drama, theatre and dance collections will be introduced, with advice on using archive material and how to find archive material held in other repositories in the UK. There will be a tour of Founder's Library and an archive workshop using material in the College's collections to explore the opportunities and issues of using archives in a research project.

We will meet at 2pm at PC Lab 7 at the Computer Centre (next door to the School of Management) (see <https://www.royalholloway.ac.uk/it/servicecatalogue/devices/pclabsdetails.aspx>) before touring the Library.

Rachel Sleeman (Rachel.Sleeman@rhul.ac.uk) is the Information Consultant for the Drama & Theatre Department. This involves liaising with academic staff to ensure the library service is meeting staff and student needs. Rachel also provides training and support for students in using the library resources. She is a professional librarian and has worked in academic libraries for the past 7 years.

Annabel Valentine (Annabel.Valentine@rhul.ac.uk) is the College Archivist for Royal Holloway and manages the College's archives and special collections. She is a professionally trained archivist with 8 years of experience and can answer questions on the College's history, using the archive collections and how to find archive material for your research.

Required Reading:

*Gibaldi, Joseph. '1.4 Conducting Research'. *MLA Handbook for Writers of Research Papers*. 7th ed. New York: The Modern Language Association of America, 2009. 8-21.*

Wednesday, 28 September, 14.00-16.30: College Induction for Postgraduate Research Students (Windsor Auditorium)

This event for new PGR students will take place at the Windsor Auditorium. For details, see: <https://www.royalholloway.ac.uk/iquad/doctoralschool/fromenrolmenttograduation/enrolment.aspx>.

Tuesday, 11 October, 2-4pm: Research culture with Professor Matthew Cohen (Rehearsal Room B, Katharine Worth Building)

This session considers the 'nuts and bolts' of research. What does it mean to make a contribution to knowledge? What is meant by a theoretical framework or methodology? How do you use concepts? What is the role of a supervisor and what is the role of a student in postgraduate research? What roles should peers play? What research events are worth attending? How do you develop research questions?

*Matthew Isaac Cohen (matthew.cohen@rhul.ac.uk) is Professor of International Theatre in the Department of Drama, Theatre and Dance. He is an historian and anthropologist of performance, with particular expertise in Indonesian performing arts and puppetry worldwide. His most recent book is *Inventing the Performing Arts: Modernity and Tradition in Colonial Indonesia* (University of Hawaii Press, 2016). An exhibit he co-curated, *Shadow Puppet Theatre from Indonesia, Malaysia and Thailand*, is at the British Museum until the end of January 2017.*

Assigned reading: Grix, Jonathan. 2001. The 'nuts and bolts' of research. In *Demystifying Postgraduate Research*. Birmingham: University of Birmingham Press, 25-50.

Additional/Recommended reading: Biggam, John. *Succeeding with your Master's Dissertation: A Practical Step-by-Step Handbook*. Maidenhead: Open University Press, 2008. 15-23.

Tuesday, 25th October, 2-5pm: Practice-led Research with Dr Libby Worth (Rehearsal Room B, Katharine Worth Building)

This session, led by Libby Worth, will explore practice-led research at postgraduate level and the ways in which critical thinking feeds back into practice. We will consider questions such as: what is the difference between documenting practice and embedding practice into your research? What distinguishes research for an artistic outcome (performance for instance) and for academic practice?

In advance of this seminar please decide on a research question that requires exploration through practice. We will look at examples of practice based research (MA and PhD level) on video and debate questions you bring to the session.

Libby Worth (libby.worth@rhul.ac.uk) is a Senior Lecturer in Theatre Practice in the Department of Drama, Theatre and Dance. She is a movement practitioner who trained with Anna Halprin and more recently in the Feldenkrais Method. Her research focuses on interdisciplinary collaboration which she explores through writing and practice. Her most recent book (in press) is on the work of choreographer/dancer Jasmin Vardimon. She has recently been appointed Co-editor of the journal Dance, Theatre and Performance Training and she is currently making a dance film called 'Fold'.

Assigned reading: Nelson, Robert. 'Introduction: The What, Where, When and Why of "Practice as Research"'. *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances*. Houndmills, Palgrave Macmillan, 2013, pp. 3-22.

This reading is available as an e-book at the following link:

<https://www.dawsonera-com.ezproxy01.rhul.ac.uk/abstract/9781137282910>

Additional/recommended reading: Kershaw, Baz and Nicholson, Helen. *Research Methods in Theatre and Performance*. Edinburgh: Edinburgh UP, 2011.

