



## The Faculty of Arts & Social Sciences

# Department of Drama, Theatre and Dance

### COURSE OPTIONS FOR VISITING STUDENTS

#### 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 courses 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.

**Owing to space limitations, Erasmus students from other institutions are not permitted to apply for Drama and Theatre courses.**

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

- Second and third year Drama courses 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 courses but in some circumstances, a student with little academic experience of the study of Drama may be offered a first year course.
- Practical experience in theatre or a related discipline will be taken into account when assessing an applicant's suitability for courses.

**Term 1 = Autumn Term**

**Term 2 = Spring Term**

**The information contained in the course 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.**

### Please note:

The Drama Department reserves the right to review each application individually to assess the suitability of the applicant and his/her chosen course(s). We regret that we cannot allocate visiting students to courses that become full. The information contained in the course 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.

### Level One:

We do not usually offer Level One courses to Visiting Students. In *exceptional circumstances* and at the discretion of the department, we *occasionally* place a student with little previous Drama experience in a first year course.

### Level Two:

DT21XX	Theatre & Performance-Making	1 unit	Full Year
<ul style="list-style-type: none"><li>This course is <b>available</b> to <b>all</b> ERASMUS, INTERNATIONAL EXCHANGE and STUDY ABROAD students</li><li>This course runs for the <b>full year</b> and the students must be enrolled for the full year to take this course.</li></ul>			

### Options:

- Playwriting
- Devising
- Theatre Directing
- Dance and Theatre
- Acting for Camera
- Scenography

Building on DT1100 Theatre & Performance-Making, students examine specific traditions and disciplines of theatre and performance. You will explore one specific area of contemporary theatre practice. This exploration will involve both critical exploration and creative practice. These courses are taught through lectures and workshops.

*Please note that these courses are offered subject to validation.*

### Options

1.

**Playwriting**

TBC

This course 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.

### Sample bibliography:

- Edgar, D. (2009) *How Plays Work*. London: Nick Hern.  
Goldman, L. (2012) *The No Rules Handbook for Writers*. London: Oberon.  
Waters, S. (2010) *The Secret Life of Plays*. London: Nick Hern.

2.

## Devising

Emma Brodzinski

During this course, students will explore a range of the non-traditional approaches to performance making that constitute the broader term 'devised' practice, with a particular emphasis on methods of engaging with and drawing from the material and activity of contemporary life. Readings, viewings and workshops will focus on a number of key areas of devised practice; their contexts, forms and modes of documentation. In particular we will look at the generative roles played by autobiography, the body, political activism and everyday life across a range of devised practices. Practical application will develop in parallel to critical study.

Ultimately, in the Spring Term, students will draw on their theoretical and practical research work to develop their own performance pieces.

### Sample bibliography

- Govan, E., Nicholson, H. and Normington, K. (2007) *Making a Performance: Devising Histories and Contemporary Practices*. London: Routledge.  
Heddon, D., and Milling, J. (2006) *Devising Performance: A Critical History*. Basingstoke: Palgrave Macmillan.  
Johnson, C. (1998) *House of Games: Making Theatre from Everyday Life* London: Nick Hern Books.

3.

## Theatre Directing

David Overend

This course introduces practical skills in theatre directing. We will explore a range of methods, from improvisation to textual analysis. Reflecting collaboration with actors, designers, playwrights and producers, we will consider the role of the director at key stages of the process, from preparing a play text to restaging successful productions. Students will spend the first term exploring a variety of approaches to classic texts and new writing. In the second part of the course, they will hone their skills by directing their peers in short scenes from a play of their choice.

### Sample bibliography

- Innes, C. and Shevtsova, M. (2013) *The Cambridge Introduction to Theatre Directing*. Cambridge: Cambridge University Press.  
Mitchell, K. (2009) *The Director's Craft: A Handbook for the Theatre*. Oxon: Routledge.  
Shevtsova, M. and Shomit, M. (eds.). (2005) *Fifty Key Theatre Directors*. Oxon: Routledge.

4.

## Dance and Theatre

Libby Worth

In this option students will explore a range of theatre forms that integrate dance and drama. Seminars will address the variety of ways that practitioners have chosen to bring text and movement into creative dialogue, using scores, play texts, choreography and movement processes. They will examine the values and principles that drive such experimentation and reflect on the historical, political and cultural contexts within which these practitioners worked. Each session will include both discussion and workshop activities associated with one or two practitioners (such as Pina Bausch, DV8, Frantic Assembly, Complicite, Caryl Churchill and Martin Crimp) with the final weeks devoted to developing small group performance devised in response to selected texts and styles of movement/dance.

**NOTE:** No dance training or experience will be required or expected to take this course!

#### Sample bibliography:

Aston, E. and Diamond, E. (2009) *The Cambridge Companion to Caryl Churchill*. Cambridge: Cambridge University Press.

