

MA Theatre Directing



Course Handbook 2024-2025

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Front cover image: *Anatomy of a Suicide* dir. Katie Mitchell (2017)

Welcome

We're delighted to welcome you to the MA in Theatre Directing, and very much look forward to working with you over the next year.

The MA in Theatre Directing course consists of five core modules: **Theatre Directing, Making Performance, Contemporary British Theatre, Concept & Dramaturgy** and **MA Dissertation or Director's Log**. The modules have been carefully developed to give you a complete, in the round grounding in the practical skills and theoretical issues needed to develop your professional identity as a theatre director.

In addition to the taught modules, through the year you will have opportunities to hone your skills and expertise. This includes directing collaborations across our courses with our Stage Acting cohort and access to the Department's careers enrichment events, which take place throughout the academic year. We also strongly encourage you to take advantage of the many theatre and performance opportunities on your doorstep – you can find a list of recommended theatres in the back of this handbook, and many of them run student rates and other promotions to enable emerging makes to attend.

This Handbook sets out some very important information about these components – so please read it carefully and keep it to hand throughout the academic year. In particular, it specifies information about assessment, deadlines, and the course curriculum and structure. It also contains some useful practical advice. Please note, however, that some information in this Handbook is provisional, and there may be changes and additions to course content and to the assessment briefings.

The MA in Theatre Directing programme begins the week commencing 16 September with a five-day intensive with Katie Mitchell (see page 8-12 for details). The following week commencing 23 September is the official start of Royal Holloway's academic year and there will be induction events at the School and Department level, including sessions which introduce key resources (including our digital resources), our Moodle system, and libraries. You will also have a chance to meet module tutors and look ahead to your programme of study in the Autumn and Spring terms. The PDA School and department Postgraduate Taught induction events will be held on Thursday 26 September 2024. We look forward to welcoming you to our department and to your time here at Royal Holloway.

TEACHING STAFF & CONTACT DETAILS

COURSE CONVENORS

Dr David Bullen David.Bullen@rhul.ac.uk

Professor Lynette Goddard (Lennox) L.P.Goddard@rhul.ac.uk

COURSE TUTORS

THEATRE DIRECTING

Professor Katie Mitchell Katie.Mitchell@rhul.ac.uk

MAKING PERFORMANCE

Dr Rebecca McCutcheon Rebecca.McCutcheon@rhul.ac.uk

Dr David Bullen David.Bullen@rhul.ac.uk

CONTEMPORARY BRITISH THEATRE

Professor Lynette Goddard (Lennox) L.P.Goddard@rhul.ac.uk

CONCEPT & DRAMATURGY

Dr Rebecca McCutcheon Rebecca.McCutcheon@rhul.ac.uk

MA DISSERTATION/DIRECTOR'S LOG

Dr Chris Megson Chris.Megson@rhul.ac.uk

ADMINISTRATIVE SUPPORT:

Dr Krista Godfrey Krista.Godfrey@rhul.ac.uk

General Queries PDA-School@rhul.ac.uk

Krista is the PGT/Drama administrative lead and can answer administrative queries. You will also have a named personal tutor who is available to support you.

Class schedules are published online in the academic timetable. You will have an overview of how to access this as part of your induction.

TECHNICAL SUPPORT

We have a team of technicians who are experts in their areas of tech support: Sean Brennan, Production Manager, and the team: Bruce Asher, Liz Blanshard & Nicola Hewitt-George.

ROOM BOOKING

Studio spaces outside of class time are available for rehearsals. Please contact drama.technical@rhul.ac.uk. All bookings are made in advance for Monday through Sunday of the following week and must be received by 16:00 on Tuesdays during term time. For example, a student wanting to book a rehearsal slot on Thursday evening in

week four must have emailed by 16:00 on Tuesday of week three. A technician will make contact to confirm and/or discuss the booking request as required.