Tuesday, 8 November, 2-4pm: Research and performance making with human subjects with Dr Emma Cox (Rehearsal Room B, Katharine Worth Building, Department of Drama, Theatre and Dance, RHUL)

This session considers the ethics, politics and aesthetics of working with human subjects in research and performance making contexts. What are the responsibilities of artists making work based on people's lives? What is the aesthetic and political work of testimony, and what are the stakes of its theatrical embodiment? What might be some of the risks of identification between researchers and subjects, particularly in instances where subjects might be classified as 'vulnerable'. What constitutes 'benefit' to the human subjects of research and art-making? We'll discuss these and other questions with reference to the case studies of refugee-responsive theatre and field research with refugee subjects outlined in the two set readings. Please come to the session prepared to discuss these texts as well as their potential applications in the context of your own work.

*Emma Cox (emma.cox@rhul.ac.uk) is Senior Lecturer in Drama and Theatre at Royal Holloway. Her research concerns performance, migration and postcolonial museology. She is the author of *Performing Noncitizenship: Asylum Seekers in Australian Theatre, Film and Activism* (Anthem 2015) and *Theatre & Migration* (Palgrave 2014) and editor of the play collection *Staging Asylum: Contemporary Australian Plays About Refugees* (Currency 2013).*

Assigned reading:

Hepworth, Kate. 'Encounters with the clandestino/a and the nomad: the emplaced and embodied constitution of non-citizenship'. *Citizenship Studies* 18.1 (2014): 1-14.

Wake, Caroline. 'To Witness Mimesis: the Politics, Ethics and Aesthetics of Testimonial Theatre in *Through the Wire*'. *Modern Drama* 56.1 (2013): 102-25.

Tuesday 6 December, 2-5pm, Tools of the Trade 1: Assessment and Feedback in the Arts and Humanities, with Paul Kleiman (SENATE House-261 (42))

This Interdisciplinary PGR Skills Training Session, led by Professor Paul Kleiman, considers the varying forms of assessment and feedback strategies available to Arts and Humanities educators. Among the topics discussed will be creative assessment/assessing creatively, making feedback work for you and your students, negotiating assessment and effective feedback strategies for deep learning and engagement.

Professor Paul Kleiman has extensive experience in Learning and Teaching in the Performing Arts. With a background in theatre design he has worked as a designer, director, performer, musician, and writer for theatre in education and was a member of the core team that created the Liverpool Institute for Performing Arts (LIPA). He subsequently became LIPA's first Head of Performance Design and Head of Assessment. As a member of PALATINE Paul was responsible for strategic and operational planning, and the leadership and direction of the events programme. After PALATINE closed in July 2011 Paul was appointed as the Discipline Lead for Dance, Drama and Music at the Higher Education Academy and more recently was a member of the review group charged with revising the Subject Benchmark Statement for Dance, Drama and Performance. Professor Kleiman is a Visiting Professor at Middlesex University and Rose Bruford College of Theatre and Performance, a Principal Fellow of the HEA and a Fellow of the Royal Society of Arts.

SPRING TERM

24 January. Tuesday 2pm Careers with a Post-Graduate Research Degree in Theatre, Dance and Performance Studies. (SENATE House-261 (42))

Panel on academic, alternative academic and industry drama careers with CV surgeries. With Simon Sladen (Senior Curator, Modern and Contemporary Performance at the Victoria and Albert Museum), Dr David Overend (theatre director and Lecturer in the Department of Drama, Theatre and Dance), and Dr Farah Karim-Cooper (Head of Higher Education & Research, Shakespeare's Globe)

Please bring with you three copies of your up-to-date CV (maximum 10 pages).

Optional reading

Kenny, Amy, [Dramaturgy as training: A collaborative model at Shakespeare's globe](#). In *The Routledge Companion to Dramaturgy*, edited by Magda Romanska. London: Routledge, 208-212.

Tuesday, 7 February, 2-5pm: Research Impact 101 with Dr Olivia Swift. (SENATE House-261 (42))

Research Impact is about making your work useful to people and organisations outside of academia. It comes in many forms and has become a central part of what it means to be an academic today, not least because of increasingly transparency in the way in which publicly funded research benefits the wider, tax-paying society. This session provides an introduction to research impact during your PhD and academic career beyond. It will cover:

- What is research impact, where did it come from and why does it matter?
- Research Impact in the Research Excellence Framework
- Relevant examples of research impact
- Tools and ideas for planning and implementing your research impact

Olivia Swift is Royal Holloway's Impact Manager for the Creative, Cultural and Heritage Sectors. She was formerly a Lecturer in Anthropology at Goldsmiths, specialising in the Philippines and the maritime sectors, and has a background in dance, theatre and journalism prior to postgraduate study.

Optional reading:

Reed, Mark S. (2016) *The Research Impact Handbook*. Fast Track Impact. (available in library)

See also www.fasttrackimpact.com

Extensive tools, guidance and further reading is available on the College Staff Intranet under the Research tab.

