

# Drama, theatre and performance

Entry 2012



# Key facts

## Choices | 1

### Drama at Hull | 4

- Modules | 6
- Theatres and productions | 7
- FAQs | 8
- Hull staff | 11

### Theatre and performance at Scarborough | 12

- Theatre and Performance | 16
- Theatre and Dance | 18
- Theatre and English | 18
- Media Performance | 20
- Modules | 22
- Scarborough staff | 24

## Admissions/enquiries

### Hull Campus

Sue Humphrey (Single Honours)  
s.humphrey@hull.ac.uk  
01482 466141

Kay Nock (Joint Honours)  
k.e.nock@hull.ac.uk  
01482 466059  
www.hull.ac.uk/FASS

Drama  
University of Hull  
Hull, HU6 7RX

### Scarborough Campus

Christophe Alix  
c.alix@hull.ac.uk  
01723 357339

School of Arts and New Media  
University of Hull  
Scarborough Campus  
Scarborough, YO11 3AZ

## Dates of semesters

### Semester 1

24 Sep – 14 Dec 2012

### Semester 2

28 Jan – 10 May 2013

## Hull Campus

Single Honours	UCAS code
Drama and Theatre Practice	W400 BA/D
Drama (including Foundation English Language)	W4Q3 BA/DFEL
Music and Theatre	WW3K BA/MT
Joint and major/minor Honours	UCAS code
Drama and English	QW34 BA/DE
Drama and Film Studies	WP43 BA/DraFilm
Drama and French	WR41 BA/DFr
Drama and German	WR42 BA/DGer
Drama with History of Art	W4V3 BA/DHA
Drama and Italian	WR43 BA/DIt
Drama and Music	WW34 BA/DMu
Drama and Spanish	WR44 BA/DSp

Estimated places 90

Typical entry requirements 280–300 points

## Scarborough Campus

Single Honours	UCAS code
Media Performance	W490 S BA/MP
Theatre and Performance	WWK5 S BA/The
Joint and major/minor Honours	
English with Theatre and Performance	Q3W4 S BA/ETP
Theatre and Dance*	WW45 S BA/TD
Theatre and English	WQ43 S BA/TE

\* Suspended for 2012 entry.

Estimated places 50

Typical entry requirements 240 points (240–300 for Media Performance)

# Choices

## Drama at Hull

The aim of the degrees in drama at Hull is to provide a critical and historical study of the theatre and of drama as a performance art. Our courses are academic in nature, but practical work forms an integral part of them. Participation in the department's production programme is encouraged for all students.

For Single Honours students there is an opportunity to gain extensive first-hand experience of theatre practice in unrivalled facilities; for Joint Honours students the study of drama in all its manifestations is balanced by the demands of a different arts subject taught in another department. All students should find that their degree work will give them a wide understanding of the complex art of the theatre and a basic academic training for any future career.

Drama as a field of academic study is well established in British universities, and Hull has played a significant part in its development since 1963. There is now a greater awareness of the importance of drama as an independent form of communication and artistic expression, one which calls for serious attention in its own right and which, as an academic subject, necessarily involves techniques and skills beyond the study framework of traditional departments of literature.

Though centred on a self-contained Single Honours degree in Drama and Theatre Practice, the department enjoys mutually beneficial links with other departments throughout the University. We also have close ties with theatres in the region.

## Theatre and performance at Scarborough

Our courses explore some of the most exciting and important forms of theatre and performance practice in the 20th and 21st centuries. We re-examine the heritage of 20th-century theatre and performance, focusing particularly on the ideas and practices of key practitioners. From this perspective we debate the future of theatre – its new opportunities and possibilities.

We provide a supportive learning environment in which students are able to work creatively and confidently with ideas and with new approaches to making, performing and reflecting on theatre and performance. Students are encouraged to develop their own informed performance practice and to realise their own individual potential. Whether devising outdoor, site-specific performance, collaborating with visiting artists or debating recent theatre performances, students work in a culture that invites exploration of how theatre and performance in the new century might be imagined or created.

The teaching staff bring experience of academic research and performance practice, and they are critically engaged with exploring connections between theory and practice. Guest artists are regularly invited to create work with students and to present masterclasses. Attendance at professional theatre performances is vital to our courses, and each year we host 'On the Edge', a touring programme of professional work by emerging companies from across the performing arts. Scarborough itself has a thriving arts festivals scene and is the permanent home of the annual National Student Drama Festival.

Scarborough offers a vibrant, engaging and energising space in which to articulate new ideas about theatre and performance through theory and practice. We invite our students to recognise and develop new directions for theatre and performance. Ultimately, we challenge them to become independent theatre makers who can contribute meaningfully to the creative and cultural industries.



*The teaching staff bring experience of academic research and performance practice, and they are critically engaged with exploring connections between theory and practice.*



The University of Hull has been at the forefront of drama teaching for four decades – and we're still earning rave reviews. In the most recent NSS, 91% of our students expressed overall satisfaction with their course, while *The Guardian's* 2012 University Guide ranked us among the UK's 10 best drama departments for student satisfaction.



A woman with long dark hair is shown in profile, looking upwards and to the left. She is positioned in the foreground, with her arm extended. The background features a stage set with various elements: a blue sky backdrop, black rigging lines, a yellow rectangular panel, and colorful fabric pieces in green, orange, and red. The lighting is dramatic, with strong highlights on the woman's face and arm, and deep shadows elsewhere.