Cleansed dir. Katie Mitchell (2016)

© Stephen Cummiskey



Theodora dir. Katie Mitchell (2022)

© Camilla Greenwell

Aims of the MA Theatre Directing course

The programme is delivered in a single stage, equating to a full-time 52-week course, with intensive workshops accompanied by extended research, training and collaborative working throughout the academic year. The MA Theatre Directing course is intended for graduate reflective performance practitioners to enhance knowledge and experience of a range of processes and forms in the areas of collaboration, composition, performance and directing.

The aims of the programme are to:

- Develop and deepen students' understanding of the nature of drama and performance through the close study of plays and other forms of 'texts' for staging;
- Teach students to appreciate and practice directing as a specialist professional discipline;
- Explore theatrical conventions and to allow students to draw critically upon their experiences of theatre-going in their theatre-making;
- Develop skills in planning, coordinating and managing a team of creative practitioners;
- Enable students to determine their own learning goals within what is a relatively flexible syllabus.



little scratch dir. Katie Mitchell (2021)

DT5121: Theatre Directing

Course Tutor: Professor Katie Mitchell (Katie.Mitchell@rhul.ac.uk)

Course Convenor: Dr David Bullen (d.bullen@rhul.ac.uk)

Intensive with Katie Mitchell 16-20 September 2024

Etude 1 4-8 November 2024

Practical Directing 1 Tuesdays 2-5pm from 12 November-10 December 2024

Etude 2 13-17 January 2025

Practical Directing 2 Mondays 10-1pm from 20 January-17 February 2025

Online Skills Sessions **Autumn** Thursday afternoons on 14, 21, 28 November; 5 December

Spring Tuesday afternoons on 23, 30 January; 6, 13 February.

Course content

In the **Intensive with Katie Mitchell** you will be offered a full overview of the job of the professional director, including the ten hard skills required – working with text, concept, design, lighting, video, music, sound, movement, performers and composition – as well as the six soft skills – communication, decision making, leadership, system awareness, time and money management. The course will then zoom in on the hard skill of working with text, looking at the preparatory work directors need to do analysing the text before rehearsals and placing the techniques taught within specific historical contexts. You will learn how to approach a text as a director, considering facts and non-negotiable information in a dramatic text, interpretable questions, and the necessary historical research. You will encounter six key tools: time, place, character biography, immediate circumstances, event, and intention. Analysing texts for staging, you will be asked to make sensible and contextualised choices about information not provided by the playwright; to produce sketches of character biographies and immediate circumstances; determine time and place; evaluate events and intentions; diagnose form; and extract key ideas underpinning the text.

At the end of this week, you will be asked to prepare a **formative assessment**, analysing and researching a section of another text for Etude 1 (4-8 September). **You will need to submit a digital copy to d.bullen@rhul.ac.uk by 10am on Friday 27 September.** You will then have a one-to-one feedback session online with Katie on **Thursday 3 October** (please keep this date free).

Summative Assessment: Etude 1 (4-8 September) & Etude 2 (13-17 January 2025),

various rooms in the Department of Drama, Theatre, and Dance

An etude, in this context, refers to a scene or scenes developed for the purpose of putting skills into practice.

This part of the module takes the text prepared in the formative into the rehearsal room and gives you the opportunity to work with professional actors. The focus of this intensive is on the rehearsal process and not a polished staging outcome. In these two one-week processes you will learn how to translate textual analysis into practical solutions working on two etudes with the actors. You will direct two scenes using their preparatory work on time, place, character biography, immediate circumstances, events, and intentions. You will be assessed for your work with these tools and your communication with the actors.

Following Etude 2, you will submit a 1500 word critically reflective essay in which you evaluate your learning in the context of current directing practices. You will need to submit a digital copy of the essay to Turnitin via Moodle by 12 noon on Thursday 23 January 2025.