21 February 2-5pm: Tools of the Trade 2: **HOW TO DEVELOP E-LEARNING AND WORK WITH VLEs** (SENATE House-261 (42))

This session which will be led by Dr Inma Alvarez (<http://www.open.ac.uk/people/ia42> Open University) and will feature her experience developing e-learning resources for Spanish and Dance departments. Alvarez comes equipped with a vast amount of knowledge on digital platforms and e-learning pedagogical strategies. As students become more reliant on social media, VLEs and e-books, Alvarez helps academics strategise effective teaching and learning techniques.

Tuesday, 7 March 2017 2-5pm: Historiography with Professor Elizabeth Schafer (Seminar Room, KWB, Department of Drama and Theatre)

This session considers why historiography is important. What does it mean to write performance or theatre or stage or dance history? Whose history? How have notions of history changed and is there a boundary between history and the contemporary? What different narratives will be produced by a Marxist historian; a public historian fronting a television programme; a feminist historian; a hagiographer writing the biography of a celebrity. Whose voices get excluded from history in different contexts and why do 'we' write certain kinds of histories? How should we take into account the biases of the historians whose work we consult? This class will include a practical component where students will work with archival resources relating to Geoffrey Rush's 1987 production of *The Merry Wives of Windsor*.

Elizabeth Schafer (e.schafer@rhul.ac.uk) is Professor of Drama and Theatre Studies at Royal Holloway, University of London. She is a performance historian and has published histories of The Taming of the Shrew and Twelfth Night in performance. She is currently writing a performance history of Merry Wives. She has also published extensively on the work of women theatre directors; the early history of the Royal Ballet; Australian theatre; and the life and work of Lilian Baylis. She is currently working on a 'new' play by Shakespeare entitled Margaret of Anjou.

Assigned reading: Barbara Hodgdon, 'Photography, Theater, Mnemonics; or, Thirteen Ways of looking at a Still', *Theorizing Practice: Redefining Theatre History*, eds., W.B.Worthen with Peter Holland, Basingstoke & New York: Palgrave MacMillan, 2003: 88-119.

Additional/Recommended reading:

Bratton Jacky. *New Readings in Theatre History*. Cambridge: Cambridge University Press, 2003.

Davis, Tracy C. "Questions for a Feminist Methodology in Theatre History" in *Interpreting the Theatrical Past: Essays in the Historiography of Performance* edited by Thomas Postlewait and Bruce A McConachie. Iowa City: University of Iowa Press, 1989: 59-81.

SUMMER TERM

Tuesday 2 May, 2-5pm: Preparing for Upgrade & Annual Review (Seminar Room, KWB, Department of Drama and Theatre)

This training session with Professor Matthew Cohen and Dr Melissa Blanco Borelli will cover the format and requirements for upgrades and annual reviews in the Department, and offer helpful tips for how to prepare for these milestones in academic progression. We will deal with planning and time management, structure, communication and presentation. There will be ample time for questions and consultation about individual issues arising.

Tuesday 16 May, 2-5pm: Tools of the Trade 3: **NOW WHAT DO I DO WITH MY PhD? (SENATE House-261 (42))**

This session will feature three guest speakers who have gone on to pursue careers outside yet related to academia (e.g., consultant, editing services, cultural critic) and they will share their professional experiences with students. More information will be provided as we confirm speakers closer to the date. **STILL TO BE CONFIRMED**

Tuesday 30 May: Writing for your Reader with Dr Laura Christie (Seminar Room, KWB, Department of Drama and Theatre)

This session will explore academic thesis writing from the reader's point of view. We will look at the necessity for a clear structure and function in sentences, and the need for meta-commentary and transitions. We will also look at the practical steps you can adopt to represent your academic voice and writerly stance, as well as outline a best practice for editing and proofreading your chapters.

Dr Laura Christie directs the Researcher Development Programme for doctoral students. She has taught English and writing at HE level for over seven years. Before teaching at Royal Holloway, she advised PhD students working on their Practice-based PhD writing at UCA. She currently advises doctoral students with their thesis writing, and designs and delivers the academic writing series.

Assigned viewing:

Beware of Nominalisations (A.K.A Zombie Nouns) by Helen Sword At:

<https://www.youtube.com/watch?v=dNikHtMgcPQ>

Additional/recommended reading in order:

- 1) Pinker, Steven. (2014) 'Why Academics Stink at Writing' In: *The Chronicle of Higher Education* 26.9.14 At: http://stevenpinker.com/files/pinker/files/why_academics_stink_at_writing.pdf
- 2) Detweiler, Eric (2014) 'Why Inaccessibility? Despite Progressive Tone, Attacks on Academics 'Lack of Clarity can be Profoundly Regressive' In: *The Impact Blog* (LSE) 11.12.14 At: <http://blogs.lse.ac.uk/impactofsocialsciences/2014/12/11/why-inaccessibility-detweiler/>