# Leading light

*Our drama degrees educate you in all aspects of the subject: as well as honing your performance skills and techniques, you can select optional modules in technical areas such as costume design, set construction and lighting.*



# Drama at Hull



*The aim is to exercise physically and emotionally as well as intellectually, and to stimulate the creative imagination to an extent not normally envisaged by academic disciplines.*

A university degree can embrace at once the history and written literature of drama and the various theatre arts involved in its performance. At Hull, the syllabus for both Single and Joint Honours students is designed, and the department equipped, to integrate these aspects. Plays are studied not only in seminar and lecture but also in production; formal teaching is reinforced and illuminated by practical work in our three theatres and by performance in public. In this way, technical, physical and intellectual skills are engaged at one and the same time. The aim is to exercise physically and emotionally as well as intellectually, and to stimulate the creative imagination to an extent not normally envisaged by academic disciplines.

The Department of Drama and Music sets out to combine a critique of the nature and historical development of drama with an active introduction to the skills and techniques involved in its performance. Both Single and Joint Honours courses contain a core syllabus but, after the first year, students are offered a widening range of options. In accordance with University of Hull policy, Single Honours students may, but are not required to, take up to 20 units of credit out of 120 in any one year in another discipline or department. (For more about ‘free elective’ modules, see the inner back cover.)

Joint students have equal access to a range of practical options during their second year and are also encouraged to become fully involved in the department’s programme of public and informal productions.

The planned programme of practical work for Single Honours students spans all three years of the degree course on a group and individual basis. Here, too, an option system operates after the first year, enabling students to specialise in various areas of technical, design, administrative or performance activity.

## Courses of study

The Department of Drama and Music at Hull offers BA Single Honours and Joint Honours degrees, which are taken over a period of three years (four years for joint language courses).

### Single Honours (W400)

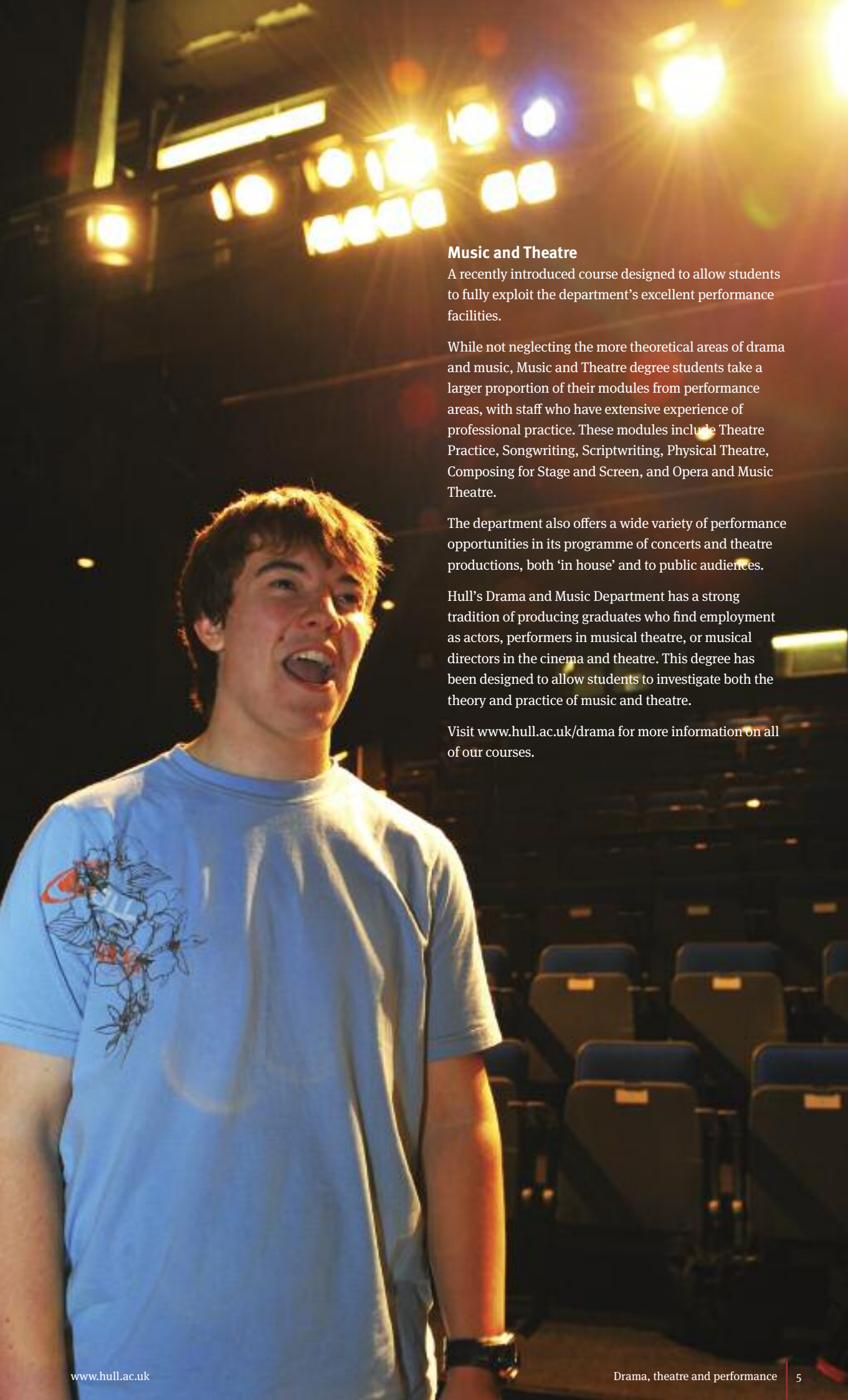
The Single Honours degree is designed for students who wish to concentrate on the study of drama in all its aspects – literary, historical, aesthetic and presentational – with equal emphasis on formal teaching and practical work.

