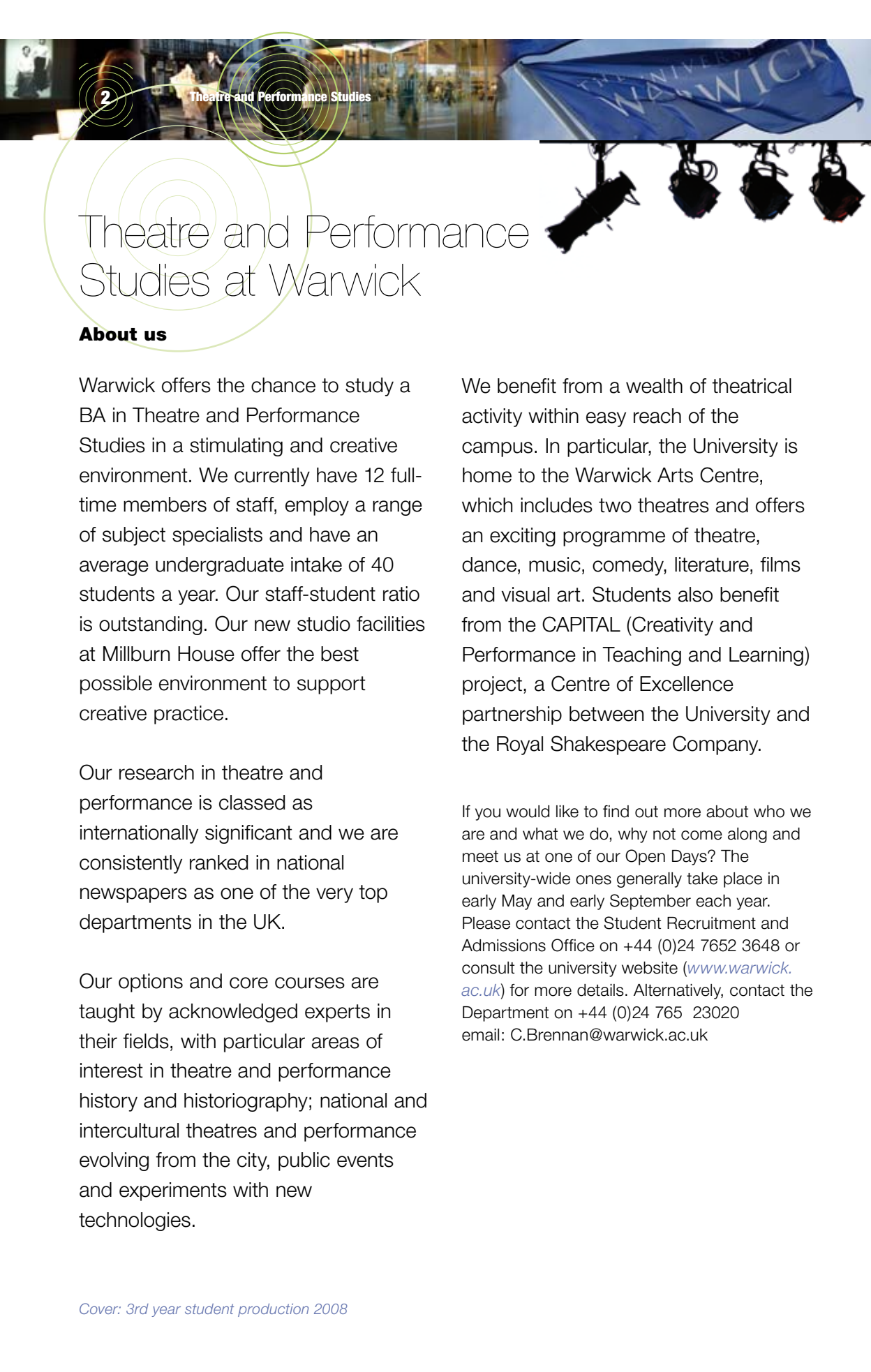




Welcome to
**Theatre &
Performance
Studies**
at the University of Warwick

THE UNIVERSITY OF
WARWICK



Theatre and Performance Studies at Warwick

About us

Warwick offers the chance to study a BA in Theatre and Performance Studies in a stimulating and creative environment. We currently have 12 full-time members of staff, employ a range of subject specialists and have an average undergraduate intake of 40 students a year. Our staff-student ratio is outstanding. Our new studio facilities at Millburn House offer the best possible environment to support creative practice.