Practical Directing 1 & 2

During weeks 7-12 of Autumn Term and Weeks 2-6 of Spring Term, practical studio experience will take place through collaborations with BA Drama with Acting students under the guidance of their tutor, Dr Natcha Chirapiwat. You will prepare and direct selected scene studies using Katie Mitchell's process. This is an invaluable period of exploration to develop practical familiarity with Mitchell's tools and to hone your directing skills. In the Autumn Term you will work with a scene from Alice Birch's *Revolt, She Said, Revolt Again*. In the Spring you will work with scenes from a wider range of texts. In previous years these texts have included Debbie Tucker Green's *hang*, Sarah Kane's *Cleansed*, and Lucy Kirkwood's *The Children*. (The confirmed list of possible texts for this second collaboration will be released during the Autumn Term.) **Trigger warning: please note that some of these texts deal with descriptions and/or representations of sexual violence.**

In the **Autumn Term**, you will work with the BA actors during their class time, Tuesdays 2-5pm, rehearsing from 12 November to 3 December, with the performances taking place on the 10 December.

In the **Spring Term**, you will again work during BA actors' class time, Mondays 10-1pm, rehearsing from 20 January to 10 February, with the performances taking place on 17 February.

Online Skill Sessions

In the latter half of the Autumn Term and the first half of the Spring Term, Katie Mitchell will host eight online sessions to communicate a director's various functions across the timeline of making a production, including guidance about shaping a concept and tips about casting and rehearsals. The sessions will explore how the director works with lighting, video, sound, music, movement, intimacy, set, and costume design. For some sessions Mitchell will be joined by professional practitioners from the theatre industry in the UK and there will be an opportunity to discuss career paths. For further details, see the

DT5121 Moodle page.

Learning Outcomes

By the end of the module, students who have taken full advantage of the opportunities and teaching offered should be able to:

- Prepare a play text for performance and prepare scripts and roles for actors;
- Research the world of a play and present a coherent vision or concept for performance;
- Understand the practical implications of interpretive decisions and their likely impact on performance;
- Understand and be flexible with appropriate research methods to establish the contexts from which dramatic work emerges;
- Define the practical role of the director;
- Prepare a play text for performance;
- Apply textual preparation to a rehearsal room with actors;
- Communicate concrete and useful feedback to actors;
- Collaborate with other creative practitioners, including actors, to realise a clear outcome;
- Use rehearsal time effectively to achieve intended outcomes;
- Critically reflect in written form on this process of training in relation to current directing practices.

Essential Reading

Students are required to read the following texts before the beginning of the first class. These are available for free via the university's library system, but you may wish to purchase your own physical copies.

- Katie Mitchell, *The Director's Craft: A Handbook for the Theatre*. Routledge, 2008.
- Jean Benedetti, *Stanislavski: An Introduction*. Methuen, 2008.
- Alice Birch, *Revolt, She Said, Revolt Again*. Oberon, 2016.

There is also a short educational resource you can watch on the website of the National Theatre, London about Mitchell's practice, called *Practitioners in Practice: Katie Mitchell*. You can find the film [here](#).

Additional Recommended Reading

- Maria Knebel, *Active Analysis*. Routledge, 2021
- Lisa Peck, *Act as a Feminist: Towards a Critical Acting Pedagogy*. Routledge, 2021.
- Benjamin Fowler, *Katie Mitchell: Beautiful Illogical Acts*. Routledge, 2021.
- Benjamin Fowler, editor. *The Theatre of Katie Mitchell*. Routledge, 2021.

DT5121 Assessment Details

Formative

- Text analysis and research in preparation for Etude 1. Submit a digital copy to d.bullen@rhul.ac.uk by 10am on Friday 27 September. You will then have a one-to-one feedback session online with Katie on Thursday 3 October (please keep this date free).