### Joint Honours

The Joint Honours degree is intended for students who wish to read two subjects at the same level throughout their university career. Drama may be combined with

- |                    |                                   |
|--------------------|-----------------------------------|
| • English          | QW34 BA/DE                        |
| • Film Studies     | WP43 BA/DraFilm                   |
| • modern languages | See Key Facts (inner front cover) |
| • Music            | WW34 BA/DMu                       |

Also available is the major/minor combination Drama with History of Art (W4V3 BA/DHA), in which the proportion of drama to history of art is roughly 2:1.



### Music and Theatre

A recently introduced course designed to allow students to fully exploit the department's excellent performance facilities.

While not neglecting the more theoretical areas of drama and music, Music and Theatre degree students take a larger proportion of their modules from performance areas, with staff who have extensive experience of professional practice. These modules include Theatre Practice, Songwriting, Scriptwriting, Physical Theatre, Composing for Stage and Screen, and Opera and Music Theatre.

The department also offers a wide variety of performance opportunities in its programme of concerts and theatre productions, both 'in house' and to public audiences.

Hull's Drama and Music Department has a strong tradition of producing graduates who find employment as actors, performers in musical theatre, or musical directors in the cinema and theatre. This degree has been designed to allow students to investigate both the theory and practice of music and theatre.

Visit [www.hull.ac.uk/drama](http://www.hull.ac.uk/drama) for more information on all of our courses.

## A broad range of modules

### Core and optional components

In each of the first four semesters, Single and Joint Honours students take two team-taught lecture modules. In the first year these concentrate on European drama history and dramaturgy, from ancient Athens to the present day. In addition there are seminar-based modules which explore various aspects of performance aesthetics. In the second year, study options build on the first-year lecture series and examine precise periods of dramatic activity in greater detail, with special emphasis on forms of presentation, providing a platform from which third-year students may choose areas for concentrated investigation in a series of further study options.

Study options are taught in a variety of ways according to the nature of the subject, but should all offer the opportunity both for detailed discussion and for a certain amount of individual research.

Subjects will vary from time to time, but the list of study options currently includes the following.

- Greek Tragedy
- Folk Theatre and Ritual Drama
- Commedia dell'Arte
- English Restoration Theatre
- English Pantomime
- 19th-Century Theatre, Art and Society
- Shakespeare and the Director
- Brecht
- Pinter
- Ben Jonson: Masques and Plays
- Modern German Theatre
- Modern British Theatre
- The Art of the Actor
- The Director and the Stage
- Drama and Theatricality
- Reconstructing Histories
- Intercultural Shakespeare
- Medieval Theatre
- Refiguring Antiquity
- The Language of Stage Space
- African Theatre
- Dramaturgy for Stage and Screen
- Projecting Performance
- Modern Irish Theatre
- Hare and Brenton
- Costume for Stage and Screen

Teaching in these subjects is conducted through the medium of seminars. Students are encouraged to pursue further study on their own initiative and may be allocated research topics within their chosen fields.

Throughout the course, visits may be made to selected films, theatres and places of artistic and historical interest.

### Practical stage work

In the first two semesters all Single Honours students take modules devoted to performance skills and procedures, covering the main technical and management aspects of theatrical presentation. In the subsequent two years, both Single and Joint Honours students follow a range of practical options which currently include set construction, voice, costume design and making, stage design, acting, directing, radio drama and radio journalism, improvisation, play devising and Theatre-in-Education, computerised lighting, computer-assisted design and modelling, and theatre administration.

### Assessment

All modules are examined within, or at the end of, the semester in which they are taught. Methods of assessment range from formal written examination, through essays or a dissertation, to continuous assessment of practical work.



## Theatres and productions

### The Gulbenkian Centre

The drama facilities of the Department of Drama and Music are housed in the Gulbenkian Centre. Designed by Peter Moro, this is an impressively equipped building with vast educational and artistic potential. It contains a large, adaptable theatre, as well as a studio theatre, in which stage and auditorium can be arranged in any number of ways, and mobile blocks of seating can be disposed for different kinds of audience/performer interaction.

The main house, the Donald Roy Theatre, is the best departmental theatre in any British university and possibly also Europe. There is a fly-tower, an ingenious false proscenium and a stage basement facilitating trapwork, while other forms of staging – traverse, thrust and open – are equally feasible. The same flexibility extends to sound and lighting, which operate using state-of-the-art computerised control systems. In these conditions, widely divergent styles of dramaturgy and *mise en scène* can be studied in action.

The Gulbenkian also houses sound and radio studios, a paintshop, wardrobe, a laundry, a rehearsal room and dressing rooms, as well as seminar rooms and staff rooms. Close by is a new set construction workshop, equipped to professional standards, a design studio and a CAD/CAM design suite equipped with industry-standard architectural design and image manipulation software. In the same building there is also a further theatre studio for small-scale experimental work. In addition the department has four rehearsal rooms, one of which is equipped with a dance floor.

### Public productions

Our teaching emphasises drama as an active form of expression: the ‘play in performance’ thus becomes the ultimate criterion and the centre of academic interest. All students participate in course-related productions/projects and have the opportunity of taking part in public productions, directed either by members of staff or by students. This involvement may take the form of acting, direction, design, technical work or production management; and, as far as possible, responsibilities are diversified so that students gain experience in all aspects of theatrical presentation. All Single Honours students undertake both technical and administrative production assignments as first-year core modules.

We also support the student-run Green Room Club, to which all past and present members of the department belong. The club is a focus for social activities, theatre visits and experimental and other productions.

As many as 10 public productions are staged each year, either in our main house or in our two studio theatres, plus two weeks of concentrated studio performances and a large number of lunch-time ‘huddles’. These consist of informal or experimental production work arising out of course study or personal interest, and are frequently an outlet for original scripts or adaptations written by individual students. Public performances are normally given in the Donald Roy Theatre or the main studio, but productions may also be taken on tour.