Our research in theatre and performance is classed as internationally significant and we are consistently ranked in national newspapers as one of the very top departments in the UK.

Our options and core courses are taught by acknowledged experts in their fields, with particular areas of interest in theatre and performance history and historiography; national and intercultural theatres and performance evolving from the city, public events and experiments with new technologies.

We benefit from a wealth of theatrical activity within easy reach of the campus. In particular, the University is home to the Warwick Arts Centre, which includes two theatres and offers an exciting programme of theatre, dance, music, comedy, literature, films and visual art. Students also benefit from the CAPITAL (Creativity and Performance in Teaching and Learning) project, a Centre of Excellence partnership between the University and the Royal Shakespeare Company.

If you would like to find out more about who we are and what we do, why not come along and meet us at one of our Open Days? The university-wide ones generally take place in early May and early September each year. Please contact the Student Recruitment and Admissions Office on +44 (0)24 7652 3648 or consult the university website (www.warwick.ac.uk) for more details. Alternatively, contact the Department on +44 (0)24 765 23020 email: C.Brennan@warwick.ac.uk



Why study Theatre and Performance Studies?

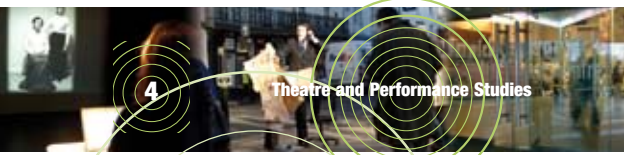
Theatre is one of the oldest forms of cultural expression, which has continually evolved in response to changing social, political and cultural landscapes. As we progress through the 21st century, theatre and performance continues to find new forms, new sites, new audiences and new subject matter as it offers a provocative response to the burning issues of our times: the status of the body, globalization, cultural diasporas and the environment, to name but a few. Our aim at Warwick is to promote a wide-ranging understanding of theatre and performance and to enable students to make critical, interpretative and creative judgements about the work they encounter. We base our teaching on rigorous engagement with historical developments, key innovators, and theoretical reflections and on a belief that theatre and performance occurs not just in traditional theatre buildings, but also in cities, on the streets, in rituals and in daily life, in spaces real, virtual and imagined.

The department is one of the most wide-ranging and international in terms of its areas of expertise and has particular teaching strengths in the following:

- **National theatres (particularly American, African, British, Irish, Polish and South African)**
- **Theatre and public events**
- **Theatre and exile, trauma and memory**
- **Theatre in the community**
- **Devised and experimental performance**
- **Popular and political theatres (pantomime, street theatre, protest performance, festivals)**
- **British theatre history and historiography (particularly Renaissance theatre and festivals, Victorian theatre and post-war British theatre)**
- **Shakespeare in international contexts**
- **Performance and the city**
- **Theatre and new media technologies**
- **Theatre and critical theory/philosophy**
- **Practice-as-research**



Our teaching is delivered via lectures, small group seminars and studio-based explorations supplemented by theatre visits, field trips, guest lectures and workshops with practitioners. Students are assessed through practical projects, creative logbooks, essays, individual and group presentations, and exams, and receive regular feedback on their work as an integral part of teaching and learning.



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Theatre and Performance Studies

student profiles:

Bella Ow

1st year Student

I chose to do Theatre Studies at Warwick because the impression I got from its website and brochure was that the curriculum was rigorous and there was a balance of theory and practice. 3 terms into the course, I can attest that is indeed the case. My experience so far in classes has been a breath of fresh air for me, as we are often engaged with new performance forms such as hip hop. My favourite aspect of Warwick has to be its exciting array of extra-curricular activities. Students here cope with a very academic curriculum, while participating actively in societies. What this adds up to is a great all-round undergraduate experience. ▼



Anthony Almeida ▲

1st year Student

I chose Theatre and Performance Studies at Warwick because the course is so varied. It looks at contemporary practice while tracing developments from specific historical influences. The theoretical and practical elements of the course are well balanced. Exploring the developments of British theatre from 1945 to the emerging discipline of Performance Studies has been particularly fascinating and has really increased my awareness of theatre practice in a wider cultural setting. It is an added bonus to have the largest arts centre outside of London on campus.





Structure of the degree:

Our degree programme is built around a core first year, followed by a second and third year that offers increasing optionality to suit individual interests and promote independent study.

