



**SCHOOL OF PERFORMING & DIGITAL ARTS
DEPARTMENT OF DRAMA, THEATRE & DANCE**

POSTGRADUATE TAUGHT STUDENT HANDBOOK

2022/2023

Disclaimer

This document was published in September 2021 and was correct at that time. The department* reserves the right to modify any statement if necessary, make variations to the content or methods of delivery of courses of study, to discontinue courses, or merge or combine courses if such actions are reasonably considered to be necessary by the College. Every effort will be made to keep disruption to a minimum, and to give as much notice as possible.

* Please note, the term 'department' is used to refer to 'departments', 'Centres and Schools'. Students on joint or combined degree courses should check both departmental handbooks.

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1 Introduction to your department

1.1 Welcome

Welcome to Royal Holloway. Royal Holloway, University of London (hereafter 'the College') is one of the UK's leading research-intensive universities, with six academic schools spanning the arts and humanities, social sciences and sciences.

We're looking forward to working with you over the coming year and hope you have a really enjoyable, productive and stimulating time studying in the Department of Drama, Theatre and Dance at Royal Holloway.

In order to help you to become familiar with the Department, we have produced this booklet which includes important practical information about your course and the postgraduate working culture. It's very important to keep this to hand throughout the year since it will answer many of your queries and provide a useful source of reference. However, if you have any additional questions then please feel free to email Rebecca.McCutcheon@rhul.ac.uk.

If staff need to contact you during the year we will use your Royal Holloway email address so please ensure that you check this every day.

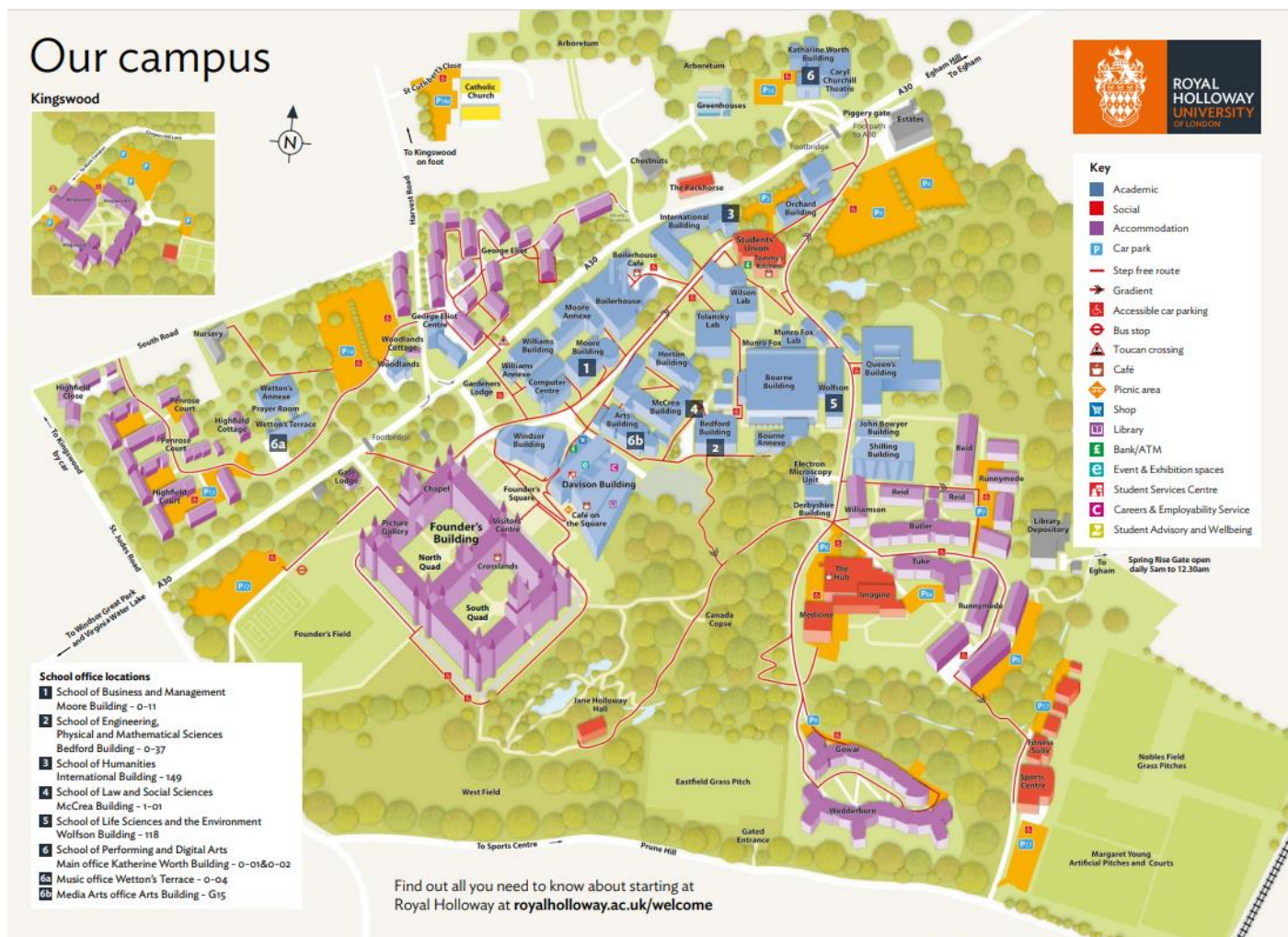
Once again, on behalf of our colleagues, we extend a warm welcome to you and look forward to supporting your work as it progresses over the next few months.