Climenhaga, R. (2009) *Pina Bausch*. Routledge Performance Practitioners. Abingdon: Routledge.

Keefe, J. and Murray, S. (2007) *Physical Theatres: A Critical Introduction*. New York: Routledge.

5.

#### Acting for Camera

Will Shuler

In this course, students will analyse and practically explore the difference between stage work and acting for camera. In the first term, students will have weekly sessions in the Drama Department with workshop and discussion activities designed to explore different techniques developed for acting on camera in contrast to those for stage performances, considering issues of face, voice, gesture, and appeal to audiences. The formative assessment will be a silent film made with students in the Media Arts Department. The first term will culminate in written reflection on those difference. In the second term, students will work with students in the Media Arts Department, working on a range of short films to be screened at the end of the year.

#### Sample bibliography:

Barr, T. (2012). *Acting for the Camera*. London: Harper Collins.

Benjamin, W. (2008). *The Work of Art in the Age of Mechanical Reproduction*. London: Penguin.

Britten, B. (2014). *Stage to Screen: A Theatre Actor's Guide to Working on Camera*. London: Bloomsbury Methuen.

6.

#### Scenography

Greer Crawley

Understanding, responding to and making space for theatre to happen is a central concern for designers, and through the study of visual composition and visual language, students will explore the role of spatial design in a performance context. Drawing on the work of a variety of practitioners, students will be encouraged to experiment and test out design ideas in a series of practical and performance workshops focusing on textual analysis, space and place, object, performer and spectator. This research will culminate in an assessed design proposal for a performance. Students are advised that an ability to draw well is *not* a pre-requisite to taking this course.

#### Sample bibliography:

Aronson, A. (2005) *Looking into the Abyss : Essays on Scenography*. Michigan: University of Michigan Press.

Collins, J. and Nisbet, A. (2010) *Theatre and Performance Design*. London: Routledge.  
McKinney, J. and Butterworth, P. (2009) *The Cambridge Introduction to Scenography*. Cambridge: CUP.

DT22XX	Theatre & Text	1 unit	Term 1
<ul style="list-style-type: none"><li>• This course is <b>available</b> to <b>all</b> ERASMUS, INTERNATIONAL EXCHANGE and STUDY ABROAD students</li><li>• This course runs in <b>Term 1</b> only.</li></ul>			

### Options:

- **Staging the Real**
- **Decoding Debbie Tucker Green**
- **Greek Tragedy**
- **Dramaturgy**

Building on DT1200 Theatre & Text, these courses engage with theatre texts, and relations between textuality, theatre and performance, in specific contexts, styles, periods or cultures. At the beginning of the course, students have the opportunity to compare different kinds of theatrical texts and contexts, drawing out the cultural, historical, stylistic or functional differences between different approaches to theatre and textuality. Students will also explore a specialist area of work, drawing on the particular expertise of the course staff. Students explore this specialist area both critically, through discussion and essay writing, and creatively, culminating in a group performance. Students to attend both sessions.

*Please note that these courses are offered subject to validation.*

### **Options**

**1.**

#### **Staging the Real**

Chris Megson

From the naturalist stage of the late nineteenth century to contemporary verbatim performance, theatre practitioners have frequently sought to represent social reality in order to critique it. We'll explore the methods and implications of theatre's 'reality-effects' and consider why it is that so many theatre companies and practitioners in the twenty-first century have turned to documentary, tribunal, verbatim and other forms of reality-based performance. We'll study a contrasting range of plays and performance texts from around the world, and build a strong awareness of the politics, possibilities and limitations of 'staging the real'.

#### **Sample bibliography**

Cantrell, T. (2010) *Playing for Real*. Basingstoke: Palgrave Macmillan.

Forsyth, A. and Megson, C. ed. (2009) *Get Real: Documentary Theatre Past and Present*. Basingstoke: Palgrave Macmillan.

Martin, C, ed. (2010) *Dramaturgy of the Real on the World Stage*. Basingstoke: Palgrave Macmillan.

debbie tucker green is one of the most exciting black playwrights of the early twenty first century and critical acclaim has recognised her original experimental linguistic virtuosity. 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 course takes Wares' statement as a basis from which to explore the performance possibilities of debbie tucker green's playtexts, through an emphasis on exploring 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. We will assess tucker green's plays impact as a black British woman playwright will be examined by situating her plays in relation to trends in plays by other contemporary (black) British (women) playwrights thus garnering an understanding of her work within the wider framework of 21<sup>st</sup> Century British new writing.