Year One:

In their first year all students take the modules *Introduction to Performance*, *Introduction to Theatre* and *Contemporary Performance Practices*.

■ Contemporary Performance Practices:

Through studio-based creative explorations, theatre visits, workshops with professionals and seminar discussions, this module introduces students to the diverse range of approaches to creating theatre and performance such as devising, new writing, adaptation and storytelling that make up the contemporary theatre and performance landscape. Students discuss and analyse responses to live theatre and performance, but also video, DVD, web-based and written documentation. Students are also introduced to the principles underpinning practice as research and develop their own creative vocabularies through a range of small to large-scale practical tasks and projects, which culminate in an intensive devising period in the summer term. This module also equips students with technical skills in sound and lighting and encourages them to explore technical elements as creative processes in themselves.

■ Introduction to Theatre:

This module explores key moments of western theatre such as the Greek and Roman eras and Medieval, Renaissance and Restoration theatres in England, within their historical, cultural and political contexts. It introduces students to historiographical and methodological problems in the study of theatre and to ways of analysing plays and players; performance spaces, spectatorship and the material conditions of performance. It considers the contribution of significant theorists, practitioners and artistic movements to western theatre, as well as providing an introduction to some non-western theatrical forms such as African masquerade and Indian Kathakali.

■ Introduction to Performance:

This module introduces the evolving discipline of performance studies. Performance studies is introduced as a method with which to interrogate and understand social and cultural processes, incorporating modes of enquiry related to such fields as ethnography, psychoanalysis, philosophy, politics and geography. It also frames 'performance' as a vital artistic phenomenon and invites students to consider different forms of performance activity, the nature of performance process and event, as well as contextual and developmental aspects of the discipline, particularly its links to the historical avant-garde and performance art. Key issues for exploration include the role of the body, liveness, gender, ethnicity, space, memory, ritual and the politics of performance.

Year Two:

In their second year all students choose options from a range of seminar-based modules that fall under the umbrella title of *Aspects of Theatre and Performance*. They also select options from a range of practice-based modules.

■ Aspects of Theatre and Performance

The full range of available options changes on a yearly basis but the following gives an indication of some of the modules that have run in recent years:

■ American Theatre: 1960 to the Present

This module considers avant-garde theatre companies that have changed the direction of American theatre in terms of formal experimentations and cutting-edge plays that dramatize social issues that have shaped the American experience over the last 50 years such as the AIDS crisis and the events of 9/11.

■ Avant-Garde, Neo-Avant-Garde, Postmodernism

This module explores some of the major developments in the Russian, European and North-American avant-garde of the second half of the twentieth century through the work of artists such as Jerzy Grotowski, Tadeusz Kantor, Robert Lepage and Reza Abdoh. It focuses on the role of theatre in making political claims and interventions.

■ **Dramaturgy**

This module investigates the connection between the playtext and performance and wrestles with different methods of play analysis resulting in various possible interpretations and page-to-stage approaches. Students will learn what a dramaturg does including creative research, adaptation, and devising through practice, and through reading the ideas and insights of professional dramaturgs.

■ **Festivals and Performance in the European Renaissance**

This module explores the historical, political and cultural significance of court and civic festivals as well as the performative elements of such occasions. The process of commissioning and devising festivals, the entertainments, the costume, scenic and architectural designs and the reception of such occasions in Renaissance Europe and the UK are all considered.

■ **Melodrama on the Nineteenth-Century Stage**

This module provides an introduction to melodrama, the most popular dramatic genre of the Victorian era. Attention is paid to the so-called 'minor' theatres of the East End as well as the plays performed on the more prestigious West End stage. Students study how plays engage with contemporary society, focusing on issues such as race, class, gender, crime and the modern city.

■ **The New Woman in the Theatre**

The module explores how the theatre responded to problems posed by existing attitudes to gender, marriage and alternative careers for women, and the struggle for female suffrage in the 1890s.

■ **Performing Ethnicity, Culture and Identity**

Focusing on contemporary playwrights and artists/performers, the module explores how their work negotiates and problematises constructions of 'blackness' and examines the work of artists/performers who utilise the concepts of performativity and hybridity to destabilise the idea of fixed racial categories.



■ **'Staging Imagined Communities': the role of history, memory, myth and symbol in the 20th Century Irish Theatre**

This module explores how a set of important cultural discourses in Irish society, North and South, have influenced themes in Irish drama and how those themes have themselves contributed to images of Irish identity and culture, both in Ireland itself and in the wider world.