Dr Rebecca McCutcheon
Convenor of MA Programme

1.2 How to find us: the Department

The Department of Drama, Theatre & Dance is located primarily in the Katharine Worth building on the opposite side of Egham Hill to the main Royal Holloway campus. This can be found on [College campus maps](#) as building 74. The Department also has spaces on the main campus, including the Boilerhouse Theatre and its adjacent spaces. Students will find themselves making use of central spaces, such as lecture theatres, but also Royal Holloway's distinctive grounds and its famous buildings.

1.3 Map of the Egham campus



Please note, student parking is very limited and is not available if you live in Halls or within 1.5 miles of campus. If you do live more than 1.5 miles away or have a particular reason why you need to come to campus by car, you must apply for a parking permit. If you have a motorbike or scooter you must also register the vehicle with College. Find more information about the Parking Permit portal [here](#).

1.4 How to find us: the staff

CONTACT DETAILS

| | | | |
|--|---|--------------------|--------------|
| Head of School: | Roberta Mock Roberta.Mock@rhul.ac.uk | +44 (0)1784 414106 | KWB102 |
| Head of Department: | Emma Cox Emma.Cox@rhul.ac.uk | +44 (0)1784 443939 | KWB108 |
| Academic Staff: | A full list of academic staff and their contact details can be found here: https://www.royalholloway.ac.uk/research-and-teaching/departments-and-schools/drama-theatre-and-dance/contact-us/?department=drama%2c+theatre+and+dance . | | |
| Technical Staff: | Sean Brennan, Production Manager S.Brennan@rhul.ac.uk | +44 (0)1784 443933 | KWB008 |
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| Helpdesk & DNS Network Member | Michael Masters PDA-school@rhul.ac.uk | +44 (0)1784 276885 | KWB |
| Information Consultant: Emily Davison Building | Stavroula Kiritsi Stavroula.kiritsi@rhul.ac.uk | +44 (0)1784 414017 | Lower Ground |

1.5 How to find us: the School office

The School office is located in room KWB0-01 on the ground floor of the Katharine Worth Building. Opening hours are Mondays to Fridays between 10:00am and 4:00pm. The Helpdesk is your first point of contact for administrative queries.

If you have any issues relating to your ability to perform academically, please consult with your course tutor and/or your personal tutor. You can also contact Louise Mackay, School Manager or Jackie Marty, Student &

Programme Administration Manager, if any academic or administrative issues arise for which you feel you would benefit from a private consultation. The college website provides much of the information that you will need, plus contact details, during your time with us: www.royalholloway.ac.uk/students.

1.6 The Department: practical information

Access to the building is via swipe cards which are created by Student Services. Please send a current photo to Student Services CollegeCard@royalholloway.ac.uk and a photocard will be printed for you.

1.7 Staff research interests

Our research informs our teaching and learning at all levels, and aims to connect people within and across diverse intellectual disciplines, publics, cultures and communities. Our research places a strong emphasis on how theatre and performance relates to social justice, engagement with the public sphere, understanding the present through critical engagement with the past and international perspectives on performance.

We also focus on developing new forms of creative practice.

Detailed information on staff profiles and interests can be found online at: <https://www.royalholloway.ac.uk/research-and-teaching/departments-and-schools/drama-theatre-and-dance/contact-us/?department=drama%2c+theatre+and+dance&page=1>.