Summative

- Etude 1 (5 minutes), worth 40% of the final mark for the module. You will receive written and oral feedback. The Etude will take place 4-8 November 2024, with presentations on the Thursday and Friday.
- Etude 2 (5 minutes) and a critically reflective essay (1500 words), worth 60% of the final mark for the module. You will receive oral and written feedback on the Etude, and written feedback on the essay. The Etude will take place 13-17 January, with presentations on the Thursday and Friday. Submit a digital copy of the essay to Turnitin via Moodle by 12 noon on Thursday 23 January 2025.

An etude, in this context, refers to a scene or scenes developed for the purpose of putting skills into practice.

For **Etude 1**, you will be assessed on your ability to stage a scene which gives a clear impression of:

- time
- place
- immediate circumstances
- character biography
- intentions
- events
- communication with the actors

For **Etude 2**, you will be assessed on your ability to stage a scene which gives a clear impression of:

- time
- place
- immediate circumstances
- character biography
- intentions
- events
- communication with the actors
- indirect characters

In addition, for Etude 2 you will be assessed on your capacity to critically reflect on your own process, via the written essay.

DT5122: CONCEPT & DRAMATURGY

Spring term Thursday 2-4pm, Senate House 106-7, Central London Campus

Course Tutor: Dr Rebecca McCutcheon

Course Content

This module sets out to explore the politics and pragmatics of directorial concept, situating them within a critical understanding of the social and cultural contexts within which theatre takes place, past and present. We will pursue this via a consideration of dramaturgy: how texts, broadly defined to include (amongst other things) plays, scores, verbatim material, and oral storytelling, might work or not work for live performance, and the process of creative and critical investigation by a director to establish an approach to realising a given text in live performance.

In the first half of the module, we will explore concept and dramaturgy through an investigation of the role of the dramaturg, dramatic structures, and adaptation theory in relation to two different plays. We will consider the following questions: how does the play work? What are the impacts on the dramatic structure of a play when one makes changes to the text or makes conceptual choices? What performative choices work with or against the text?

We will take our discoveries and observations into the second half of term, when we consider particular dramaturgical strategies, philosophies, and methodologies. These include eco dramaturgy, queer(ing) dramaturgies, immersive storytelling, and dramaturgies of new media. Each week you will be invited to consider your own practice in relation to the approaches we explore, identifying how you might challenge or enrich your practice by engaging with new ways of working. As with the first half of term, however, the emphasis will not only be on developing your dramaturgical skills but on how those skills might shape theatre that envisions and contribute to a more ethical, sustainable, and liveable world.

Learning Outcomes

- Research the world of a play and present a coherent vision for performance
- Demonstrate knowledge and understanding of appropriate research methods to establish the contexts from which dramatic work emerges
- Demonstrate awareness of relevant dramaturgical approaches in contemporary theatre practices
- Construct a coherent directorial concept based on sound dramaturgy
- Understand the performance possibilities implied by an historical script, score or other source, and design working methods for realising new performances

DT5122 Assessment Details

Formative

15-minute presentation on an emerging dramaturgical concept, due 20 February 2025 in class.

Summative

Dramaturgical Portfolio, 4000 words, due 12 noon on Friday 5 April 2025.

DT5123 Contemporary British Theatre

Autumn term Thurs 10-12pm, Rehearsal Room A, Katharine Worth Building

Course Tutor: Professor Lynette Goddard (Lennox)

This course looks at Contemporary British Theatre with a focus on the work of twenty-first century Black British playwrights. We take a close look at how selected dramatists have developed theatrical modes for engaging with contemporary social issues in ways that innovate with dramatic form, intervene in current debates, and suggest new approaches to the staging of contemporary Black politics in theatre.