From time to time the department invites visiting professional companies or solo artists to perform in the studio theatre. There is also a tradition of creative collaboration with staff and students in Music.

*Our teaching emphasises drama as an active form of expression: the ‘play in performance’ thus becomes the ultimate criterion and the centre of academic interest.*

## Frequently asked questions



*We will take into account not just A level grades but also evidence of experience in some aspect of theatre or other performance arts.*

### What qualifications will I need?

For the Single Honours degree course the academic requirement is currently three good A level passes (or their equivalent), one of which should normally be a modern language, Classical Studies, English, History, Music, Art or Theatre Studies, though science-based qualifications will be considered. You will normally be expected to have attained 280–300 points in your three subjects.

For Joint Honours degree courses admissions policy is broadly similar to that for Single Honours. Please contact Kay Nock in the Faculty Admissions Office for entry requirements for particular subject combinations.

For both Single and Joint Honours degrees, however, Drama will take into account not just A level grades but also evidence of experience in some aspect of theatre or other performance arts. Details of such experience should be included in a separate letter sent to Sue Humphrey in Drama (Single Honours) or to Kay Nock, Faculty Admissions Coordinator (Joint Honours).

Applications for deferred entry are welcome.

### Do you encourage applications from mature or overseas candidates, and from those with qualifications other than A levels?

Yes, we positively encourage applications from both mature and overseas candidates. Qualifications other than A levels, such as BTEC, the International Baccalaureate, the Irish Leaving Certificate, the Scottish Certificate of Education, and Access certificates, or applications based on professional or vocational qualifications or experience, will also be considered. If you are uncertain as to whether your qualifications are suitable, please contact Sue Humphrey in Drama (Single Honours) or Kay Nock, Faculty Admissions Coordinator (Joint Honours), for advice.

### Do you have open days and/or interviews?

We do not organise general departmental open days, preferring to interview as many Single Honours applicants as have a reasonable chance of receiving an offer. Interviews for the Single Honours degree are held from November onwards, when groups of between 8 and 24 are invited to attend for an afternoon or to spend a whole day in the department. No audition is required, but applicants should be prepared to take part in a practical session of some sort. Open days for Joint Honours applicants are conducted on Wednesday afternoons and Saturdays. These include an opportunity to visit the other department.

### Do I have to be an actor to obtain a place in the department?

No. Although many students do have acting experience, a significant proportion have instead interest and experience in technical, design or other aspects of theatre in which we specialise. More generally, the University of Hull believes in equality of opportunity for all students and staff and does not discriminate against anyone on the basis of race, colour, culture, religion, language, disability, gender, age, sexuality or political affiliation.

*'If you want to go to a great university with fantastic scope to learn technical theatre while still being educated in the theory of theatre, then Hull is the place. The Drama Department here provides some of the best technical facilities in the country, including an open-to-the-public theatre – in which all aspects of performance are run by students – and an on-site workshop where you can learn all the techniques required to become a professional set constructor and (digital) scenographer. And there's an outstanding stage management course. Study drama at the University of Hull for a real theatre learning experience!'*

Jack Christon

BA Drama







## Hull staff

### Emeritus Professors of Drama

Donald H Roy – MA, DipEd (Wales), FRSA

J Michael Walton – MA (St Andrews), DipDrama (Bristol), PhD (Hull)

### Professors

Christopher Baugh – BA, MA (Manchester)

Richard Boon – BA, PhD (Sheffield)

### Senior Lecturers

Sarah-Jane Dickenson – BA (Exeter), MA (UCE), PGCE (MMU)

Anthony J Meech – BA (Manchester), MA (Bristol), PGTC (London), LRAM

D Keith Peacock – BA, DipEd (Leeds), PhD (Exeter)

Louise Peacock – BA (London), MA, MSc, PGCE, PhD (Hull)

### Lecturers

Christian Billing – BA (Kent), MA (Leeds), PGCE (London), PhD (Warwick)

Robert Cheesmond – BA, DipDrama (Manchester)

Philip Crispin – BA (Oxford), MA (Sussex), DEA (Paris), PhD (London)

Jill Dowse – BA (Exeter), MA (CSSD), LRAM

Campbell Edinborough – BA, MA, PhD (London)

Cat Fergusson Baugh – BA (London)

### Production Unit

Tim Skelly – Theatre Supervisor

Pauline Chambers – Wardrobe Supervisor

Graham Foot – Sound Supervisor

Simon Richardson – Workshop Supervisor

Richard Tall – Production and Stage Management Supervisor

David Sole – Workshop Assistant

### Administration

Paula Lambert – Departmental Administrator

Sue Humphrey – Clerical Assistant

### Admissions contacts

Sue Humphrey (Single Honours applicants)

Kay Nock – Arts Admissions (Joint Honours applicants)

# Theatre and performance at Scarborough



All our degrees explore critical ideas and practices in theatre and performance, both in the recent past and as they affect contemporary performance. To engage in this work, it is vital that students are witnessing, discussing and making theatre. Across the programme, our modules incorporate practical assessment, whether this is an in-class performance, a presentation or a complete show. In your three years here, you will become familiar with a range of assessment methods exploring both theory and practice. You will gain experience of articulating your ideas in a variety of forms and contexts. Through this you will become familiar with the effects of working in particular ways and be able to make informed choices about how best to explore ideas both within and beyond your degree.

The first year of each degree course provides an introduction to key practitioners and ideas in the field. It introduces ways of working and of thinking within this complex and changing discipline. The second year focuses on specific areas of study, looking at contemporary interpretations of theatre and performance. By the third year you will work with a specialist focus, in particular through your independent study. This can be fully written, or you can apply to submit a part-written, part-practical project. The degree is framed to support your learning and understanding. It begins by identifying core foundations and only then starts to explore the ways in which these are being challenged by contemporary artists.