2 Support and advice

2.1 Support within your School

The School Helpdesk is there to help you with any questions or concerns you might have about your studies. It is situated in room 0-01 of the Katharine Worth Building. Opening hours are 10:00am to 4:00pm. The Helpdesk can also be contacted via +44 (0)1784 276885 or pda-school@rhul.ac.uk. Depending on your query, the Helpdesk will answer your questions then and there, put you in touch with a colleague who can help, or find out the answer and get back to you.

Your first point of reference for advice within the Department is your personal tutor, or if you have a specific question about your class please contact the module convener. Inevitably, problems will sometimes arise that staff within the department are not qualified to deal with. The College offers a high level of student welfare support which includes a highly regarded Counselling Service, dedicated educational and disability support, as well as a wealth of student wellbeing financial, career and other advice. There is also an NHS GP practice (the Health Centre) on campus located in Founder's East. Further details of each service can be found on the College web on the Student Welfare page <https://intranet.royalholloway.ac.uk/students/help-support/help-and-support.aspx>.

3 Communication

3.1 Notice boards

The official student notice boards (and an information screen) are on the walls in the foyer of the Katharine Worth Building. Every effort is made to post notices relating to classes well in advance.

It is your responsibility to check the times and venues of all class meetings and of any requirements (e.g. essay deadlines) relating to your courses, so, if in doubt, please ask!

3.2 Personal Tutors

Personal Tutors can help with any questions or concerns about your programme or if you need to talk through any other situations/ circumstances that may affect your studies. You will be expected to meet with them twice during the autumn term. After that you can arrange to see your Personal Tutor as necessary. Further

care of an academic nature is provided by the adviser assigned to supervise your dissertation. If necessary, please feel free to consult the Director of MA Programmes, preferably by emailing first.

3.3 Questionnaires

Questionnaires relating to the Royal Holloway courses you are taking will be distributed to students at the end of each course. These evaluations provide valuable feedback to the staff and the time you put into completing them is much appreciated.

3.4 Space

Please note that eating, drinking and smoking are not permitted in any of the department's teaching spaces. In addition to this, the special flooring in the Boilerhouse and Rehearsal Studio 1 means that shoes must not be worn in these rooms, and furniture must never be used.

4 Teaching

4.1 Study weeks

Activities may be scheduled during both study weeks (31 Oct-4 November, 13-17 February inclusive). Due to the practical nature of the MA it is necessary to work on campus during study weeks and part of the Easter break to optimise our use of Departmental resources.

5 Degree structure

Full details about your course, including, amongst others, the aims, learning outcomes to be achieved on completion, modules which make up the course and any course-specific regulations are set out in the course specification available through the [Course Specification Repository](#).

5.1 Department specific information about degree structure

MA Theatre Directing

To help you make good progress in your studies at RHUL, we have a simple on-line module SS1001 in 'Academic Integrity' which will guide you through preparing your assignments using the best academic standards. You will need to successfully complete this short module, and you can have as many attempts as you like before the deadline to pass it.

Component Structure

- DT5121 Theatre Directing (40 credits)
- DT5122 Concept & Dramaturgy (20 credits)
- DT5123 Contemporary British Theatre (20 credits)
- DT5203 Making Performance (40 credits)
- DT5210 Dissertation (60 credits)

DT5121: Theatre Directing

Intensive 2022 on campus September 12-16 2022

Online sessions autumn: Weds 21 Sept 2-5pm; Weds 28th Sept 10-5pm

Weds 5th October 2-5pm; Weds 12th October 2-5pm; Weds 7th Dec 2-5pm

& Spring term w/c 3rd Jan 4 sessions online days tbc

Intensive on campus w/c March 27 & w/c April 24 2023

Course content:

In the first intensive, Katie Mitchell will offer a full overview of the job of the professional director, including the ten hard skills required - working with text, performers, creative team, design, lighting, video, music, sound, movement and concept – and the six soft skills needed but often overlooked in trainings. The course

will then zoom in on the preparatory work directors need to do before actors enter the rehearsal room, looking at how to study and read a play for performance, dramaturgical strategies, and decisions to take before working with actors, and placing the techniques taught within specific historical contexts.

Observations Hamburg & Strasbourg 2022/23

There will be two week-long international observation opportunities across the course. The first will take place in Hamburg, observing a selected week of Katie's long anticipated rehearsal of an ecodramaturgical reading of *The Cherry Orchard* by Anton Chekhov (Nov dates tbc). The second is her opera *The Human Voice* by Francis Poulenc & Anna Thorvaldsdottir in Strasbourg Feb 10-14). Access to the theatres is provided by the course. Accommodation and travel costs are additional to the course fees, and observations are optional but encouraged.