■ **South African Theatre**

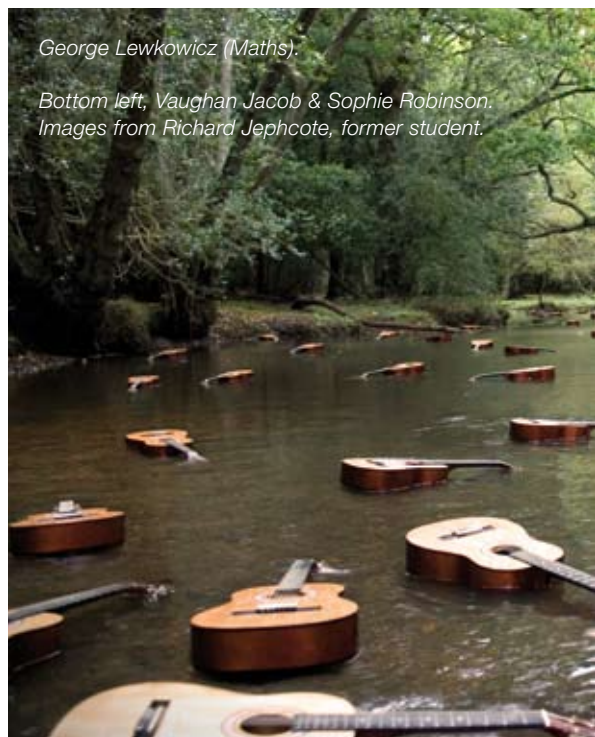
This module traces South African theatre from pre-colonial performance by indigenous peoples, through the process of colonisation, urbanisation, Apartheid, to the post-Apartheid period. It explores the range of performance forms that characterise South African theatre including storytelling and enactment, soft-shoe dance, choir competitions (Eisteddfod) and popular plays.

■ **Theatre, Design and New Media: Applications and Implications**

This module develops a critical understanding of the relationship between design, new media technologies and theatre. It introduces students to the methods and conceptual models for visual analysis, interpretation and evaluation of design form. The module enables students to understand set design in relation to a chosen dramatic text or an identified theatrical event.

George Lewkowicz (Maths).

Bottom left, Vaughan Jacob & Sophie Robinson. Images from Richard Jephcote, former student.





■ Practice-Based Options include: **Theatre in the Community**

The module provides an exploration of theoretical and practical strategies that are currently in evidence within contemporary community theatre practice. Students plan, devise and perform a performance or series of workshops within a community context in the local area.

■ **European Street Theatre**

This module introduces students to the public art of European street theatre from two perspectives: the practitioner and the historian/scholar. It investigates the experiments of many professional street theatre companies and enables students to play with various street theatre forms including walk-about, site-specific pieces, theatre of objects, puppetry, musical ensembles and promenade performance.

■ **Writing for Performance**

The purpose of the module is to enable students to develop their practical and creative skills in playwriting and also their critical skills in exploring the strategies and processes involved in their own work and that of notable practitioners.

We also run practical modules in:

- Performance and Text
- Video and the Culture of the Moving Image
- Improvisation

Year Three:

In their third year all students pursue an independent piece of practice-based research or a 10,000 word research topic that allows them to engage with a particular area of interest with tutorial guidance from a dedicated supervisor. In recent years students have written projects on intercultural theatre, documentary theatre, multimedia performance, radio drama, the contemporary urban musical and autobiographical performance. Practical projects have encompassed theatre in the community, site-specific performance, durational events, video projects and performance installations.

Students also choose options from a range of research-led modules that draw specifically on the research expertise of staff. These options have included:

Theatre and National Identities

Intercultural Theatre

Theatre of the 'New' Europe

Theatre and Ideology: Exilic Perspectives

Staging Shakespeare from 1960 to the Present

Interpreting the Theatrical Past

Performance and the City

Composing, Listening, Performing

In the second and third years, students can also choose to take an external option that could include a module within the language departments, English and Comparative Literary Studies, Film Studies, Classics, History, History of Art or another area of study within the social sciences.

