

Royal Holloway, University of London

Egham, England

At a Glance

Situated in northern London, 45 minutes from the center, Royal Holloway is a welcoming and artistically fascinating institution, dedicated to making the artists of tomorrow by studying a variety of techniques, ideas and practices. All classes are a strong mix of technique and theory, with a real emphasis on creation and courses based on the professor's research interests. Exchange students live in Victorian splendor. Classes are held in modern studios. In the second year of training students specialize in modules oriented towards social change, or theory and criticism, or performance. Royal Holloway is noted for its varied physical theater studies, focusing on both the studio practice and the ideas surrounding practice; varying from World Theater to Laban and Feldenkrais Movement training to Indonesian puppetry or Theater for Cultural Change. There is a strong emphasis on seeing class- related work in London.

Academics

Typical courses for a UCI student are in the Theater and Performance Making area; which entails a process-oriented course of study; including a practice of varying performance theater skills, reading, essay writing and a practical performance outcome at the end of the term.

Besides the excellence of its Drama and Theater programs, Royal Holloway has a noted creative writing program, and practical media program. Students from Drama, Creative Writing and Media interact in "Midnight at the Boiler House" new work showings every term. There is also performance opportunity in the student run societies ("Gilbert and Sullivan" Society,

“Shakespeare Society”, to name only two), and in addition UCI students have performance opportunity in three department supported student productions a term.

Classes tend to be small (12- 15 students with a maximum of 20), with ensemble based final projects at the end of the term. Students normally take three courses a term (two seminar based and one intensive studio based course). To obtain the specific specialty courses listed below, it is highly recommended to enroll in March for September courses.

Sample classes that can be petitioned for UCI major credit:

Classes at Royal Holloway	Classes at UCI
DT 2100 Puppetry and Object Theater	Dr 135 Master Class in Acting
DT 2100 Physical Theater	Dr 135 Master Class in Acting
DT 2104 Acting for the Camera	Dr 135 Camera for the Actor

Example Courses for 3rd Year Drama Majors:

DT2100 Theatre & Performance-Making 2

This course runs for the full year but may be taken in Term 1 only for half the credit.

In Theatre & Performance-Making 2, students examine specific traditions and disciplines of theatre and performance. At the beginning of the course, students collectively consider the history and diversity of a range of theatre practices, noting the complex and sometimes combative relations between them, their historical development, and diverse forms. After that, you divide into separate groups to explore one specific area of contemporary theatre practice (see below for options). This exploration will involve both critical exploration and creative practice. The course is taught through lectures and workshops.



Assessment:

- Critical Assessment: 1500 word critical response (25%); 2000 word essay (25%)
- Creative Assessment: Group performance (50%)

There are FIVE options available under the DT2100 strand. You may choose ONE of the options listed below

1. Puppetry and Object Theatre

Puppetry – the practice of bringing life to and creating drama with inanimate objects – is an age-old, worldwide art that offers exciting new possibilities for contemporary theatre. This course introduces principles of puppet design, manipulation, voice, focus, mise-en-scène and puppet-performer relations. Students will study core puppet forms – hand, rod, string, shadow and tabletop/bunraku – along with object theatre, a late twentieth century form animating found objects, before turning attention to Lorca, Edward Gordon Craig or Thornton Wilder. There will be opportunities to build puppets and develop improvisational and collaborative theatre-making skills.

Sample Bibliography:

- Blumenthal, Eileen. *Puppetry and Puppets: An Illustrated World Survey*. London: Thames & Hudson, 2005.
- Francis, Penny. *Puppetry: A Reader in Theatre Practice*. Basingstoke: Palgrave Macmillan, 2011.
- Gross, Kenneth. *Puppet: An Essay on Uncanny Life*. Chicago: University of Chicago Press, 2012.

2. Devising Emma

This course aims to explore the ideological and artistic challenges of collaborative performance work. By the end of this unit students should be familiar with a range of devised theatre practice and its socio-political context and implications. Practical application will develop in parallel to the critical study and students will draw on their theoretical and practical research work to develop their own original performance pieces.



Sample Bibliography:

- Govan, Emma, Helen Nicholson & Katie Normington. *Making a Performance: Devising Histories and Contemporary Practices*. London: Routledge, 2007.
- Heddon, Deirdre & Jane Milling. *Devising Performance: A Critical History*. Basingstoke: Palgrave Macmillan, 2005.
- Radosavljevic, Duska, ed. *The Contemporary Ensemble: Interviews with Theatre-Makers*. London: Routledge, 2013.

3. Physical Theatre


This course gives students an opportunity to explore a range of post-war physical theatre techniques, focusing on the work of Jerzy Grotowski and Eugenio Barba, but touching also the approaches of Keith Johnstone and Clive Barker, and the cross-cultural explorations of Philip Zarilli. Students will study the ideas of these pioneering theatre makers and test out a series of physical techniques for generating theatrical performances, eventually getting an opportunity to bring together ideas and approaches from disparate traditions to create their own physical performance work.

Sample Bibliography:

- Barba, Eugenio, and Nicola Savarese. *A Dictionary of Theatre Anthropology: The Secret Art of the Performer*. 2nd ed. Abingdon: Routledge, 2006.
- Barker, Clive. *Theatre Games: A New Approach to Drama Training*. London: Methuen, 1977.
- McCaw, Dick, ed. *The Laban Sourcebook*. Abingdon: Routledge, 2011.

4. Site-Based Performance

With particular reference to theatre and dance, the course will explore site-based performance practices from the 1960s to the present, focusing on recent models in contemporary Britain, and core theorists and writers in relation to place, space, context, site-specificity and performance.



We will develop a “tool-kit” of approaches to sites, using a variety of strategies for working with a site as an active “material” in devising processes. A number of different sites on campus and elsewhere will be investigated. In the Spring Term, students will work towards devised group projects in sites of their choosing in proximity to the department.

Sample Bibliography:

- Kaye, Nick. *Site-Specific Art: Performance, Place and Documentation*. London: Routledge, 2000.
- Kwon, Miwon. *One Place after Another: Site-Specific Art and Locational Identity*. London and Cambridge, MA: MIT Press, 2004.
- Pearson, Mike. *Site-Specific Performance*. Basingstoke: Palgrave Macmillan, 2010.

5. Dance Theatre

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

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

Sample Bibliography:

- Aston, Elaine & Elin Diamond. *The Cambridge Companion to Caryl Churchill*. Cambridge: Cambridge University Press, 2009.
- Climenhaga, Royd. *Pina Bausch. Routledge Performance Practitioners*. Abingdon: Routledge, 2009.
- Keefe, John & Simon Murray. *Physical Theatres: A Critical Introduction*. New York: Routledge, 2007