Practical Directing Tues 10-1pm & Weds 5-8pm

During weeks 7-12 autumn term and 1-5 spring term, practical studio experience will be available through collaborations with BA Stage Acting students. MA Directors will be tasked with selected scene studies to prepare and direct Acting students using Katie Mitchell's process.

Directing Intensives: Etudes One and Two w/c March 27 & w/c April 24 2023

This part of the module takes the prepared text into the rehearsal room and gives students the opportunity to experiment with space, work with actors and begin to develop a personal style and vision. The focus of this intensive is on rehearsal outcomes. In this two-week process students will learn how to stage time, place and immediate circumstances and to translate textual analysis into practical solutions working on two etudes with the actors. There will be an overview of the use of these techniques in a professional working environment.

Learning Outcomes

By the end of the September 12 intensive, students who have taken full advantage of the opportunities and teaching offered should be able to:

- 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;
- Prepare a play text for performance and prepare scripts and roles for actors;
- Understand and be flexible with appropriate research methods to establish the contexts from which dramatic work emerges.

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

- Define the practical role of the director;
- Communicate concrete and useful feedback to actors;
- Apply textual preparation to a rehearsal room with 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 Preparatory Reading:

Students are required to read the following texts before the beginning of the first class. Please be advised that the summer course will be intensive, which means it is unlikely students will have time to read these while classes are in session.

- Katie Mitchell, *The Director's Craft: A Handbook for the Theatre*. London: Routledge, 2008.
- Jean Benedetti, *Stanislavski: An Introduction*. London: Methuen, 2008.
- Alice Birch, *Revolt, She Said. Revolt Again*. London: Oberon Modern Plays, 2017.

DT5121 Assessment Details:

Formative:

- Formative portfolio, due 12 noon on Fri 23 September 2022. Feedback will be *returned by one to one feedback sessions on Weds 28 September 2022.*
- Workshop collaborations autumn term, (oral feedback)

Summative:

- Directing Etude 1 (4-6 mins) (40%) (written and oral feedback)
- Directing Etude 2 (8-10mins) (60%) and a critically evaluative/reflective essay (1,200-1,500 words), due 12 noon on 23 June 2022 (written feedback)

Etudes

An etude is a directed short scene or extract from a play or a structured improvisation. For the formative etudes, students will direct one another. Each director will be offered an allotted rehearsal time, plus consultation time with Katie. Students will work with professional actors for the summative etudes.

Directing Etude 1 will be a short 4-6 minute scene. These will be shown on Thursday and Friday of the first week of the course. At the conclusion of this week, students will receive the text for the summative etude.

Directing Etude 2. You will be offered rehearsal slots evenly distributed amongst students. Students will write a 1200-1500 word critical reflection on their etudes that will be due on 12 noon on 25 April 2022.

For Directing Etude 1, students will be assessed on their ability to stage a clear impression of:

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

For Directing Etude 2, students will be assessed on their ability to stage a clear impression of:

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

DT5122: CONCEPT & DRAMATURGY

Spring term Friday 2-5pm, Acting Studio, Wetton's

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 into contemporary approaches to so-called 'surviving' plays from the fifth century BCE Athens, responding to key questions that invite the director to call into question the truisms and myths surrounding these texts. These broadly cohere around challenges posed by theatre scholar Margherita Laera: is there a way to stage the 'classics' that dismantles Western supremacist notions of the 'classical'? Can these texts be staged in ways

that enact anti-racism rather than tacitly endorse the racist mechanisms of the canon? In each week's class you will be asked to consider the implications for your own practice, drawing on your own research.

We will take our discoveries and observations into the second half of term, when we consider particular dramaturgical strategies, philosophies, and methodologies. These include ecodramaturgy, queer(ing) dramaturgies, site-based and biographical interventions, and staging social and political trauma. Again, 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 that 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

Assessment Details

Formative:

15-minute presentation on an emerging dramaturgical concept, due Friday 10 February in class.

Summative:

Dramaturgical Portfolio, 4000 words, due 12 noon on 17 March 2023. Written feedback and marks returned to students 7 April 2023.

Preparation for the module

Throughout the module there will be recommendations for critical reading and for particular practitioners/productions to look at, but, in keeping with the spirit of the content, most weeks you will be asked to conduct your own research to bring into class. As a guide, each week it is recommended you read at least two journal articles / book chapters related to the set topic as well as investigate at least one practitioner and/or production that you have not previously engaged with. There will be screenings of certain productions (TBC) and you are encouraged to visit theatre archives in London.