### Sample bibliography

- Aston, E. (2008) 'A Fair Trade? Staging Female Sex Tourism in *Sugar Mummies* and *Trade*', *Contemporary Theatre Review*, 18: 2, pp. 180-92.
- \_\_\_\_\_. (2011) 'debbie tucker green.' Middeke, M., et al, eds. *The Methuen Drama Guide to Contemporary British Playwrights*. London: Bloomsbury.
- Fragkou, M. and Goddard, L. (2013) 'Acting In/action: Staging Human Rights in debbie tucker green's Royal Court Plays', in Angelaki, V. (ed.) *Contemporary British Theatre: Breaking New Ground*. Basingstoke: Palgrave.
- Goddard, L. (2015) *Contemporary Black British Playwrights: Margins to Mainstream*. Basingstoke: Palgrave.

Athenian audiences "looked to tragedy" to learn about their society. The main preoccupation of this course is an investigation of how exactly one learns in this "analogical, allegorical, and indirect" way (Cartledge 20). In order to get an understanding of Athenian social context, the *Reacting to the Past* role-immersion game, *The Threshold of Democracy: Athens in 403 BCE*—which investigates the theory and performance of democracy in antiquity—will be played alongside the reading and practical interrogation of Greek tragedies such as *Oresteia*, *Suppliants*, *Oedipus Rex*, and *Helen*. In performance assessments, students will be encouraged to consider how to create a Greek tragic performance in a way which similarly audiences are similarly invited to contemplate social issues in an analogical, allegorical, indirect manner.

### Sample bibliography

- Easterling, P. E., ed. (2003) *Cambridge Companion to Greek Tragedy*. Cambridge: Cambridge UP.
- Plato. (2008) *Republic*. Translated by R. Waterfield. Oxford: Oxford UP.
- Goldhill, S. (2007) *How to Stage Greek Tragedy Today*. Chicago: Chicago UP.

Dramaturgy is the process of creative research that facilitates a successful transfer of source material to the stage. In this course, students will develop the multi-dimensional skills of the dramaturge. Starting with close readings of our central case study, Ben Jonson's comedy, *The Alchemist* (1610), we will discover how this boisterous farce, about three tricksters who use a series of ruses and play-acts in order to persuade gullible individuals to part with their money, resonates in the contemporary world. Students will gain a holistic understanding of the play by engaging with its historical context, its London setting, its performance history, its critical history, other dramatic texts concerned with similar themes (such as Caryl Churchill's *Serious Money* or Michael Frayn's *Noises Off*), as well as advertising cultures, techniques of deception, and today's political 'performances'. Through this process of 'deep mapping' the play, we will identify contemporary cognates of the charlatans and dupes that populate Jonson's comedy, and experiment with dynamic approaches to staging a 400-year-old text.

### Sample bibliography

Cave, R., Schafer, E. and Woolland, B. (eds.) (1999) *Ben Jonson and Theatre: Performance, Practice and Theory*. London and New York: Routledge.

Jonson, B. (2014) *The Alchemist*, ed. Cook, E (rev. ed.). London: Methuen (New Mermaids).

Schafer, E. and Cox, E. (2013) 'The Alchemist on the Stage: Performance, Collaboration and Deviation', in Julian, E. and Ostovich, H. (eds.) *The Alchemist: A Critical Reader*. London: Arden, pp. 43-74.

DT23XX	Theatre & Culture	1 unit	Term 2
<ul style="list-style-type: none"> <li>This course is <b>available</b> to <b>all</b> ERASMUS, INTERNATIONAL EXCHANGE and STUDY ABROAD students</li> <li>This course starts in January.</li> </ul>			

### Options:

- **South East Asian Theatre & Performance**
- **Theatre for Young Audiences**
- **Aesthetics of Anxiety**
- **Cultures of Memory**
- **Dancing Bodies, Global Culture**

These courses build on DT1300 Theatre & Culture, using creative and critical modes of investigation to consider ways in which theatre and culture reflect and resist each other. Students will begin by considering a range of ethical, practical and aesthetic/formal implications of the ways theatre and culture engage with each other, and the range of definitions of 'theatre' and 'culture' that have been developed; they will have an opportunity to compare different approaches to the question of how theatre and culture might affect each other. Each option will explore a specific area in which theatre and culture are in dialogue. Students will have an opportunity to interrogate this area critically, through debate, discussion, presentation and analytical writing, and creatively, through artistic/practical exploration of these ideas and practices.

*Please note that these courses are offered subject to validation.*

## Options

1.