Throughout your three years you will be taught by lecturers who are practising artists, choreographers, directors, actors, dancers, musicians, performers, composers and installation artists. Whichever degree you choose, you will be able to study, experience and explore your own practice in professional facilities. You will also have opportunities to see professional companies on campus, in town and in visits to performance venues in centres such as London, Manchester, Sheffield, Leeds and York or to contemporary live-arts festivals such as the National Review of Live Art in Glasgow.

## The courses

We currently offer the following degree courses:

- Theatre and Performance WWK5 S BA/The
- Theatre and Dance\* WW45 S BA/TD
- Theatre and English WQ43 S BA/TE
- Media Performance W490 S BA/MP

While Theatre and Performance is a Single Honours course, all our courses benefit from being located within the School of Arts and New Media (see page 15). The close connections between staff and disciplines create an engaging culture of collaboration across the school.

For more information about these degrees, please see pages 16–20.

*Note that the University also offers a major/minor Honours degree in English with Theatre and Performance (Q3W4) – please see the English subject brochure for details.*

*\* Suspended for 2012 entry.*

*In your three years here, you will gain experience of articulating your ideas in a variety of forms and contexts.*







## The Scarborough Performance Studios

Theatre and Performance is based in three versatile multi-purpose spaces that are well equipped to deal with the changing demands of the discipline.

### Performance Studio One (PS1)

This, the largest of our three studios, benefits from having a sprung floor and a full cover lighting grid. This makes it a highly flexible studio for public performance and performance experimentation. Lightweight rostrums provide levels for both stage and audience, allowing multiple opportunities for performer–audience configuration. The sprung floor means that PS1 is particularly important for dance and physical theatre work, and each year we stage two full weeks of live dance. Theatre and Performance utilises the space in many ways, not least because it offers the opportunity to use an 18-metre traverse-style stage. PS1 is one of the four main venues for the National Student Drama Festival, which is held annually in Scarborough.

### Performance Studio Two (PS2)

This provides a crucible-style environment for teaching, learning and performance. Its wrap-around balcony offers many opportunities for audience location, and for performers and scenographers to change the focus of their work. PS2 is a black-box studio but is highly adaptable, and we encourage students to challenge the constraints of space. The studio is home to our touring theatre programme, ‘On the Edge’. We host between 12 and 16 national tours each year, focusing on the contemporary within theatre and performance. Many of our modules with performance outcomes employ this space because of its full cover lighting grid and highly flexible sound playback facilities.

### Performance Studio Three (PS3)

This is an ideal training venue for acting, directing, technical, installation and performance work. Students, whether first-year undergraduates or Masters-level postgraduates, appreciate our third and most intimate space with its semi-sprung floor, full cover lighting grid and full sound playback.

*Whichever degree you choose, you will be able to study, experience and explore your own practice in professional facilities.*

## Design Workshop

The workshop is arguably the engine room of many theatres, and ours is available to all students under supervision. While it supports performances, it is also a creative venue in itself, allowing training and experimentation in design and scenography. The Scarborough Campus is wireless-enabled, allowing internet access in all studios and the workshop. Projection of prerecorded and live material from camera or the web is used not only as a teaching aid but also as a valuable performance and research tool.

## School of Arts and New Media

Theatre and Performance is part of the School of Arts and New Media (SANM), and the school provides a vital context for our work. Staff collaborate on cross-disciplinary research projects (both practical and theoretical) and contribute to teaching across the SANM. A third of the students on campus are based in the school, which creates a distinctive arts environment in which to study, socialise and build cross-arts connections.

Distinctively contemporary in their focus, the courses offered in the SANM impart artistic and intellectual skills and experience that will enable you to work in your chosen art form. Together staff and students continue to explore what it means to be a musician, composer, performance artist, digital arts maker, theatre practitioner, actor, dancer or writer. Students are encouraged to find opportunities for cross-arts thinking and practice in their own work.

The school operates 12 music technology suites, all with hard-disk recording and digital multi-track facilities. The Digital Media Laboratories contain state-of-the-art Apple computer hardware, with software including Adobe Photoshop and Illustrator, Macromedia Director and Final Cut Pro, plus a bespoke PC multimedia system. Equipment in our digital media centre includes Canon XM and XL mini DV cameras, tripods, microphones, lighting kits and portable minidisc recorders.

## On the Edge

is the School of Arts and New Media's annual programme of professional contemporary performance, including theatre, dance, music, digital media and video screenings at the Scarborough Campus. It features emerging talent as well as established artists with local, national and international reputations. Performances take place in our well-equipped Performance Studios, and after-show discussions with the artists and companies provide a unique insight into current professional practice. Students enjoy exciting opportunities to get involved with the visiting companies by providing technical and front-of-house assistance.

## National Student Drama Festival (NSDF)

Since 1990 Scarborough has been the permanent home of the Sunday Times Student Drama Festival, which uses as its venues the Scarborough Campus, the Stephen Joseph Theatre, Scarborough College and the Spa Complex. The NSDF is a week-long celebration of theatre and live performance, with discussion and special events. It includes the best student theatre from all over the UK alongside workshops and masterclasses led by some of the country's most acclaimed professionals.

Theatre and performance students at Scarborough look after the organisation of the festival, which includes venue coordination, front of house, box office, reception, and press and publicity. Members of the team are given opportunities to attend productions and workshops. The event provides our students with significant festival experience, and the University values its unique association with the NSDF.