Joint degrees are also available in

- English and Theatre Studies
- Italian with Theatre Studies
- French with Theatre Studies





studentprofile:

Caitlin McLeod 2nd year Student

With its studios, cafes, trees and Arts Centre, there is something so lively and comfortable about Warwick campus, and also my degree course, which creates the kind of supportive and encouraging environment you need in order to be creative, imaginative and experimental. For me, the atmosphere, tutors, facilities and support have created a solid base from which I can jump into every aspect of theatre, practical and theoretical, from European Street Theatre to American theatre to Shakespeare and more.

The amount of choice we have as students about what we want to study and the opportunities for academic and practical learning are really quite amazing. I have particularly enjoyed both these extremes of practical and theoretical study of drama. In European Street Theatre, although I am not a dancer, I found myself spontaneously doing physical theatre around campus with the renowned French theatre director from the company Jean-Simone and have particularly enjoyed the social, cultural and political debates in classes such as Performing Ethnicity, Culture and Identity.

If you like or love theatre in ANY capacity, this degree course should be your number one choice.



Practical Work at Warwick

Theatre and Performance Studies has brand new fully-equipped practical spaces on the Warwick central campus. There are two black-box studios, two adaptable rehearsal spaces with sprung floors and a new edit suite, including digital video-making facilities. These are ideal for enabling students to create and explore a variety of experimental methods in the context of the undergraduate curriculum.

Theatre and Performance Studies students benefit from innovative practice-based learning approaches which combine critical theory and practical methodologies. In the first year at Warwick students are introduced to diverse performance-making possibilities, while also being provided with a comprehensive hands-on induction to the use of the available technical facilities. They learn to become fully conversant with the operation of lighting, sound and video equipment, leading to the capacity for independent use in subsequent years. After a common, broad-based first year, students are required to make choices for their second year from a rich variety of options. By the time students reach their third year they are equipped to pursue an independent approach to practical exploration. Usually working in small groups, they have the option to develop specialist practice-based research projects under supervision.

The approach to practice at Warwick is laboratorial, tending to emphasise self-contained practical interrogation rather than public show. However, the latter also plays a significant part where appropriate and students frequently develop work for audiences, sometimes in site-specific locations as diverse as prisons, swimming pools and woods. Often, professional artists inform the work directly, leading workshops or, indeed, devising exciting performance work with students. In recent times students have benefited, for example, from working with Motionhouse Dance Theatre, Adrian Howells, Jos Houben, Complicite, Forced Entertainment, Stan's Cafe and Rideout.

Other Resources

- Staff tutorial system, to support students' academic professional career planning
- Visiting practitioners & lecturers
- Staff-Student Liaison Committee
- Student Drama societies – in department and campus-wide
- Capital Centre
- Warwick Arts Centre
- Excellent subject-specific library provision



*Student work in
European Street Theatre module 2009*



studentprofile:

Yann Allsopp **3rd year Student**

Theatre and Performance Studies at Warwick is a fantastic course, and I wouldn't have wanted to go anywhere else! Even as the department grows by increasing its facilities, it remains a really friendly and intimate programme, with the feeling that all the tutors know you. The tutors are approachable, and you're welcome to knock on their doors whenever you might need help! Their varied interests mean students are presented with a whole range of modules, giving you a broad knowledge. Last year, I completed the Street Theatre module through which we were able to go on a trip to a major street theatre festival in France. And it has also shaped my career plans - next year, I'll be studying at L'Ecole International de Theatre, Jacques Lecoq!

Another great part of doing Theatre at Warwick is having the Warwick Arts Centre right on your doorstep- cheap tickets and amazing productions by some of the biggest names in theatre! In addition, there are plenty of drama societies to get involved with (as long as you don't let it affect your degree!)



Skills and Career Opportunities

As students in Theatre and Performance Studies, you will be actively encouraged to develop a broad range of analytical skills, to think critically and independently and to communicate effectively. Theatre Studies students also develop excellent skills in textual analysis, writing and verbal presentation skills and the ability to develop and construct arguments; problem solving and teamwork skills and the ability to undertake independent research. It is extremely important to us that you leave Warwick with a set of transferable skills that will equip you for life beyond university.

According to a number of recent surveys, graduates with a first degree in Theatre and Performance Studies from Warwick are considered highly employable. Our graduates have been extremely successful at finding employment in a range of sectors including the Theatre, Publishing, Teaching, Arts Administration, Social Community Work, Media and Creative industries.

A significant strength amongst our graduates has also been their ongoing interest in academic study and an impressive number of our students have gone on to complete MAs and PhDs.