### South East Asian Theatre & Performance

Matthew Cohen

The nations of Southeast Asia (particularly Burma/Myanmar, Cambodia, Indonesia, Malaysia, Philippines, Singapore, Thailand, Vietnam) have diverse performance heritages: ritual dramas involving trance and possession, puppetry, musical comedy, historical chronicle plays, dance drama, masquerade, masked theatre. The region also has a vibrant contemporary scene responding to these traditions and addressing global modernity. This course explores dynamics of tradition and modernity, interculturalism, exoticism, cultural tourism, the international circulation of performance, arts diplomacy, colonialism and postcolonialism, debates on heritage and ownership, stagings of gender and sexuality, contemporary mediations of performance (internet, video, installation arts etc) and the relation between religious beliefs and performance in Southeast Asian and diasporic cultural contexts. There will be both practical training in Southeast Asian traditional arts and opportunities to experiment with these forms to create new work.

#### Sample bibliography

Brandon, J. (1967) *Theatre in Southeast Asia*. Cambridge, MA: Harvard University Press.

Cohen, M. I. (2016). *Inventing the Performing Arts: Modernity and Tradition in Colonial Indonesia*. Honolulu, HI: University of Hawai'i Press.

Diamond, C. (2012). *Communities of Imagination: Contemporary Southeast Asian Theatres*. Honolulu, HI: University of Hawai'i Press.

2.

### Theatre for Young Audiences

Rachel Betts

Theatre for children is experiencing an unprecedented success. Lyn Gardner, the Guardian theatre critic, regularly argues that the innovative performance styles of theatre companies such as Oily Cart and Theatre-rites work pushes the boundaries of contemporary theatre. The Unicorn theatre, the first purpose-built theatre for children in London, is flourishing on the South Bank, and playwrights such as Charles Way, Philip Ridley, Neil Duffield, Mark Ravenhill and David Greig regularly write plays for young people. Theatre-makers such as Mark Storer and Sue Buckmaster bring a blend of visual art, puppetry and live art to performances for children. This energetic theatre culture for young people will be the focus of this course.

The course will require everyone to experiment practically, drawing on theories of play, ideas about childhood and child art, theories of perception and ideas about space and place. Through practice, we will consider how performance installations can excite children's imaginations by focusing on the visual, tactile and aural elements of theatre and performance.

**NB:** This course has additional scheduled time allocated to facilitate collaboration with schools. Students must attend all scheduled activities.

#### Sample bibliography

McGuire, T. (ed.) (2013) *Theatre for Young Audiences: A Critical Handbook*. Stoke on Trent: Trenham Books.

Nicholson, H. (2011) *Theatre, Education and Performance: the Map and the Story*. Basingstoke: Palgrave.

Van de Water, M. (2012) *Theatre, Youth and Culture*. Basingstoke: Palgrave.

This course will focus on the relationships between three key moments of aesthetic anxiety: Expressionism in theatre and film, Film Noir, and 1970s paranoia/ cold war film. It is concerned with the cross-fertilisation of European and North American modernity in the twentieth-century, and the creation of different historical contexts of structural and formal spaces of anxiety. It will address how the art forms of art, theatre and film have produced and reflected anxieties about: identity, gender, crime, political events, social decay and the threat and aftermath of war. It will cover early theatrical and filmic experiments in Expressionism in Germany, such as Kokoshka's *Murderer. Hope of Womankind*; *The Cabinet of Dr Caligari* (dir: Wiene 1920); Kaiser's *The Gas Trilogy* and *Metropolis* (dir: Lang 1924), and will study the social, philosophical and aesthetic groundings of the movement, tracking it from its early and crude explosive beginnings, to its more mature reflections on social change and modernity. The course will then follow the movement of German émigré writers and directors into Hollywood, and the importing of the Expressionist aesthetic into film production and design in the US. It will also review examples of American theatrical and filmic expressionism, such as Treadwell's *Machinal* and O'Neill's *Emperor Jones*, which raise themes of mechanisation, suburban society, crime and identity, all of which influence the focus on claustrophobia, paranoia and domestic criminality in Film Noir. The course will close with a brief examination of more recent American paranoia film rooted in Cold War anxiety.

### Sample bibliography

- Eisner, Lotte. (1969) *The Haunted Screen*. University of California.  
 Krutnik, F. (1991) *In a Lonely Street: Film Noir, genre and masculinity*. Routledge.  
 Silver, A. and Ursini, J. (1996-2004) *Film Noir: Readers (4 volumes)*. Limelight.  
 Kracauer, S. (1947) *From Caligari to Hitler: a psychological history of the German film*. Princeton.  
 Gordon, M. (ed.). (1997) *Expressionist Texts* (incl. Sphinx and Strawman, Sancta Susanna, Morning to Midnight, Ithaka, The Son, Transfiguration, Crucifixion). Continuum.

This course puts diverse art forms that investigate memory in dynamic conversation in order to ask urgent questions about the nature of art, history, and humanity. Starting with the disruption to the purpose, value, and nature of art in the aftermath of the cataclysmic events of the Holocaust, we will move through the twentieth century to consider different cultures of memory, memorialization, trauma, and witnessing. There will be a focus on theatre practitioners such as Tadeusz Kantor, Lola Arias and Krzysztof Warlikowski. We will cover a wide range of cultural textual and performative genres including first-hand testimony, plays, films, graphic novels, and public monuments. Questioning the politics and ethics of representation, memory, and memorial, we will also interrogate the limits of trauma as an interpretative lens.