Seminars will focus on a range of contemporary British plays that explore Black lives, human rights and racial justice themes: namely, Black Lives Matter, institutional racism, urban riots; Black mental health, the omnipresent legacies and afterlives of enslavement, intersectional ecologies, Black Lives and the police, immigration and asylum, Black queer and trans lives, and race and social justice. We will examine how the playwrights and practitioners use forms such as solo performance, short plays, and testimonial and verbatim theatre to interrogate these contemporary concerns and position the audiences as witnesses and allies in the activist quest for change

Learning Outcomes

- The ability to engage in current debates on practices and theories of the nature and form of British theatre through a sustained argument relating to a field of private research;
- The ability to employ theoretical knowledge of a selected range of creative techniques currently employed in some form of theatre;
- The ability to frame a sustained argument, and to substantiate the stages of its development through cogent reference to appropriate instances of theatre;
- describe, interpret, theorise, and evaluate performance texts and events from a range of critical, theoretical, and philosophical perspectives;
- An appropriate research methodology for their chosen area, with critical awareness of this methodology.

Essential Reading

Abram, Nicola. *Black British Women's Theatre: Intersectionality, Archives, Aesthetics*. Basingstoke: Palgrave, 2020. Print

Adishesiah, Sian and LePage, Louise, eds. *Twenty-First Century Drama: What Happens Now*. Basingstoke: Palgrave Macmillan, 2016. Print.

Adishesiah, Sian and Jacqueline Bolton, eds. *debbie tucker green: Critical Perspectives*. Basingstoke: Palgrave 2020. Print.

Aragay, Mireia, and Enric Montforte, ed. *Ethical Speculations in Contemporary British Theatre*. Basingstoke: Palgrave Macmillan, 2014. Print.

Angelaki, Vicky, ed. *Contemporary British Theatre: Breaking New Ground*. Basingstoke: Palgrave Macmillan, 2013. Print.

Brewer, Mary F., Lynette Goddard, and Deirdre Osborne, eds. *Modern and Contemporary Black British Drama*. Basingstoke: Palgrave, 2014. Print

Goddard, Lynette. *Staging Black Feminisms: Identity, Politics, Performance*. Basingstoke: Palgrave, 2007. Print.

Goddard, Lynette. *Contemporary Black British Playwrights: Margins to Mainstream*. London: Palgrave, 2015. Print.

Pearce, Michael. *Black British Drama: A Transnational Story*. London: Routledge, 2017. Print.

DT5123 Assessment Details

Formative

Seminar Presentation. Students will conduct a short seminar presentation in threes (5 mins per student) focusing on the production and/or critical reception of one of the set plays, or a different play that relates to one of the chosen themes (to be approved in advance by the course tutors). Students will receive verbal and written feedback on their presentations.

Summative

Essay (4000 words). To be submitted via Turnitin on or before midday on Tuesday 14 January 2025.

DT5203 Making Performance

Monday 2-5pm, Rehearsal Studio 2, Katharine Worth Building

Course Tutor: Dr Rebecca McCutcheon (Autumn term)

Dr David Bullen (Spring term)

Course content

This interdisciplinary course brings together a range of theatrical practices and perspectives engaging with themes and shifts in contemporary directing practice. Students will be introduced to contemporary approaches to making performance in a range of settings. In the autumn term there is an emphasis on students gaining flexibility in their practical field through encountering and working with different performance making processes and contexts. There will be a focus on directing for site-specific and immersive practice, working on new writing as well as collaborative theatre making.

NB: Open research week BAC booking opens Sept 6th

Revisiting Roger Casement and the Amazon Open Research Week at the Battersea Arts Centre (28 Oct – 1 Nov – tickets free, booking opens Sept 6th: <https://bac.org.uk/whats-on/revisiting-roger-casement/>)

The Battersea Arts Centre is located near Clapham Junction, accessible from Egham by train. It is a key London performance development space and this term will be hosting an Open research Week – this will be free but booking is essential please set a reminder to book a place for Mon 28th October and as much of that week as you wish to.

