

Suggested Preparation for First Year Drama

Below you will find some reading that you may wish to do before you arrive at Queen Mary. But don't worry, none of this is compulsory! We particularly recommend the three books in bold – cheap volumes, written by academics teaching at Queen Mary.

Try to see as much professional – and amateur – live performance as you can. Most London venues now have their autumn seasons available to book online – why not book a few shows now? The website addresses for a few venues you might be interested in visiting are listed below.

General reading:

Allain, Paul and Jen Harvie, *The Routledge Companion to Theatre and Performance* (Oxon: Routledge, 2005)

Boal, Augusto, *Games for Actors and Non-Actors* (London: Routledge, 1997)

Campbell, Patrick, ed., *Analysing Performance: Issues and Interpretations* (Manchester: Manchester University Press, 1996)

Counsell, Colin, and Laurie Wolf, eds, *Performance Analysis: An Introductory Coursebook* (London: Routledge, 2001)

Delgado, Maria, and Caridad Svich, eds, *Theatre in Crisis?: Performance Manifestoes for a New Century* (Manchester: Manchester University Press, 2002)

Etchells, Tim, *Certain Fragments* (London: Routledge, 1999)

Fortier, Mark, *Theory/Theatre: An Introduction* (London: Routledge, 2002)

Freshwater, Helen, *Theatre & Audience* (Houndmills: Palgrave Macmillan, 2009)

Govan, Emma, Helen Nicholson, and Katie Normington, *Making a Performance: Devising Histories and Contemporary Practices* (London: Routledge, 2007)

Harvie, Jen, *Theatre & the City* (Houndmills: Palgrave Macmillan, 2009)

Harvie, Jen, and Andy Lavender, eds, *Making Contemporary Theatre: International Rehearsal Processes* (Manchester: Manchester University Press, 2010)

Heddon, Deirdre, and Jane Milling, *Devising Performance* (Houndsmill: Palgrave Macmillan, 2006)

Johnson, Dominic, *Theatre & the Visual* (Houndmills: Palgrave Macmillan, 2012)

McConachie, Bruce, Gary Jay Williams, Carol Fisher Sorgenfrei, and Phillip B. Zarrilli, *Theatre Histories: An Introduction* (London: Routledge, 2006)

Ridout, Nicholas, *Theatre & Ethics* (Houndmills: Palgrave Macmillan, 2009)

Schechner, Richard, *Performance Studies: An Introduction* (London: Routledge, 2006)

Thompson, Nato, and Gregory Sholette, eds, *The Interventionists: Users' Manual for the Creative Disruption of Everyday Life*, Boston: MIT and MASS MoCA, 2004.

Zarrilli, Phillip B., ed., *Acting (Re)Considered* (London: Routledge, 2002)

Selected London venues:

[Arcola Theatre](http://www.arcolatheatre.com/) <http://www.arcolatheatre.com/>

[Barbican Theatre](http://www.barbican.org.uk/theatre) <http://www.barbican.org.uk/theatre>

[Battersea Arts Centre](http://www.bac.org.uk/) <http://www.bac.org.uk/>

[Institute of Contemporary Arts](http://www.ica.org.uk/) <http://www.ica.org.uk/>

[Lyric Hammersmith](http://www.lyric.co.uk/) <http://www.lyric.co.uk/>

[The National Theatre](http://www.nationaltheatre.org.uk/) <http://www.nationaltheatre.org.uk/>

[The Royal Court Theatre](http://www.royalcourttheatre.com/) <http://www.royalcourttheatre.com/>

[The Yard Theatre](http://www.theyardtheatre.co.uk) <http://www.theyardtheatre.co.uk>

[Young Vic Theatre](http://www.youngvic.org/) <http://www.youngvic.org/>

FURTHER DETAIL ON FIRST SEMESTER MODULES

DRA114 London/Culture/Performance

Module Description

London/Culture/Performance is an introductory core module for all Drama students. It has three key aims:

1. To equip you with skills for analysing performance (as distinct from written text) (keyword: performance)
2. To facilitate your critical and productive engagement with London and the vast cultural resources it has to offer (keyword: London)
3. To introduce you to some current issues in cultural politics and critical ways of approaching them (keyword: culture).