## Theatre and performance visits

It is critical for our students to witness live theatre and then to debate and discuss this as part of their studies. In the last few years, we have organised visits to the Barbican, the Royal National Theatre, the Lowry, the West Yorkshire Playhouse and the Royal Exchange. Students benefit from our close connections with the Stephen Joseph Theatre in Scarborough and its programme of in-house and touring work. Field trips are also an important part of the degree courses, providing opportunities to explore creative and cultural industries at first hand. Recent destinations have included Manchester's Green Room, the National Review of Live Art in Glasgow, and Fierce in Birmingham.



## BA Theatre and Performance

**With a focus on modern and contemporary performance, this is a course for students who wish to be challenged and want to stretch their creativity. Through study and practical projects we investigate the traditions and innovations of 20th- and 21st-century artistic practice, as well as current trends in making and thinking about performance.**

Students develop the flexibility, versatility and adaptability required for work in self-motivated or group-generated activities and the hybrid, transdisciplinary practices needed to fulfil the demands of employment in the arts and culture sector. The course encourages awareness of the wider marketability of such transferable skills.

### Learning, teaching and assessment

The learning profile is built on experiencing, experimenting, documenting and analysing. Group sizes are designed to suit the project, and tutorial support enables discussion of students' growing understanding of their work. Core modules survey the theoretical and practical work that characterises 21st-century performance as a cultural phenomenon, providing a coherent framework for your more specialised studies in optional modules.

Learning methods range from studio work, seminars and lectures, through participation in performances and in field and performance trips, to independent research and collaborative performance laboratories. You will be able to develop your existing skills and have many opportunities to make new discoveries. Students' freedom to be innovative is one of the most distinctive aspects of the course.

Assessment methods reflect the diversity of our approaches to learning, ranging from topic-based essays exploring specific areas of study, through portfolios of material that relate to creative or practical projects and working processes, to practical assessments of ensemble performance and individual projects.

### Admissions

We normally look for a minimum of three subjects taken to full A level or equivalent, one of which should be theatre, performance, art or media related. We do, however, consider applicants who have not had the opportunity to study the discipline before. We also consider the level of practical experience outside the school or college curriculum.

A typical offer will be 240 points for A level students, of which 80 should be in drama, theatre, performance, art or media. Applications are always considered on their individual merits, and we welcome applications from mature or international candidates.

## Modules

### First year: example options

- Perspectives on Theatre and Performance
- Performance Practice
- Dance Making 1
- Production Skills
- Performance and Documentation
- Media, Culture and Society
- Acting
- Free elective module

### Second year: example options

- Contemporary Theatre Production
- Directing
- Dance Making 2
- Culture, Politics and Performance
- Festival and Performance Criticism
- Applied and Interactive Theatre 1
- Performance and Creative Technologies Collaboration 1
- Acting to Performance
- Free elective module

### Third year: example options

- Live Artworks (artist-in-residence project)
- Independent Study (dissertation)
- Imaging the Body
- Autobiography and Performance
- Applied and Interactive Theatre 2
- Performance and Creative Technologies Collaboration 2
- Managing and Curating Live Arts



## BA Theatre and Dance\*

You will take various interdisciplinary modules to broaden your knowledge and skills in arts practice, developing verbal and non-verbal, written and oral communication, as well as the organisational abilities required for performance. Physical development in an artistic environment, self-management and versatility in collaboration are all aspects of dance that will enhance your degree and your career.

- Dance modules focus on developing individual abilities in movement and on exploring hybrid versions of both traditional and more recently developed modes of practice.
- Dance creation makes connections between the theory and the practice of dance as a significant cultural form. Modules investigate the nature of dance and give you direct experience of its methodologies to create a framework for performance and choreographic development.
- Dance practice provides a solid basis for the establishment of skills and practices that relate your individuality, physicality and creativity to your critical and analytical thinking.

### Admissions

We normally look for a minimum of three subjects taken to full A level or equivalent, one of which should be dance, theatre, performance, art or media related. Aware that there are limited opportunities to study dance in further education, we do consider applicants who have not had the opportunity to study the discipline before. We also consider the level of practical experience outside the school or college curriculum.

A typical offer may be 240 points for A level students, of which 80 should be in dance, drama, theatre studies, performance studies or a related area of the arts. Applications are considered on their individual merits, and we welcome mature or international applicants.

### Modules

For the Theatre and Dance degree you will be offered dance-related modules in addition to a range of choices in theatre and performance. Examples include

#### First year

- Dance Making 1
- Dance Technique

#### Second year

- Dance Making 2
- Dance Making 3

#### Third year

- Imaging the Body
- Independent Study

\* *Suspended for 2012 entry.*

## BA Theatre and English

English at the Scarborough Campus has a long tradition of shared academic interests with Theatre and Performance, and this course is designed for students who share our enthusiasm for combining the two areas of study. Students are actively encouraged to find links between the two areas through proactive as well as study-based approaches.

You will consider how literary and cultural texts reflect on ideology, history and philosophy. You will develop critical and thinking skills, as well as research techniques, that will inform your understanding of the world and its literatures. Engaging with contemporary performance practices, you will develop skills across a range of activities which may include performing, directing, exploring multimedia, installation work, and collaboration with dancers, electronic composers and digital artists.

### Admissions

We normally look for a minimum of three subjects taken to full A level or equivalent, one of which should be theatre, performance, art or media related. We do, however, consider those applicants who have not had the opportunity to study the discipline before. We also consider the level of practical experience outside the school or college curriculum.

A typical offer may be 240 points for A level students, of which 80 should be in drama, theatre studies, performance studies or a related area of the arts or media. Applications are always considered on their individual merits, and we welcome applications from mature or international candidates.