There are 2 other recommended performances this term at the BAC:

Soliloquio – (I Woke Up and Hit My Head Against the Wall) Fri 1 Nov 7.45pm
<https://bac.org.uk/whats-on/soliloquio/#book> – Pay What You Can recommended price £16

L’Addition – Tim Etchells with Bert & Nasi – Thurs 14 Nov
<https://bac.org.uk/whats-on/laddition/> Pay What You Can recommended price £14

In the spring term the spring term you will work collaboratively with your cohort in small groups on a practical project and portfolio. We will explore the wider professional and industry theatre landscape, identifying theatres, festivals and commissioners where new and emerging directors can find support and opportunities. Your group portfolio project will be produced in response to a commission in the industry and will require that you develop and present ideas both practically and through a written portfolio.

Learning Outcomes

By the end of the course, students who have taken full advantage of the opportunities and teaching offered should be able to:

- Demonstrate a critical awareness of current trends in, and/or new approaches to, contemporary performance practice;
- Practically apply established techniques of research and enquiry to the conception of a new group or solo performance project;
- Demonstrate originality in the application of knowledge and practical training to the development of a group or solo performance;
- Exercise initiative and personal responsibility in the complex and unpredictable context of collaborative performance making.
- Articulate a directorial concept in clear and dynamic language.

DT5203 Assessment Details

Formative

Autumn term

Group workshop: design and co-lead a practical exercise in an area of spatial/devising or other practice encountered on the course: Mon 2 Dec or Mon 9 Dec

Spring term

Group Project & Portfolio: short extract showing & plan (5 mins showing & 500 words plan)

SUBMISSION: Mon 10 Mar 2025, in class (oral feedback)

Summative

Practical Group Project:

SUBMISSION: (50%) 10-15 mins Performance Mon 31 Mar 2025 (in class); Portfolio Fri 4 April 2025 12.00

SPRING & SUMMER TERM

DT5210: MA Dissertation/Director's Log

Spring term, Weds 2-5pm, Caryl Churchill Theatre. Please check the module Moodle page for class times, dates, and schedule.

Course content

The dissertation offers you the opportunity to develop some of the concepts you have explored practically in written form. With a flexible format, you may employ a number of critical methodologies. The dissertation can take the form of fully written essay, or a Director's Log which will include documentation of your directing practice.

The course aims to equip students with the necessary skills and knowledge to undertake research in different branches of theatre studies at postgraduate level. It will also explore ways of engaging critically with research materials, using theory, and presenting research findings in written and practical forms. Sessions in the spring term will introduce a range of skills and topics that should inform and guide your dissertation project, including: positionality and responsibility; casting; critical scenographies; practice as research; analysing the theatrical image and performance analysis; and critical writing for the dissertation. Thereafter, students work independently, supported by meetings with their dissertation supervisors (two hours of supervision in the spring term and two hours in the summer term).

Learning Outcomes

By the end of the course, students who have taken full advantage of the opportunities and teaching offered should be able to:

- Engage in current debates on practices and theories of the nature and form of theatre/performance through a sustained argument relating to a field of private research;
- Employ theoretical knowledge of a selected range of creative techniques currently employed in some form of theatre/performance;
- Frame a sustained argument, and to substantiate the stages of its development through cogent reference to appropriate instances of theatre/performance;
- Complete a thesis and an optional accompanying element of practice that observes the highest standards of rigour in terms of academic and bibliographical presentation;
- Employ an appropriate research methodology for their chosen area, with critical awareness of this methodology.

DT5210 Assessment Details

Formative:

- 5-minute **presentation**, followed by 5 minutes of discussion, on your Dissertation topic. This presentation will take place in the class of **Wednesday 19 February 2025**. Verbal feedback will be provided.

Your presentation should:

- Introduce your Dissertation topic;
- Set out the aims and research questions that you have formulated about this topic;
- Account for the methodology/ies and key resources you plan to use in the research process.

An assignment briefing is provided on Moodle for this formative assessment. Please read this carefully.

Summative:

- Summative Assessment 1: **Dissertation Proposal** (10% weighting)

Written proposal for your dissertation: 1,500 words (written feedback).

Deadline: **Tuesday 18 March 2025**. Submitted via Turnitin by midday.