These skills are fundamental to the university-level study of Drama in London and will serve you throughout your Drama degree and beyond. Module activities will include: fieldwork at various sites around London; attendance at and critical response to performances and events; seminar-based discussion; seminar preparation that is not supervised by staff, including independent fieldwork and research; seminar presentations; and critical writing. You will be expected to participate constructively in seminars, to come to class fully prepared, and to complete all fieldwork exercises. This module provides an excellent opportunity for you to explore the performance resources available in London and to develop your skills in using, understanding and responding critically to them.

Preparation

Advance Preparation

There is no advance preparation required but students may find it helpful to have a look at the texts listed below before the semester begins.

- Allain, Paul, and Jen Harvie (2014) *The Routledge Companion to Theatre and Performance*, London: Routledge, second edition.
- Counsell, Colin, and Laurie Wolf (eds) (2001) *Performance Analysis: An Introductory Coursebook*, London: Routledge.
- Knowles, Ric (2014) *How Theatre Means*, London: Palgrave Macmillan.

Preparation for Each Class

This seminar is an opportunity for informed questioning, clarification and debate. As a result, reading, fieldwork, performance preparation and other work scheduled for any given class must be fully prepared before the class meets. Prepare fieldwork activities by doing them and making notes that will help you be ready for discussion in class. You might want to note questions the work raised for you, or connections it suggested in relation to set reading. Prepare written notes in response to questions that your tutor distributes in advance. Don't hesitate to ask your tutor for advice if you want further reading or tasks to prepare for the

class. ***Attendance at all classes and completion of all assigned reading and fieldwork in advance is required and expected.***

While each class will be framed by particular readings and issues identified in the weekly schedule, the exploratory nature of the seminar will be taken seriously by your tutor. This means that you will be expected to consider complex issues as they arise in class through structured discussion over and above the core questions identified on the weekly schedule. You are also expected to bring intellectual and aesthetic problems for consideration to the seminar.

You are reminded that the School of English and Drama takes plagiarism very seriously and that important information regarding plagiarism and other issues of research documentation and presentation can be found in your School handbook. Should any difficulties or concerns arise with regard to the module, please do not hesitate to contact your seminar leader (in the first instance) or module convenor (in the second).

How to Approach Your Reading

While you may be asked to explore assigned readings in a variety of different ways, often we're engaging with them in two main ways: as texts we subject to close analysis; and as springboards for further discussion about issues beyond the reading. In some classes we may take one approach or we may take a combination of both. The key point is that you should be prepared to undertake a close reading of the assigned reading and use it as the basis for further reflection in any class--it's important to be able to do both.

Approximate Costs

As part of this module, we will be attending theatre performances with a total cost to you of approximately £30, plus transport. More details will be distributed at the beginning of the semester.

Module Aims

The module aims:

- To introduce aspects of London's cultural resources and history
- To explore London as a site of performance
- To develop understanding of the theory and application of semiotic analysis of theatre and performance, as well as other approaches to analysing performance
- To explore current issues in cultural politics
- To examine a range of texts, including events, sites and environments.

DRA115 Cultural Histories of Theatre

Module Description

This module provides students with a historical and theoretical grounding in some of the key issues in modern and contemporary theatre. Through a series of talks, seminars, screenings and theatre visits, students will encounter significant theatre works and practices in their historical and cultural contexts. Encounters with theatre practice will be accompanied by readings of relevant historical and critical texts so that students can begin to think and write about the role of theatre in a number of different cultural situations. Particular attention will be paid to theatre which enables students to engage with such topics as modernity, cultural difference, formal experimentation and political engagement. Material to be covered might include, for example, Brecht and the culture of the Weimar Republic; Amiri Baraka, Black Power and the Black Revolutionary Theatre; radical performance and mass culture in 1960s Japan.