### Sample bibliography

- Caruth, C. (1996) *Unclaimed Experience: Trauma, Narrative, and History*. Baltimore: Johns Hopkins University Press.  
 Gluhovic, M. (2014) *Performing European Memories: Trauma, Ethics, Politics*. Basingstoke: Palgrave.

Young, J. (1994) *The Texture of Memory: Holocaust Memorials and Meaning*. New Haven: Yale University Press.

## 5. Dancing Bodies, Global Culture

Prarthana Purkayastha

In this course, 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? This class examines different cultural contexts for dance production. 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 course 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.

### Sample bibliography

Desmond, J. (ed.) (2001) *Meaning in Motion: New Cultural Studies of Dance*. Durham: Duke University Press.

Grossberg, L., Nelson, C. and Treichler, P. (eds.) (1992) *Cultural Studies*. London: Routledge.

Koritz, A. (1996) 'Re/Moving Boundaries: From Dance History to Cultural Studies', in Morris, G (ed.) *Moving Words, Re-writing Dance*. London: Routledge.

DT24XX	Theatre & Ideas	1/2 unit	Term 1 /Term 2*
<ul style="list-style-type: none"><li>This course is <b>available</b> to <b>all</b> ERASMUS, INTERNATIONAL EXCHANGE and STUDY ABROAD students</li><li>This course can be taken in either <b>Term 1</b> or in <b>Term 2*</b>.</li></ul>			

### Autumn Term:

- **The Idea of Acting**
- **The Idea of Live Art**
- **Arts Entrepreneurship and Enterprise: The Business of Making a Living in the Performing Arts**
- **The Idea of Time**
- **The Idea of Knowledge & The Body**

### Spring Term:

- **The Idea of Money**
- **Ideas of Indigeneity**
- **Ideas of Gender and Sexuality**
- **The Idea of Adaptation**
- **The Idea of Tragedy**

Building on DT1400 Theatre & Ideas, these courses further develop dialogues between theatre and other disciplines. The course draws on the development of 'performance studies' and other cross-disciplinary initiatives to explore the multiple interdisciplinary connections that have revitalised and transformed the discipline of theatre studies, but has also had significant impact on areas such as gender studies, sociology, anthropology, management studies, politics, philosophy, and history.

*Please note that these courses are offered subject to validation.*

1.

## **The Idea of Acting**

Sophie Nield

What does it mean to 'act'? What is the relationship of the actor and the character? Can a character be present when the actor is not? What is the 'live'? What is 'bad' acting? Can a child, or a machine, or an animal 'act'? Why (and when) has acting been attacked as a dangerous, and even a seditious practice? When is acting used as a metaphor for social life, and to what end?

This option will explore the idea of acting in various historical contexts and moments. We will examine debates about good (and bad) acting; authenticity and fakery; the development of formal actor training. We will review historical and critical arguments about the practice of acting from, for example, Plato, Aristotle, Diderot, Rousseau, Archer, Stanislavski, Brecht and others. Objects of study may include: Stage presence and charisma; 'bad' acting; children and animals on stage; new technology and automata; objects in performance; actors accounts of their process; representations of acting in film and other media; actors in 'rehearsal'; what it means to cry 'real' tears.

### **Sample bibliography**

Mitter, S. (1992) *Systems of Rehearsal: Stanislavski, Brecht, Grotowski and Brook* London: Routledge.  
Roach, J. (1993) *The Player's Passion: Studies in the Science of Acting*. University of Michigan.  
Sher, A. (2004) *Playing the King*. 2nd ed. London: Nick Hern.

## **2. Arts Entrepreneurship and Enterprise: The Business of Making a Living in the Performing Arts**

TBC

This course will give you the tools, skills and confidence to launch and manage your own performing arts business, be it a theatre company, dance school or music festival promotion company. Many performing arts graduates will ultimately make their living as managers rather than as practitioners, as business owners rather than as employees. Successful arts management requires knowledge and skills in marketing and finance. Starting with a belief that performing arts ventures do not stand aloof from the rigours of the market and the principles of business, this course will teach you how to identify target markets, position your arts venture, manage financial resources and deliver memorable audience experiences. You will develop a business plan, deliver a pitch to potential investors, and meet successful performing arts entrepreneurs. The course will dramatically increase your chances of entrepreneurial success in a business you love.

### **Core Texts**

Barrow, Colin, Paul Barrow and Robert Brown. *The Business Plan Workbook, 8<sup>th</sup> Edition*. Kogan Page, 2015.