The following texts will be valuable resources for the module. You do not need to read (and certainly not buy!) them all, but take a look at the list and investigate the volumes that resonate with you.

- Boenisch, Peter M., and Thomas Ostermeier. *The Theatre of Thomas Ostermeier*. Routledge, 2016.
- Campana, Jillian, and Yasmine Marie Jahanmir. *Western Theatre in Global Contexts: Directing and Teaching Culturally Inclusive Drama Around the World*. Routledge, 2021.
- Campbell, Alyson, and Stephen Farrier, eds. *Queer Dramaturgies: International Perspectives on Where Performance Leads Queer*. Springer, 2016.
- Cole, Emma. *Postdramatic Tragedies*. Oxford University Press, 2019.
- Delgado, Maria M., Bryce Lease, and Dan Rebellato, eds. *Contemporary European Playwrights*. Routledge, 2020.
- Delgado, Maria M., and Dan Rebellato, eds. *Contemporary European Theatre Directors*. Routledge, 2020.
- Donkin, Ellen, and Susan Clement. *Upstaging Big Daddy: Directing Theater as if Gender and Race Matter*. University of Michigan Press, 1993.
- Gilbert, Helen, Dalisa Pigram, and Rachael Swain, eds. *Marrugeku: Telling That Story: 25 Years of Trans-Indigenous and Intercultural Performance*. Performance Research, 2021.

- Graham-Jones, Jean. *Lola Arias: Re-enacting Life*. Performance Research, 2020.
- Ioannidou, Eleftheria. *Greek Fragments in Postmodern Frames: Rewriting Tragedy, 1970-2005*. Oxford University Press, 2017.
- Komporaly, Jozefina. *Radical Revival as Adaptation: Theatre, Politics, Society*. Palgrave Macmillan, 2017.
- Laera, Margherita. *Reaching Athens: Community, Democracy and Other Mythologies in Adaptations of Greek Tragedy*. Peter Lang, 2013.
- , ed. *Theatre and Adaptation: Return, Rewrite, Repeat*. A&C Black, 2014.
- Luckhurst, Mary. *Dramaturgy: A Revolution in Theatre*. Cambridge University Press, 2006.
- Picon-Vallin, Béatrice. *Le Théâtre du Soleil: The First Fifty-Five Years*. Trans. Judith G. Miller. Routledge, 2020.
- Rodosthenous, George, ed. *Contemporary Adaptations of Greek Tragedy: Auteurship and Directorial Visions*. Bloomsbury, 2017.
- Romanska, Magda, ed. *The Routledge Companion to Dramaturgy*. Routledge, 2014.
- Turner, Cathy, and Synne Behrndt. *Dramaturgy and Performance*. Macmillan International Higher Education, 2016.
- Willinger, David, ed. *Ivo Van Hove Onstage*. Routledge, 2018.
- Woynarski, Lisa. *Ecodramaturgies: Theatre, Performance and Climate Change*. Palgrave Macmillan, 2020.

DT5123 Contemporary British Theatre

Autumn term Thurs 10-1pm, Rehearsal Room A, Katherine Worth Building
with Professor Lynette Goddard and Dr Chris Megson.

In weeks 2-6 of the Autumn Term, Chris Megson's seminars will focus on five large-scale contemporary British plays that offer responses to some of the urgent issues of our time: namely, the 2008 financial crash and austerity; international geopolitics and the escalation of authoritarian power; urban riots; oil and the climate emergency; and the omnipresent legacies of racism and slavery. We will take a close look at how selected dramatists have developed new theatrical modes of engaging with contemporary crises in ways that innovate with dramatic form, intervene in current debates, and suggest new and startling approaches to the staging of contemporary politics in theatre.

In weeks 8-12, Lynette Goddard's seminars will focus on five plays by Black writers that explore Black lives, human rights and racial justice concerns: namely, afterlives of enslavement and 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 contemporary social issues and positioning the audiences as witnesses and allies in the activist quest for change.

While the two course tutors will be leading the two distinct halves of the course, two of ten seminars will be run jointly by both Chris and Lynette.

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.

Assessment Details:

Formative: Seminar Presentation

Students will conduct a short seminar presentation in pairs or threes (10 mins per student) focusing on the production and 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 (no more than 4000 words). To be submitted via Turnitin on or before midday, Monday 9 January 2023.

Essential Reading List:

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.

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

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

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

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

Stern, Tom. *Philosophy and Theatre*. Abingdon: Routledge, 2014.