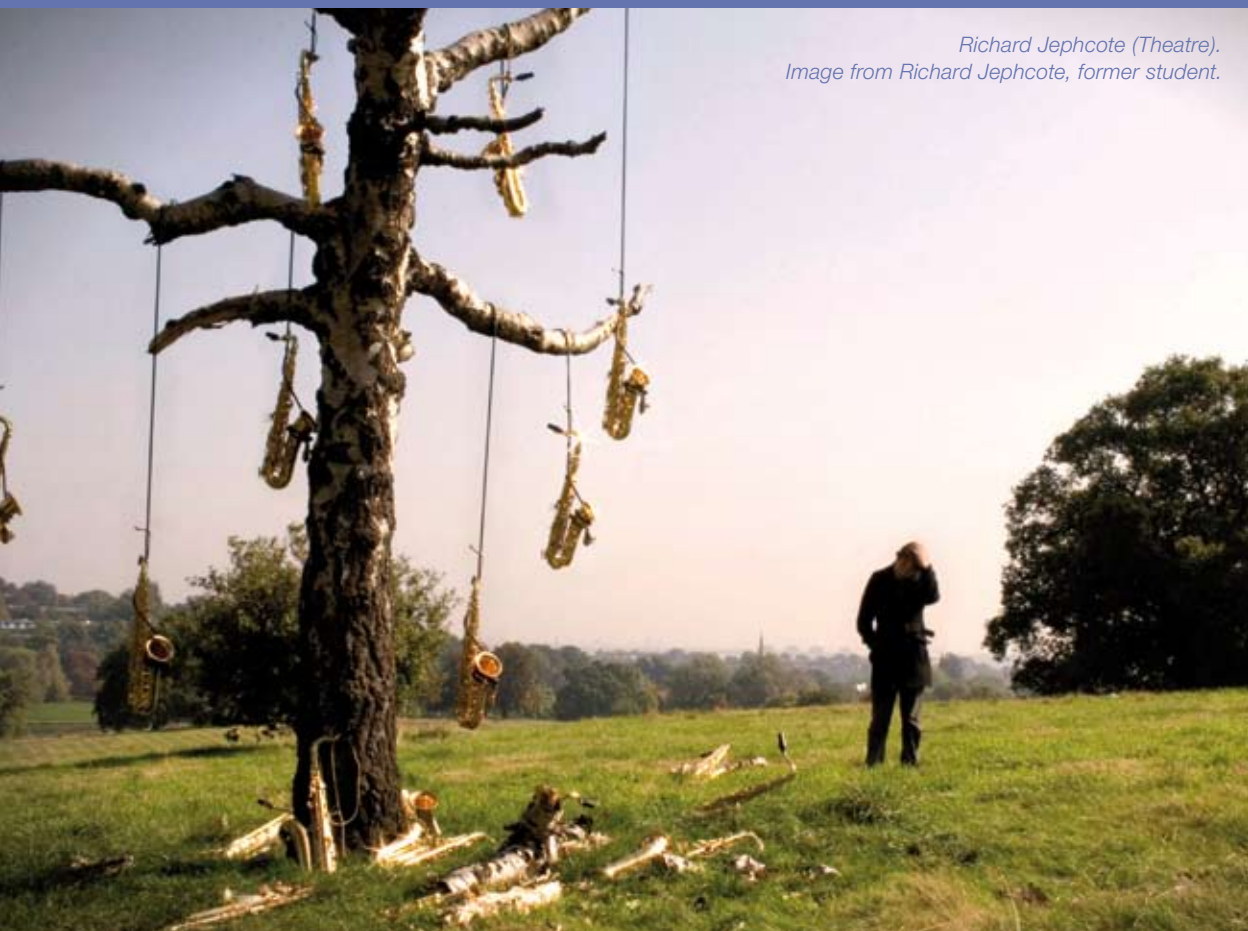
Show Title: Driven

Date: 2007-08

Dancers: Junior Cunningham and Sioda Martin

Company: Motionhouse

Photography: Christopher Davis



Richard Jephcote (Theatre).

Image from Richard Jephcote, former student.