Bernstein, Joanne Scheff. *Standing Room Only: Marketing Insights for Engaging Performing Arts Audiences, 2<sup>nd</sup> Edition*. Palgrave Macmillan, 2014.

Mullins, John W. *The New Business Road Test, 4<sup>th</sup> Edition*. FT Publishing, 2013.

### Further Reading

Byrnes, William J. *Management and the Arts, 5<sup>th</sup> Edition*. Focal Press, 2015.

Hill, Elizabeth, Catherine O'Sullivan and Terry O'Sullivan. *Creative Arts Marketing, 2<sup>nd</sup> Edition*.

Butterworth-Heinemann, 2003.

Wickham, Philip A. *Strategic Entrepreneurship, 4<sup>th</sup> Edition*. Pearson, 2006

3.

### The Idea of Live Art

Georgina Guy

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 Abramović, 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. We 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 we 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.

Students considering this course might also be interested in attending *The BMW Tate Live Exhibition: Ten Days Six Nights*, Tate Modern, London, 24 March to 2 April 2017: <http://www.tate.org.uk/whats-on/tate-modern/exhibition/ten-days-six-nights>

### Sample bibliography

Goldberg, R. (1998) *Performance: Live Art Since 1960*. New York: Harry N. Abrams.

Heathfield, A. (ed.) (2004) *Live: Art and Performance*. London: Routledge.

Johnson, D. (2012) *Theatre & The Visual*. Basingstoke: Palgrave Macmillan.

4.

### The Idea of Time

TBC

This course explores a number of broad conceptions of time - including cyclical time of planets and seasons, linear clock time, lifetime and memory. Red Ladder's *Taking Our Time* prompts us to explore how standardised clock time and industrialisation has altered our experience of time. *Mnemonic* by Theatre de Complicite draws upon insights into individual memory with implications for theatrical and historical narrative. A third text, *Constellations* by Nick Payne, extends this notion of multiplicity within the present, in which at any given moment several different outcomes can exist simultaneously, illustrating theories of quantum cosmology and quantum mechanics.

## Sample bibliography

to be confirmed

### 5. The Idea of Knowledge & The Body

Laura Vorwerg

Positioning theatre studies within the wider academy, this module aims to explore the ways in which knowledge(s) about theatre are conceived of, perpetuated, maintained or resisted. Crucially the module examines the status of the body in relation to knowledge(s) about theatre and performance, exploring the origins of the head/hand dichotomy and its prevalence and impact on the development of the field, problematising the separation of thought and action, as well as considering a number of critical perspectives on embodied knowledge(s). The course will culminate in a consideration of the ways in which conceptions of theoretical knowledge and bodily praxis continue to be challenged and explored in contemporary practice as research.

## Sample bibliography

Matthews, J. (2011) *Training for Performance: A Meta-Disciplinary Account*.

London: Methuen Drama.

McConachie, B. and Hart, F. E. (2006) *Performance and Cognition: Theatre studies and the cognitive turn*. London: Routledge.

Spatz, B. (2015) *What A Body Can Do: Technique as Knowledge, Body as Research*. London: Routledge.

### 6. The Idea of Money

Emma Cox

Money lies at the heart of the world's exchange systems, and its meaning depends on total collective acceptance of its symbolic value. How do we explain the power of money to exert major social, cultural and psychological influence on familial, interpersonal and international relationships? How do economic structures impact upon the way we live and work, often determining our embodied experiences? How have playwrights, performance makers, filmmakers, celebrities and activists engaged with the idea of money (and associated themes) in their work? In this course, we will seek answers to these questions by reading plays from different eras and contexts (such as Eugene O'Neill's *The Hairy Ape* or Lucy Prebble's *ENRON*), and by examining performative and material interventions (from Occupy Wall Street to the Brixton Pound). We will explore the insights artists and activists can impart – that economists and financiers may not – about the idea of money.

## Sample bibliography

Marx, K. (1867) 'The Fetishism of Commodities and the Secret Thereof', in *Capital*, Volume One, Part I: Commodities and Money.

O'Neill, E. (2003 [1922]) *The Hairy Ape*. Project Gutenberg ebook.

Schneider, R. (2012) 'It Seems As If ... I Am Dead: Zombie Capitalism and Theatrical Labor', *The Drama Review* 56.4, pp. 150-62.

7.

## Ideas of Indigeneity

TBC

What is race? Who controls the discourse of indigeneity, of nation, of race? How has indigeneity been constituted through colonial history and discourse and how reclaimed or appropriated by indigenous communities? What is the role of theatre in relation to discourses of and representations of indigeneity? The first part of this course will focus on key terms and approaches to the idea of indigeneity and race; the second will survey different performances that manifest, protest or simply problematise conventions of indigeneity and race.