DT5203 Making Performance

Tuesday 2-5pm, Boilerhouse (autumn term), Rehearsal Studio 2 (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 site-specific and immersive practice, working on new writing as well as collaborative theatre making.

In the spring term we will have the opportunity to collaborate with Playwrighting students. This collaboration will culminate workshops and scratch performances of new writing collaborating across Acting, Playwrighting and Directing disciplines. Throughout the 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:

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

SUBMISSION: Tues 28 Feb, in class (oral feedback)

Summative:

Practical Project (50%) 10-20 mins

SUBMISSION: Performance Tuesday 7 March; Portfolio Fri 10 March 12.00

Key Bibliography:

The full Making Performance reading list is available [online](#).

- Adishesiah, Siân, and Louise LePage, eds. (2016) *Twenty-First Century Drama: What Happens Now*. Basingstoke: Palgrave Macmillan.
- Worth, L., & Poynor, H. (2018). *Anna Halprin*. (Routledge performance practitioners) Abingdon, Oxon.: Routledge. See 'Nature' pp. 90-99.

DT5210 Dissertation/Director's Log:

Composition & Dissertation Teaching: spring term Weds 10-11 online weeks 1-5; CCT weeks 7-11

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 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 autumn term will introduce a range of skills and topics that should inform and guide your dissertation project, including: positionality and responsibility; visuality and performance analysis; and critical writing. 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 Dissertation/Directors' Log Assessment Details

Formative:

- 5-minute presentation, followed by 5 minutes of questions, on your Dissertation topic. This presentation will take place in the final class of the Spring Term: 20 February 2023 (oral/written feedback)

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.

Summative:

- Summative Assessment 1: Dissertation Proposal (10%)

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

Deadline: 20 March 2023.

This assessment aims to help you to plan your Dissertation.

- Summative Assessment 2: Final Dissertation (90%)

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 received a single mark.

Deadline: 1 September 2023.

5.2 Change of course

Where provision is made for this in the programme specification, you may transfer to another programme, subject to the following conditions being met before the point of transfer:

- (a) you must satisfy the normal conditions for admission to the new programme;
- (b) you must satisfy the requirements in respect of mandatory courses and progression specified for each stage of the new programme up to the proposed point of entry;
- (c) the transfer must be approved by both the department(s) responsible for teaching the new programme and that for which you are currently registered.
- (d) if you are a student with Tier 4 sponsorship a transfer may not be permitted by Tier 4 Immigration rules.
- (e) you may not attend a new programme of study until their transfer request has been approved.

Further information about changing programmes is available in Section 8 of the [Postgraduate Taught Regulations](#). If you hold a Tier 4 (General) student visa, there may be further restrictions in line with UKVI regulations.

6 Facilities

6.1 Facilities and resources within your department

The Department of Drama, Theatre and Dance at Royal Holloway boasts a variety of professional-standard performance and rehearsal spaces located across campus.

From the new Caryl Churchill Theatre to the Victorian Boilerhouse Theatre, the Department of Drama, Theatre and Dance has a wide and varied selection of performance and rehearsal spaces for the exclusive use of our students.

Students also have access to 2 dedicated workshops for the creation of costume, props and scenery as well as the Media Studio with industry-level software for the creation of audio and video content. Access to these resources should happen through the Departmental technical team.

6.2 The Library

The Library is housed in the **Emily Wilding Davison Building**, and almost all our core reading can be found online in our digital holdings.

Details, including Library Search, dedicated subject guides and opening times can be found online from the [Library home page](#).

The Ground Floor of the Library contains a High Use Collection which includes many of the books assigned for Postgraduate Taught courses. The rest of the Library collections are on the upper floors. There are plenty of

study areas and bookable rooms to carry out group work, as well as many areas to work on your own. The Library contains a large number of PCs and has laptops to borrow on the ground floor to use in other study areas.

The Information Consultant for Drama, Theatre & Dance is Stavroula Kiritsi, who can be contacted at Stavroula.Kiritsi@rhul.ac.uk.

Senate House

You are entitled to a library ticket for Senate House, the University of London Library. This library is particularly good for journals and has excellent online service such as free access to the Times digital archive online. Further information is available [online](#).

Archives

The College Archive Service is a valuable resource for Drama students. The Archive contains the institutional records of Bedford and Royal Holloway Colleges, as well as a wealth of information on student life over its 150 year history. This includes information on student productions and societies. The Service holds several theatre collections: the Gay Sweatshop, Half Moon and Red Shift Theatre Companies and the Coton Collection of dance and ballet material from 1930 -1960.