This assessment aims to help you to plan your Dissertation. An assignment briefing is provided on Moodle for this summative assessment. Please read this carefully.

- Summative Assessment 2: **Final Dissertation** (90% weighting)

A Dissertation on a topic appropriate to the aims and content of the programme. The Dissertation should be 12,000-15,000 words, contain an accurate bibliography and appropriate citations, and observe academic rigour in terms of its argumentation and modes of presentation.

OR

Students may submit, in consultation with their tutor, a Director's Log: 30 minutes of recorded etudes plus a 7,500-word Dissertation placing the practice in appropriate artistic context and reflecting on how this contributes to the area of study the student has selected. The written and recorded material will receive a single mark.

Deadline: **Monday 1 September 2025**. Submitted via Turnitin by midday.

An assignment briefing is provided on Moodle for this summative assessment. Please read this carefully.

Etude 3

In the summer term, you will direct a final etude that will allow you to consolidate the skills you have developed across all of the taught modules. This is designed to support the Dissertation or Director's Log, providing you with the opportunity to explore your research question(s) further, testing out ideas in practice and presenting some findings to an audience. Etude 3 also functions as a training resource for your self-directed enquiry, which will operate within the limits of what is available technically in department (to be confirmed in Spring Term). You will work closely with academic staff and undergraduate actors, allowing you to continue developing the skills you have acquired on taught modules, including approaches to auditioning performers. Further information, including space allocation, key dates, and technical capacity, will be available in the Spring Term.

Please note: Etude 3 is not conceptualised as a showcase event and has limited technical support. Rather, you are encouraged to approach this task as an opportunity for creative research, focused practice-led enquiry, and skill consolidation.

You may record the performance and include it as part of your Director's Log for the final dissertation project. This is an opportunity for you to demonstrate how you have practically applied the learning you have undertaken throughout the year.

Theatre Attendance

It is highly recommended that students regularly engage with theatre performances as part of their coursework. If you are situated on campus, Egham is located a short train journey from central London. For current examples of innovative theatre directing, students are advised to look at productions at the following venues. There will be some theatre trips suggested by tutors throughout the course. Theatres especially accessible to the campus include the Orange Tree in Richmond, Battersea Arts Centre in Clapham Junction, the Omnibus Theatre in Clapham South, plus all of the theatre located in Waterloo are walkable from Waterloo Station where the Egham train concludes (National Theatre, Old Vic Theatre, Young Vic Theatre). Most theatres in London offer substantial student discounts.

We strongly encourage you to visit London theatre together with your fellow MA students, to make recommendations to one another and to help each other find out what is happening in London Theatre. It is one of the main theatre centres of the world, there is a lot to discover!

London

Barbican - <http://www.barbican.org.uk/>

Battersea Arts Centre - <https://www.bac.org.uk/>

Camden People's Theatre - <https://www.cpttheatre.co.uk/whats-on/>

Donmar Warehouse - <https://www.donmarwarehouse.com>

Lyric Hammersmith - <https://lyric.co.uk/whats-on/shows/>

National Theatre - <https://www.nationaltheatre.org.uk/>

Old Vic Theatre - <https://www.oldvictheatre.com>

Orange Tree Theatre - <https://orangetreetheatre.co.uk>

Royal Court - <https://royalcourttheatre.com/>

Sadler's Wells - <http://www.sadlerswells.com/>

Shoreditch Town Hall - <http://shoreditchtownhall.com/>

Young Vic - <http://www.youngvic.org/whats-on>

Some theatres related to the directing practices you will encounter on the course:

Berlin Volksbühne - <https://www.volksbuehne-berlin.de/>

Cartoucherie (Paris) - <http://cartoucherie.fr/>

Festival d'Avignon - <http://www.festival-avignon.com/en/>

Nowy Teatr (Warsaw) - <http://www.nowyteatr.org/pl>

Odéon-Théâtre de l'Europe (Paris) - <http://www.theatre-odeon.eu/en>

Schaubühne Berlin - <https://www.schaubuehne.de/>

Toneelgroep Amsterdam - <https://tga.nl/>

Teatre Lliure (Barcelona) - <http://www.teatrelliure.com/en>



abgrund dir. Thomas Ostermeier, Schaubühne Berlin (2019)

Recommended Reading

The following list is provided for purposes of further reading and research. Most of these publications evaluate the contributions of individual practitioners or companies.