### Modules

For the Theatre and English degree you will be offered English modules in addition to a range of choices in theatre and performance. Examples include

#### First year

- Language, Literature and Theory
- An Introduction to Poetry

#### Second year

- Romanticism
- Modernism to Postmodernism: The 20th-Century Novel

#### Third year

- 20th-Century Poetry
- World Literature: Writing on Europe

*Note that the University also offers a major/minor Honours degree in English with Theatre and Performance (Q3W4) – please see the English subject brochure for details.*



*‘In my second year of Theatre and English the course just gets better. It gives a mixture of contemporary and other literature, while the theatre side is similarly balanced but with plenty of contemporary performance. The course is flexible enough to satisfy my own interests, and the lecturers are eager, experienced and vastly knowledgeable on both sides of the degree.’*

*‘One of the best things about the Scarborough Campus is that the lecturers get to know students individually and are happy to give support through one-to-one tutorials, something which is impossible at large campuses.’*

Patrick Heath  
BA Theatre and English



## BA Media Performance

**This course is aimed at students who are looking for a Single Honours degree that combines the best resources that the School of Arts and New Media (SANM) has to offer. The typical student is one who is interested in theatre, dance, music and/or live art but wants a degree course that offers a rich mix relating to contemporary practice involving new media technologies. The hybridisation of art forms is supported by recent software developments and an increase in collaborative practice in the creative industries.**

Media Performance allows you to concentrate on the commercial or the experimental aspects of the subject. In either case you get a thorough grounding in both creative and technical disciplines. Students with a particular interest in music, theatre or dance will follow a pathway within their chosen performance discipline.

Optional modules may be drawn from a subset of the modules offered across the SANM. Examples include Production Skills; Performance Practice; Key Practitioners in Theatre and Performance; Directing; Design for Contemporary Performance; and Radical Performance.

This course is designed to produce two types of graduate:

- a performance artist who is fully aware of the current trends in the use of digital technology for making contemporary performance works
- a performance technologist who is fully aware of the role of digital technology in the world of contemporary performance art

All our graduates will also be able to adapt their technical skills to some areas beyond the culture industry, since the same skills are required within several non-artistic fields such as heritage interpretation and the tourism industry.

Past students who have undertaken interdisciplinary studies within the SANM have utilised their knowledge and skills in music and theatre to create

- music videos for their own bands
- theatre performances and art installations with digital artefacts
- websites promoting theatre shows, music recordings, live bands, or DJ and VJ activities
- lighting and sound design for all sorts of live performances and events
- digital video performances

If you want to combine your interest in digital media and the internet, as well as performance technology like lighting and sound, with a passion for music, theatre, dance or some other form of performance, and you have not yet made up your mind on your precise choice of career, please contact us to find out more.

## Admissions

As a general rule we look for bright people who have clear potential to succeed in university-level studies, with both creative vision and an ability to think and work in a logical, methodical manner. Offers are made on an individual basis, often following a personal interview, but a typical offer will be around 240–300 points. At least one numerate or creative subject studied at A level will normally be expected. Equivalent attainment in other awards (such as BTEC ND) is acceptable.

We may, however, consider making an offer based on work or practical experience in lieu of A levels, and indeed we encourage applications from prospective mature students. Applicants invited for interview will be given the opportunity to tour our facilities, meet staff and current students, and look at the course content in detail.

For more details of this course please contact the School of Arts and New Media.

## Modules

### First year

- Performance and Documentation
- Media, Culture and Society

Plus optional modules drawn from across the school

### Second year

- Audience
- Research Methods
- Performance and Creative Technologies Collaboration 1

Plus optional modules drawn from across the school

### Third year

- Independent Interdisciplinary Project
- Performance and Creative Technologies Collaboration 2

Plus optional modules drawn from across the school





## A selection of our modules

Here we offer outline descriptions of some of the modules listed in the preceding pages.

**Acting** provides an introduction to a range of techniques and approaches, based on the exploration of contemporary texts.

**Applied and Interactive Theatre 1 and 2** introduce you to the expanding field of applied theatre via a combined theoretical and experiential approach. You will develop your own applied-theatre projects in collaboration with diverse local and/or regional communities. You will learn to use theatre and media techniques as tools in the development of community projects aimed towards social change and raising awareness.

**Autobiography and Performance** explores the politics and practice of staging versions of the self in performance. Lecture workshops introduce the work of practitioners to prepare students for creating their own performance work.

**Contemporary Theatre Production** allows you to engage directly and intensively in the creation of new works for theatre audiences, working in small ensembles.

**Culture, Politics and Performance** develops a range of skills which enhance your ability to observe, document and analyse a rich variety of performance. We review 'difference' in the reading of performance across a range of cultural actions and explore territorial boundaries between disciplines.

**Dance Making 1** is designed to set the scene for you, as the 'what, when and where' of dance, including many experiences of doing dance. Whether you are a long-time dancer or trying it out for the first time, this module will be full of experiences that make meaningful sense in movement.

**Directing** combines workshop activity with student-initiated performance projects and seminar discussion. You interrogate devising and directing in a range of contexts both inside and outside the theatre studio space.

**Festival and Performance Criticism** offers you the opportunity to observe and analyse a set of diverse contemporary performance pieces within the context of festival presentation, as well as to study the increasing phenomenon of festivalisation of contemporary culture, via a field trip to the National Review of Live Arts in Glasgow or other UK live-arts festival.

**Independent Study** (practical and/or written compulsory module) encourages you to practise the skills of independent study through the preparation and presentation of a dissertation in the final year. These studies can take a variety of forms dependent on negotiation with your supervising tutor.

**Language, Literature and Theory** introduces some of the theoretical knowledge necessary to literary and cultural studies, paying particular attention to feminist linguistics and postcolonial discourse. We focus on the ways in which contemporary novelists and/or film makers revisit texts of earlier periods to engage with constructions and inversions of class, gender and empire.

**Literature and Culture in the 19th Century** explores the diversity of 19th-century writing and examines the social and political context of 19th-century aesthetics.