Additionally, the Roy Waters Theatre Collection contains a wide variety of material including programmes, playbills, autograph letters and photographs providing a fascinating insight into theatrical entertainment with an emphasis on well-known actors, actresses and dramatists. The collection spans the 17th-21st centuries, with a particular strength in 19th century theatre.

More information on the collections and service, including a research resource guide can be found online: [Archives](#).

6.3 Photocopying and printing

The departmental printers and photocopier are reserved for staff use. Copier-printers (MFDs) for students are located in the Library, the Computer Centre and many PC labs, which will allow you to make copies in either black and white or colour. Further information is available [here](#).

If you require copying to be done for a seminar presentation, you need to give these materials to your tutor to copy on your behalf. Please make sure that you plan ahead and give the materials to your tutor in plenty of time. Many of the PC labs are open 24 hours a day, 7 days a week. Alternatively, there are computers available for your use in the Library, and Computer Centre.

6.4 Computing

[How to find an available PC](#)

There are ten open access PC Labs available on campus which you can use, including three in the Computer Centre. For security reasons access to these PC Labs is restricted at night and at weekends by a door entry system operated via your College card.

[How to find an available PC](#)

7 Assessment information

7.1 Anonymous marking and cover sheets

All summative coursework is submitted and marked anonymously. Performance and seminar presentations are necessarily not marked anonymously, as are written evaluations used to moderate a performance piece. In order to help this process and ensure that you receive back the correct essay, we ask you to print and complete an anonymous essay cover sheet.

For electronic submissions to Turnitin, you must:

- append the coversheet as the first page of your essay (download the coversheet, and then paste your essay to the bottom of the form. You will then need to save and rename the final file).
- enter the name of your file submission as your candidate number to enable us to easily check your submission (7 digit number with the format 200xxxx).

7.2 Submission of work

All assessed work must be submitted by midday on the deadline date. The majority of assessed work should be submitted electronically. In some cases tutors may require a hard copy only or in addition to the electronic copy.

If the electronic submission is received after the midday deadline a penalty may be applied for late submission. If submission is by hard copy only, then this copy must be submitted by the midday deadline to avoid a late penalty.

Electronic submission

This is done through each course's [Moodle](#) page. The steps required to submit an electronic copy of assessed assignments are described in detail on the Moodle page 'Avoiding Plagiarism'.

Your work is uploaded via Moodle to a College service known as 'Turnitin', for comparison with the contents of that system's databank and is returned to the markers at Royal Holloway annotated to show matching text and its source(s).

The purpose of this step is not to detect plagiarism – we do not expect this to occur and would be very disappointed to discover that it had – but to help the markers to check that you are referencing quoted material appropriately.

More information on Turnitin, how it works and why we use it can be found at the Moodle page 'Avoiding Plagiarism' (see below).

Hard copy submission

Hard copies are rarely required however if your tutor has specified one they should be submitted to the submission box in the School Office, marked for MA submissions. You can also send your work by post. We would also recommend that you use recorded or other forms of secure delivery and ensure you retain proof and documentation of postage. Please note that if your submission is by hardcopy only, you will need to ensure it reaches the School Office by the midday deadline, otherwise a penalty may be applied.

7.3 Marking of over-length work

Work which is longer than the stipulated length in the assessment brief will be marked in line with Section 13, paragraph (6) of the College's [Postgraduate Taught Regulations](#):

Section 13 (5)

Any work (written, oral presentation, film, performance) may not be marked beyond the upper limit set.

The upper limit may be a word limit in the case of written work or a time limit in the case of assessments such as oral work, presentations, films or performance. In the case of presentations, films or performance these may be stopped once they exceed the upper time limit.

7.4 What to do if things go wrong – Extensions to deadlines

Please refer to the Extensions Policy and guidance on the College's webpage about [Applying for an Extension](#).

Please note: Not every assessment is eligible for an extension.

Listed below are the assessments for which extensions cannot be granted (i.e. are exempt):

On the MA Theatre Directing, the following practical assessments are not eligible for extensions:

DT5203 Making Performance Summative Assessment 2 (Creative)

DT5121 Theatre Directing Summative Assessments Directing Etude 1 and Directing Etude 2

7.5 Support and exam access arrangements for students requiring support

Some students at the College may have a physical or mental impairment, chronic medical condition or a Specific Learning Difficulty (SpLD) which would count as a disability as defined by the Equality Act (2010) that is, “a physical or mental impairment which has a long-term and substantial effect on your ability to carry out normal day-to-day activities”. It is for such conditions and SpLDs that [Disability and Dyslexia Services](#) (DDS) can put in place adjustments, support and exam access arrangements. Please note that a “long-term” impairment is one that has lasted or is likely to last for 12 months or more.