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Theatre and Performance Studies

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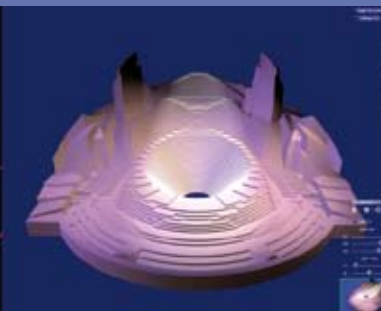
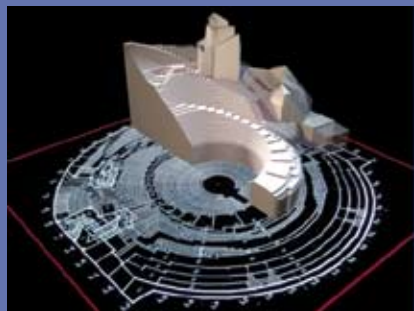
Postgraduate Degrees

If you choose to continue with further study in Theatre and Performance studies, postgraduate research degrees are offered at MA, MPhil and PhD level. It is also possible to undertake a PhD in Theatre/Performance Studies through practice.



I was a research student in the School of Theatre and Performance Studies in 2003-2007. I was doing a practice-based PhD in the area of scenography, multimedia and education. During my studies, I had the opportunity to acquire the necessary skills to be an independent researcher and to present my research findings at international and national conferences. The School provides a vibrant, multicultural and friendly environment in which to study. It has a distinctive and growing postgraduate culture, with both MA and PhD students working on a uniquely wide variety of subjects.

Iryna Kuksa, 2008



A 3D reconstruction of Norman Bel Geddes' set design for Dante's *The Divine Comedy* and a practical seminar in the Teaching Grid in 2008. Images courtesy Iryna Kuksa.

We also offer an **MA in International Performance Research**

Funded by the European Commission, the MA in International Performance Research (MAIPR) is a sixteen-month course offered by internationally renowned academic institutions: the **University of Warwick** in the UK; the **Universiteit van Amsterdam** (the **University of Amsterdam**) in **The Netherlands**; and the **University of Tampere** in **Finland**, in cooperation with the **University of Helsinki**. Students study at two of these institutions, and conduct fieldwork and arts research in one or more of these nations.

The university

The University of Warwick is consistently ranked among the top 10 UK universities and is committed to providing a stimulating and challenging learning environment with the very best facilities for study. To this end the university has recently built the Learning Grid – a new study centre – that is open 24 hours a day and equipped with the very latest IT technology and the Teaching Grid, providing additional and innovative support to all teaching. The library has an outstanding Theatre and Performance related book and journal collection and houses approximately 20,000 videos and DVDs for student use. We are also exceptionally lucky to have an expert and dedicated subject librarian who regularly assists students with their research and helps them to make the very best use of the resources.

Situated on the edge of Coventry, the campus is also close to Leamington Spa (where many students choose to live in their Second Year) and Stratford upon Avon. Offering the benefit of both city and country life, the campus stands at the heart of one of the most vital and culturally diverse regions of England. The university is within easy reach of major urban centres such as Coventry and Birmingham, and London is 70 minutes away on the train.

Warwick's 200 hectare landscaped campus is completely self-contained with its own shops, banks and restaurants. Sports facilities are excellent and our Sports Centre includes a swimming pool, a climbing room and a state-of-the-art fitness centre. There is also the new Sports Pavilion for outdoor sports. The campus itself, with its gardens, woods and lakes, offers many opportunities for walking and recreation. Warwick boasts one of the largest Students' Unions in the country that provides a vast range of activities, facilities and entertainments.

Applying to Warwick

Grade requirement for Theatre and Performance Studies: ABB at 'A' Level + B in an additional AS subject, IB 35 points. Exceptions can be made depending on skills, age and experience.

Preferred subjects: We prefer **Theatre Studies/Drama at 'A' Level**, but we consider all subject combinations including: **English Lit., Art & Design, Media, History, Sociology or science subjects.**

Offers **normally exclude General Studies at A or AS level.** The University welcomes Key Skills qualifications, but they will not be included in the offer made.

The qualities we are looking for in our students include things like:

- Good Studentship
- Critical and Analytical Abilities
- Sustained/Diverse experience of Theatre beyond the curriculum
- Broad Cultural Experience/Interests
- Good communication skills

All students admitted to our programme are selected after a practical workshop and interview. If at any time during this process you want to check anything with us, then either go to our website (www.warwick.ac.uk/go/theatre) or call our office on 024 7652 3020.