### **Sample bibliography**

*to be confirmed*

8.

## Ideas of Gender and Sexuality

Nina Gardner

This course will consider the ways in which performance engages with, reveals, challenges, deconstructs and resists dominant norms of gender and sexuality, with a focus on how performances influence and reflect shifts in discourses of power. Students will be introduced to a range of plays, practitioners and performance artists to interrogate notions of the 'other' as performances of gender and sexual identities. In addition to exploring theoretical frameworks of gender and sexuality, this module will look at intersections with other elements of performance of identity such as social class and ethnicity.

### **Sample bibliography**

Butler, J. (1999) *Gender Trouble*. 2nd edition. London Routledge.

Connell, R. W. (2002) *Gender*. Cambridge: Polity Press.

Dolan, J. (2010) *Theatre & Sexuality*. Basingstoke: Palgrave.

9.

## The Idea of Adaptation

Nina Gardner

In this course students will be introduced to adaptation theory and given the opportunity to explore its application in terms of dramaturgy and contemporary theatre practice. Students will be encouraged to shape their own critical analyses, drawing upon a wide variety of performances and considering them within a theoretical, historical and cultural context. Questions the course asks students to interrogate include: How important is the issue of fidelity in re-telling a story? What constitutes an original text? Are all plays really a form of adaptation? Or are all adaptations original in the way they choose to re-tell a story?

### **Sample bibliography**

Krebs, K. *Translation and Adaptation in Theatre and Film*. London: New York: Routledge.

Laera, M. (ed.) (2014) *Theatre and Adaptation: Return, Rewrite, Repeat*. London: Methuen Drama.

Sanders, J. (2010) *Adaptation and Appropriation*. London: Routledge.

Tragedy has occupied a central position in Western drama since its inception in classical Athens; indeed, until relatively recently tragedy was popularly believed to have been the origin of Western drama. Alongside the plays themselves, the notion of tragedy has fascinated philosophers and critics from Aristotle onwards. This course aims to explore major developments in theatre and philosophy as sparked by changing ideas of the tragic, from Aeschylus through to Kane via Shakespeare, Racine, and others. The course's interdisciplinary focus will engage students with a range of ideas from philosophy, classics, and film studies. Creative texts encountered will include Sophocles' *Antigone*, Shakespeare's *King Lear*, Sarah Kane's *Blasted*, and Caryl Churchill's *The Skriker*; critical texts will include Aristotle's *Poetics*, Hegel's *Aesthetics*, and Friedrich Nietzsche's *The Birth of Tragedy*. The aim will be to interrogate why artists and audiences continue to return to tragedy, as well as highlight the genre's potential and limitations as an aesthetic and ideological form.

### Sample bibliography

Girard, R. (1977) *Violence and the Sacred*. Trans. Gregory, P. Baltimore & London: Johns Hopkins University Press.

Nietzsche, F. (1872) *The Birth of Tragedy from the Spirit of Music*.

Kerrigan, J. (1996) *Revenge Tragedy: Aeschylus to Armageddon*. Oxford: Clarendon.

### Level Three:

DT <sub>3</sub> xxx	Advanced Options (workshop-based)		Term 1
	<ul style="list-style-type: none"> <li>This course is <b>available</b> to <b>all</b> ERASMUS, INTERNATIONAL EXCHANGE and STUDY ABROAD students</li> <li>This course runs in <b>Term 1</b> only.</li> </ul>		

DT <sub>3</sub> xxx	Advanced Options (seminar-based)		Term 1
	<ul style="list-style-type: none"> <li>This course is <b>available</b> to <b>all</b> ERASMUS, INTERNATIONAL EXCHANGE and STUDY ABROAD students</li> <li>This course runs in <b>Term 1</b> only.</li> </ul>		

### 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 21<sup>st</sup> 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

Berry, Cecily. (2000) *Voice and the Actor*. London: Virgin Books.

Linklater, K. (2010) *Freeing Shakespeare's Voice*. London: Nick Hern Books.

Rodenburg P. (2002) *The Actor Speaks: Voice and the Performer*. Basingstoke: Palgrave Macmillan.

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

- Brooks, H. E.M. (2014) *Actresses, Gender and the Eighteenth-Century Stage: Playing Women*. Basingstoke: Palgrave.
- Engel, L. and McGirr, E. (eds.) (2014) *Stage Mothers: Women, Work and the Theater, 1660-1830*. Lewisburg: Bucknell University Press.
- Roach, J. (2006) *It*. Ann Arbor: University of Michigan Press.

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

- Nicholson, H. (2011) *Theatre, Education and Performance*, Basingstoke: Palgrave.
- Jackson, A. (2007) *Theatre, Education and the Making of Meanings: Art or Instrument?* Manchester: Manchester University Press.
- Gallagher, K. (2014) *Why Theatre Matters: Urban Youth, Engagement, and a Pedagogy of the Real*. Toronto: University of Toronto Press.