If you have a disability or SpLD you must register with the [Disability and Dyslexia Services Office](#) for an assessment of your needs before adjustments, support and exam access arrangements (‘) can be put in place. There is a process to apply for special arrangements for your examinations – these are not automatically put in place. Disability and Dyslexia Services can discuss this process with you when you register with them. Please see section 2 above for further guidance about registering with the Disability and Dyslexia Services Office.

Please note that if reasonable adjustments, including exam access arrangements, have been put in place for you during the academic year, the Sub-board will not make further allowance in relation to your disability or SpLD.

7.6 Academic misconduct - Plagiarism

'Plagiarism' means the presentation of another person's work in any quantity without adequately identifying it and citing its source in a way which is consistent with good scholarly practice in the discipline and commensurate with the level of professional conduct expected from the student. The source which is plagiarised may take any form (including words, graphs and images, musical texts, data, source code, ideas or judgements) and may exist in any published or unpublished medium, including the internet. Plagiarism may occur in any piece of work presented by a student, including examination scripts, although standards for citation of sources may vary dependent on the method of assessment.

Identifying plagiarism is a matter of expert academic judgement, based on a comparison across the student's work and on knowledge of sources, practices and expectations for professional conduct in the discipline. Therefore it is possible to determine that an offence has occurred from an assessment of the student's work alone, without reference to further evidence.

8 Engagement Requirements

The [Attendance Monitoring webpage](#) provides more information about the attendance and engagement requirements. Please register your attendance at each of your workshops/seminars through our online system. This is important to ensure that the requirements for attendance on courses for each student is fulfilled.

9 Health and Safety Information

The [Health and Safety webpage](#) provides general information about our health and safety policies.

9.1 Code of practice on harassment for students

The College is committed to upholding the dignity of the individual and recognises that harassment can be a source of great stress to an individual. Personal harassment can seriously harm working, learning and social conditions and will be regarded and treated seriously. This could include grounds for disciplinary action, and possibly the termination of registration as a student.

The College's [Code of Practice on personal harassment for students](#) should be read in conjunction with the [Student Disciplinary regulations](#) and the [Complaints procedure](#).

9.2 Lone working policy and procedures

The College has a 'Lone Working Policy and Procedure' that can be found [here](#).

Lone working is defined as working during either normal working hours at an isolated location within the normal workplace or when working outside of normal hours. The following advice is relevant.

- Lone working is permitted and the precise guidelines surrounding this are covered in other Department documents.
- It is good practice to ensure that a second person is aware of the lone workers location and that they have access to means of communication. Relevant details should be exchanged (e.g., campus number and security telephone number).
- Inspections and risk assessments of the work area are completed by the Departmental Health and Safety Co-ordinator to ensure that hazards have been identified, risks controlled and provisions for emergencies are in place (e.g., escape routes open, fire-fighting equipment, first aid etc.).

Any health and safety concerns should be brought to the attention of the Departmental Health and Safety Coordinator or the College Health and Safety Office.

It is likely that most activities will take place on College premises. However, the principles contained in the above section will apply to students undertaking performance or rehearsals off campus.

9.3 Field trips

On some of your courses you may be required to go off-campus, to attend a performance, or to work in a specific non-college location or with a particular community group. This is an important part of your learning and a chance to make good use of the enviable opportunities and resources available to you.

While we do not anticipate you being asked to take part in very risky activities off-site, be aware that all activities carries some level of risk and you should ensure your own safety by using common sense and exercising discretion.

If you are planning independent work off-site as part of your studies, you must complete a risk assessment in consultation with the course tutor and/or the technical manager. You can find more information about how to carry out a risk assessment [here](#).

9.4 Placements

MA Theatre Directing students may attend rehearsal observations or internships as part of their programme. Students attending these rehearsals or internships will be required to attend a risk assessment meeting in the Department prior to their leaving for the placement.

9.5 Practicals

Drama is a specialist subject and needs specialist facilities that allow you to rehearse, and practice. At Royal Holloway, we are lucky enough to have probably the best facilities for studying and making theatre in any British university.

Our state-of-the-art Caryl Churchill Theatre and the beautiful Boilerhouse Theatre, with its under-dance floor heating, make up the core of our facilities. These spaces are complemented by a suite of rehearsal rooms, seminar rooms, and workshop spaces.