

University of Kent

Canterbury, England

At a Glance

The University of Kent, less than an hour by train from Central London, is located up a pastoral hill, a mile walk or bike ride up from the ancient walled town of Canterbury.

The student who will gravitate to this university will want to engage in acting classes taught by vibrant UK theater professionals, and work with a highly regarded faculty in Shakespeare studies and the study of European playwrights and directors.

The university has a relationship with two local theaters, The Marlowe and the Gulbenkian, where students are exposed to the professional world. In addition to end-of-term classroom performances, students are active in highly popular theater “societies” that perform and develop work on campus.

Academics

Academically rich, all performance courses have a 30% written requirement, and many courses have related study groups to rehearse and devise based on homework assignments.

Kent is tried and true (UCI students have traditionally chosen to come here) and a great choice for a motivated and mature student who can balance the amount of time designated to independent class preparation. (Kent only allows the student to take two classes a term and expects much writing and research to take place outside of the classroom).

Below are some example practice classes that can count towards major credit.

Classes at Kent	Classes at UCI
Introduction to Stand Up Comedy	Drama 135
Acting Shakespeare	Drama 135
Physical Theater 2	Drama 135
Acting	Drama 130

Of the many high level theory and literature classes offered, “The Shakespeare Effect” and “Shakespeare’s Theater” will complement practice classes, as will European-centric survey “Directing Theater; Methods and Making” and “European Theater from 1945”.


Example Courses for 3rd Year Drama Majors:

Acting DR549

- This module will give you a basic foundation in current mainstream acting practice
- It will help to give you competence in the skills as well as understanding about how these skills relate to other aspects of mise-en-scene
- It will give you understanding of mainstream theories of how these skills work and can function within the theatre
- Understand how to analyze play texts from the practical point of view of an actor

Learning Outcomes:

- Be able to adopt a systematic approach to the analysis of a naturalistic dramatic text in order to prepare an acting role for performance.
- Have developed your critical reflection on the applicability and efficacy of various modern approaches to role preparation within a range of theatrical contexts.
- Have enhanced your skills in play analysis and close reading of plays



Topics Included: Introduction to Acting; Uniting; Action; Key Terminology; World of the Play; Research for a Part; Imaginative Technique; Physical Approaches; Key Practitioners – Uta Hagen, Stella Adler, Sanford Meisner, Rudolf Laban, Yat Malmgren, Michel St Denis

Introduction to Stand-up Comedy

In this module, you will learn about the history and theory of stand-up comedy, developing your ability to analyze and critique performances in detail and seeing how this vibrant form of entertainment fits into popular culture more generally. You will also take your first steps into learning how to create your own stand-up comedy act, developing your material and performance skills in workshops and - eventually - road testing it in front of a friendly, excitable audience.

Learning Outcomes:

- Analyze the work of individual comedians, relating them to their historical context and comic tradition, and applying relevant theory.
- Carry out research, showing the ability to access and interpret a range of sources.
- Write original stand-up comedy material.
- Perform stand-up comedy, demonstrating appropriate skills.


Assessment:

- 40%: Essay, including full transcript of routine (2500-3000 words in total)
- 60%: Stand-up performance

DR 644 2 Physical Theater

Covered Topics:

- Exploring physical training and performance techniques in solo and group work
- Developing physical skills for performance
- Exploring training backgrounds, histories and contexts
- Performance and the body-mind relationship
- Creating performance from a given starting point



The module makes elementary investigations into the relationship between training and performance composition, an aspect which is further explored in Physical Theatre II at Stage III.

Practice will be contextualized by historical and theoretical reading that explores the landscape from which the term 'Physical Theatre' emerged in the twentieth century. Key historical figures include: Jacques Copeau, Antonin Artaud, Edward Gordon Craig, Jerzy Grotowski, Eugenio Barba, Rudolph von Laban, Michael Chekhov and Jacques Lecoq, among others. We explore how a performer might be prepared for a performance style that focuses so fully on the performer's body in space, and the demands that come with that style. Eugenio Barba's ideas about 'preexpressivity' and the study of performer training across different cultures and disciplines are also important.

How the Module is Taught:

- One weekly 3 hour session for module introduction and debrief, lectures, screenings, rehearsals, work sharing across groups.
- One weekly 3 hour practical workshop.
- 14 hours per week independent study and practice


Assessment:

The final mark for the module will be based on 100% coursework (there are no exams) composed of the following elements:

- Written portfolio (3,000 words): 40%
- Solo Performance (5-6 mins): 30%
- Group Performance (15-20 mins): 30%

Why take this module?

- It will equip you with tools for training the body and voice.
- It will give you the opportunity to explore the body in performance from a range of perspectives
- It offers practice-based study of training methods in weekly workshops

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- It makes dynamic links between theory and practice through weekly contextual lectures, screenings, work-sharing and discussion
 - You will gain specialist knowledge in the historical and theoretical context of training for 'physical theatre'
 - Past students love it and rate it very highly.