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

- Boal, A. (1995; 1996) *The Rainbow of Desire: The Boal Method of Theatre and Therapy*, trans. Jackson, A. London: Routledge.

Casson, J. (2004) *Drama, Psychotherapy and Psychosis*, London: Routledge.  
Jones, P. (1996) *Drama as Therapy: Theatre as Living*, London: Routledge.

## 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

Barton, J. (2009) *Playing Shakespeare*. 2nd ed. London: Methuen.  
Hindle, M. (2015) *Shakespeare on Film*. 2nd ed. London: Palgrave.  
Jackson, R., ed. (2007) *Cambridge Companion to Shakespeare on Film*. 2nd ed. Cambridge: Cambridge UP.

## 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

Evans, M. (2015) *The Actor Training Reader*. Abingdon: Routledge.  
Hodge, A. (ed.) (2010) *Actor Training* 2<sup>nd</sup> Edition. Abingdon: Routledge.  
Keefe, J. and Murray, S. (2007) *Physical Theatres: A Critical Introduction*. New York: Routledge.  
McCaw, D. (2017) *Training the Actor's Body*. London: Bloomsbury/Methuen.

## 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

Adishesiah, S. and LePage, L. (ed.) (2016) *Twenty-First Century Drama: What Happens Now*. Basingstoke: Palgrave Macmillan.

Aragay, M., and Monforte, E. (ed.) (2014) *Ethical Speculations in Contemporary British Theatre*. Basingstoke: Palgrave Macmillan.

Rebellato, D. (2013). *Decades of Modern British Playwriting – 2000-2009: Voices, Documents, New Interpretations*. London: Methuen Drama..

## 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 explore 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

Charnow, S. D. (2005) *Theatre, Politics, and Markets in Fin-de-Siècle Paris: Staging Modernity*. Palgrave. *Palgrave Studies in Theatre and Performance History*.

Holzapfel, A. (2014) *Art, Vision, and Nineteenth-Century Realist Drama: Acts of Seeing*. Routledge. *Advances in Theatre and Performance Studies*.

Pickering, K. and Thompson, J. (2013) *Naturalism in Theatre: Its Development and Legacy*. Palgrave Macmillan.

## 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

Cox, E. (2015) *Performing Noncitizenship: Asylum Seekers in Australian Theatre, Film and Activism*, London and New York: Anthem Press.

Cox, E. (2014) *Theatre & Migration*, Basingstoke: Palgrave Macmillan.

Woolley, A. (2014) *Contemporary Asylum Narratives: Representing Refugees in the Twenty-First Century*, Houndmills, Basingstoke: Palgrave Macmillan.

## 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

Buckland, T. (ed.) (2007) *Dancing from Past to Present: Nation, Culture, Identities*.  
Wisconsin: University of Wisconsin Press.

Cohen-Cruz, J. (ed.) (1998) *Radical Street Performance: An International Anthology*.  
London: Routledge.

Hamera, J. (ed.) (2007) *Dancing Communities: Performance, Difference and Connection in the Global City*. New York: Palgrave.

## 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

- Benshoff, H. M. and Griffin, S. (2004) *America on Film: Representing Race, Class, Gender and Sexuality at the Movies*. Oxford: Blackwell.
- Daileader, C. (2005) *Racism, Misogyny and the "Othello" Myth: Interracial Couples from Shakespeare to Spike Lee*. Cambridge: CUP.
- Malik, S. (2001) *Representing Black Britain: Black and Asian Images on Television*. London: Sage.
- Young, H. (2013) *Theatre and Race*. Basingstoke: Palgrave.

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.

Students considering this course might also be interested in attending *The BMW Tate Live Exhibition: Ten Days Six Nights*, Tate Modern, London, 24 March to 2 April 2017: <http://www.tate.org.uk/whats-on/tate-modern/exhibition/ten-days-six-nights>

### Sample bibliography

- Guy, G. (2016) *Theatre, Exhibition, and Curation: Displayed & Performed*. London and New York: Routledge.
- Remes, O., MacCulloch, L. and Leino, M. (eds.) (2014) *Performativity in the Gallery: Staging Interactive Encounters*. Bern: Peter Lang.
- Rugg, J. and Sedgwick, M. (eds.) (2007) *Issues in Curating Contemporary Art and Performance*. London: Intellect.

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

- During, S. (2002) *Modern Enchantments* Harvard University Press.
- Steinmeyer, J. (2005) *Hiding the Elephant: How Magicians Invented the Impossible*. Arrow Books.
- Thomas, K. (1972) *Religion and the Decline of Magic*. Penguin.