**Live Artworks** provides the opportunity to engage with the process of making performance and explore cutting-edge artistic practices under the guidance of an artist company in residence, especially commissioned to produce ensemble work of professional level.

**Myth, Literature and History** explores the variety of myths that have helped to shape and influence modern consciousness and to demonstrate the literary and psychoanalytical modes of interpreting myth.

**Performance and Creative Technologies Collaboration 1 and 2** have an interdisciplinary focus and provide the opportunity for self-directed group exploration in the creation of collaborative performance work for public presentation, achieved through a system of mentoring, negotiation and tutor supervision.

**Performance Practice** involves ensemble and solo explorations of a range of tools for making performance, enabling you to develop informed awareness of different approaches to performance.

**Perspectives on Theatre and Performance** introduces critical and theoretical methodology and analysis, approaches to performance criticism, and some key aspects of modern and contemporary performance history.



## Scarborough staff

**Performance is taught, supervised, researched and created by a team who are all professionally active in their fields, and who are supported by a range of visiting artists and lecturers.**

### Academic staff

**Dr Aristita Albacan** is a theatre practitioner (director and project manager) and theorist. In the past decade she has developed various performance projects that combine theatre and new media, in Romania, Germany and the USA. She has also taught performance making at the University of Mainz, Germany. She holds a PhD from the Ludwig Maximilian University in Munich, Germany (her thesis was on the theatre work of Robert Lepage). Her research interests are intermediality and spectatorship in contemporary performance; contemporary directing and devising, performance creation and new media; applied theatre; and the Québécois 'théâtre du recherché'.

**Dr Christophe Alix** is Admissions Tutor for Theatre and Performance. He has worked as an actor, director, producer and co-author. He has research and teaching interests in the history of 20th-century directing; actor training techniques; devising process in performance; surrealist theatre; and performance and new technologies. His PhD (Aston University, 2008) focused on the emergence and the contemporary role of the theatre director.

**Dr Maria Chatzichristodoulou** is a cultural practitioner (curator, producer, performer) and theorist. She is completing her PhD on 'cybertheatres' (Goldsmiths Digital Studios, UK). Maria was co-director of Fournos (Athens, Greece, 1997–2002), co-founder/co-director of Medi@terra Festival (Athens, Greece, 1998–2002) and initiator/co-director (with Rachel Zerihan) of Intimacy: Across Digital and Visceral Performance (London, 2008). She has worked as a Community Officer (The Albany, 2003–2005) and has taught at Richmond International American University (UK) and at Birkbeck, Goldsmiths and Queen Mary, University of London. She is co-editor of *Interfaces of Performance* (Ashgate, 2009).

**Andrew Head** has research and teaching interests in theories of audience response and the theatre event, 20th-century political theatre, the work of Samuel Beckett and Howard Barker, and early Soviet drama.

**Duncan Holt** has worked as a performer and community dance artist in Canada, Australia and Britain. His current interests include performance in a technological age.

### Production Unit

**Jason Raven** supports staff and students working in Theatre and Performance and in Design for Digital Media.

**Neill Warhurst** is responsible for theatre and performance production, with particular emphasis on lighting and sound design.

**Duncan Woodward-Hay** is responsible for stage and production management, design, prop making and scenic construction.



# Free Elective Scheme

Studying for a degree at the University of Hull is a unique experience. We aim to provide you with an education that offers both depth and breadth of knowledge. To meet these ends the University has developed an optional Free Elective Scheme. This scheme enables the majority of undergraduate students to take one module a year from outside their main course of study.

## So, how does it work?

Each year you take 120 credits' worth of modules.

SEMESTER 1	SEMESTER 2
20 credits	20 credits
20 credits	20 credits
20 credits	
20 credits	
<div><div></div> Here you take modules from your main course of study.</div> <div><div></div> Here you have the option to take a free elective or another module from your main course of study.</div>	

## What sort of subjects can I take?

You can take almost any free elective module from outside your main course of study, usually at your home campus. You can even take a module from another faculty. You should discuss your choice of free electives with your supervisor.

### Example Hull Campus options

- Cities and Civilisations: Art and Archaeology in Context
- European Women's History
- Music Appreciation and Performance
- Psychology of Performance

### Example Scarborough Campus options

- Outdoor Recreation and Education Management
- Dive Training
- Event Management
- Dance Technique
- Introduction to Poetry
- Passport Spanish or French
- Starting a New Business

## What are the main reasons for participating?

- The scheme gives you the opportunity to study a subject without having to commit yourself to taking further modules in that subject area.
- By taking a free elective you are able to follow up your interests as part of your degree.
- With a broader education you may acquire extra skills that will help you when you enter the employment market.

## Admissions policy

Admissions information provided in this pamphlet is intended as a general guide and cannot cover all possibilities. Entry requirements are generally stated in terms of A level grades and/or UCAS points, but we encourage applications from people with a wide range of other qualifications and/or experience. Some further details of the various entry routes are included in our general prospectus. Please contact the Admissions Service (see below) with any specific queries about admissions.

## Disclaimer

This publication is intended principally as a guide for prospective students. The matters covered by it – academic and otherwise – are subject to change from time to time, both before and after students are admitted, and the information contained in it does not form part of any contract. While every reasonable precaution was taken in the production of this brochure, the University does not accept liability for any inaccuracies.

## Address

For general enquiries, please write to

Admissions Service  
University of Hull  
Hull, HU6 7RX  
T 01482 466100  
F 01482 442290  
E admissions@hull.ac.uk

*Drama has a long and prestigious  
history at Hull. We've trained  
Oscar-winners, soap stars and  
members of the Royal  
Shakespeare Company.  
And we'd love you to be next.*

*Change the way you think.*