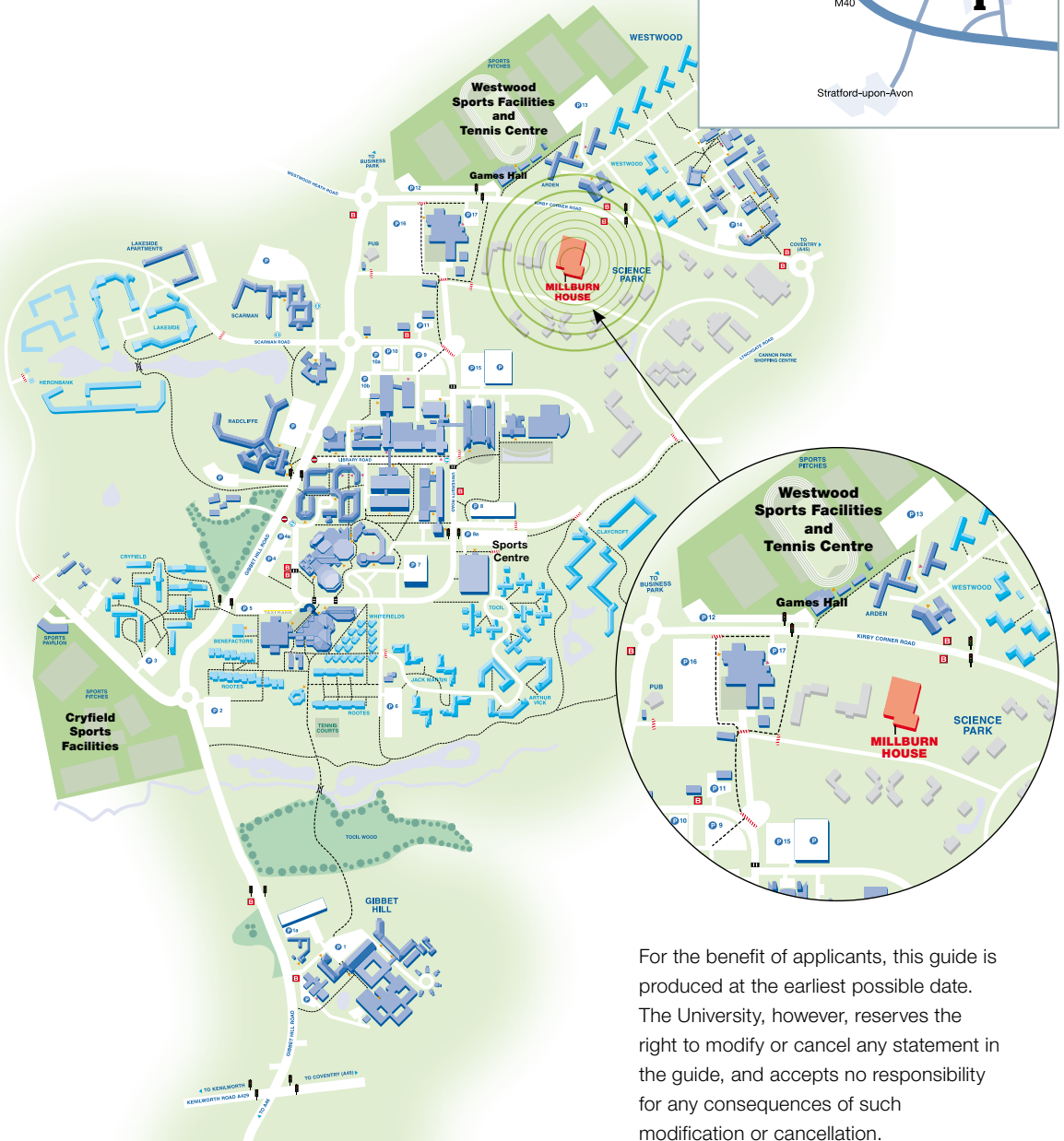
Equal Opportunities

Warwick is committed to equality of opportunities, as stated in the university's Equal Opportunity policy. The university aims to avoid unfair discrimination on whatever grounds, including gender and ethnic background.



How to Find Us at Warwick

The School of Theatre, Performance and Cultural Policy Studies can be found in Millburn House at the University of Warwick.



For the benefit of applicants, this guide is produced at the earliest possible date. The University, however, reserves the right to modify or cancel any statement in the guide, and accepts no responsibility for any consequences of such modification or cancellation.



Contact Information

Theatre and Performance Studies

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