You should use this list selectively as a starting point for wider, and more focused, reading – as a tool enabling you to focus your own research interests and priorities. The assumption is that you will be interested in exploring the work and strategies of individual artists, companies, directors; the issues raised by the various theories, socio-political and cultural contexts, and methodologies of making work; or the impact on approaches to making work of certain performance movements, cultures and styles. Your tutors are available to help ‘direct’ your reading once a clearer focus for your research work emerges.

In the meantime, if you would like any further information or advice, please ask. This list is far from exhaustive.

Core course text

Mitchell, Katie. *The Director's Craft*. Routledge, 2008.

Directing: practices /theories

- Alfreds, Mike. *Different Every Night: Rehearsal and Performance Techniques for Actors and Directors*, London: Nick Hern Books, 2007.
- Aston, Elaine & Diamond, Elin. *The Cambridge Companion to Caryl Churchill*, Cambridge: Cambridge University Press, 2009.
- Barker, Howard. *Death, The One and the Art of Theatre*, London: Routledge, 2005.
- Barker, Howard. *Arguments for a Theatre*, Manchester: Manchester University Press, 1997.
- Baron Turk, Edward, *French Theatre Today: The View from New York, Paris and Avignon* (Studies Theatre Hist & Culture) (Studies in Theatre History & Culture, Iowa City: Univ. Iowa Press 2011.
- Bennett, Susan and Sonia Massai (eds). *Ivo van Hove: From Shakespeare to David Bowie*, London: Bloomsbury Publishing, 2018.
- Bleeker, Maaïke, *Visuality in the Theatre*, Basingstoke: Palgrave 2011.
- Blumenthal, Eileen. *Joseph Chaikin*, Cambridge: Cambridge University Press, 1984.
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Volumes include studies of e.g. Michael Chekhov, Stanislavsky, Meyerhold, Copeau, Artaud, Brecht, Littlewood, Grotowski, Kantor, Lecoq, Mnouchkine, Halprin, Wilson, Bausch, Lepage, and Boal.

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Journals, videos, DVDs, etc.

It would be very useful to familiarise yourself with the range of contemporary performance journals held in the library: to extend your frames of reference, to take on board some of the debates and 'conversations' in contemporary practices, to locate differences between particular journals, and of course to consider the diverse ways in which performances have been and are being documented.

Important journals in this context include: *Contemporary Theatre Review (CTR)*, *Performance Research*, *Performing Arts Journal (PAJ)*, *The Drama Review (TDR)*, *Hybrid*, *LiveArt Magazine*, *Maska*, *Theatre Papers* (Dartington), *Writings on Dance*, *Contact Quarterly*, *Modern Drama*, *New Theatre Quarterly (NTQ)*, *Theater* (Yale), *Theatre Journal*, *Theaterschrift*

See also the following videos and CD-Roms:

Arts Archives: video series (compiled by Peter Hulton); Forced Entertainment, *Making Performance* (video); Forced Entertainment, *Imaginary Evidence* (CD Rom); Forsythe,

William, *Improvisation Technologies* (CD Rom); *Grey Suit*, video series (compiled by Anthony Howell).

The Live Art Development Agency, London, contains an invaluable (and free) archive/library of DVD and print resources, 'The Study Room', and an online bookshop, 'Unbound': <http://thisisunbound.co.uk/index.php>

For the LADA website, see: <http://www.thisisliveart.co.uk/>

We're very much looking forward to working with you, and hope that you enjoy the MA programme.

September 2024