Preparation

No preparation is required for this module. However, it would be a good idea to get hold of copies of the following plays and read them:

Bertolt Brecht and Kurt Weill, *The Threepenny Opera*

Aimé Césaire, *A Season in the Congo*

Caryl Churchill, *Top Girls*

Approximate Costs

3 compulsory play texts:

The Threepenny Opera by Bertolt Brecht (to be read by Week 3)

Top Girls by Caryl Churchill (to be read by Week 5)

A Season in the Congo by Aime Cesaire (to be read by Week 9)

These can be bought new from the campus bookstore or online for c. £8-15 ea. Alternatively second hand copies of the first two are widely available for less.

1 compulsory play ticket - £12.50

Module Aims

- To provide students with a historical basis for the study of modern and contemporary theatre

- To introduce students to key critical approaches to the study of theatre as part of culture
- To engage students in a critical consideration of theatre from a range of cultural situations

Teaching and Learning Strategies

Teaching on this module will be a combination of lectures and seminars. We will focus on three historical moments, and there will be a lecture on each, followed by a series of readings, screenings and seminar discussions in which we will explore and expand upon the ideas presented in the introductory lecture. You will be asked to watch videos and read texts as part of your preparation for each class, and it is essential that everyone does this and comes to class prepared to participate and share ideas.

Module Bibliography

General and preliminary reading

These are general texts about doing theatre history. You are not expected to read them cover to cover, but they are worth dipping in to, and referring to get a sense of how other people have done theatre history and what some of the main issues are.

Christopher Balme, *The Cambridge Introduction to Theatre Studies*

Phillip Zarilli et al., *Theatre Histories: An Introduction*

Jon McKenzie et al., *Contesting Performance: Global Sites of Research*

Charlotte Canning and Thomas Postlewaite, *Representing the Past: Essays in Performance Historiography*

Required Reading

These texts are all required reading. You are expected to read them all, take detailed notes and be ready to discuss them in class. The weekly schedule indicates when you should read them and when we will be discussing them in class.

With the exception of the four plays (of which you should contain your own copies) they will be available either as part of the module reading pack or via a link to an electronic resource in the module area.

Plays

Bertolt Brecht and Kurt Weill, *The Threepenny Opera*

Caryl Churchill, *Top Girls*

Aimé Césaire, *A Season in the Congo*

-----, *A Tempest*

Berlin

Paul Allain and Jen Harvie, *The Routledge Companion to Theatre and Performance, Second Edition*, pp. 36 – 38.

Walter Benjamin, 'Program for a Proletarian Children's Theatre', in *Selected Writings Volume 2, 1927 - 1934*, pp. 201 – 206.

Marshall Berman, *All That Is Solid Melts Into Air*, pp. 15 – 36.

Bertolt Brecht, 'Notes on the Opera *Rise and Fall of the City of Mahagonny*' and Notes on *The Threepenny Opera*', in *Brecht on Theatre* (new edition) pp. 61 – 81.

Mary Fulbrook, *A History of Germany 1918 – 2014*, pp. 16 - 39.

Stephen Hinton, *Kurt Weill: The Threepenny Opera*, pp. 50 – 59.

Eric Hobsbawm, *Age of Extremes*, pp. 54 – 65.

Asja Lacin, *Revolutionary by Profession* (excerpt from online source: <http://coyotedialectic.tumblr.com/post/97492348348/asja-lacin-on-proletarian-childrens-theatre>).

Karl Marx and Friedrich Engels, *The Communist Manifesto*, pp. 80 – 91.

Stephen Parker, *Bertolt Brecht: A Literary Life*, pp. 235 – 250.

Aimé Césaire

Bradby, David. *Modern French Drama 1940 – 1990*, pp. 139 – 165.

Césaire, Aimé. *Discourse on Colonialism*. NYU Press, 2001, pp. 31 – 46.

Conteh-Morgan, John. *Theatre and Drama in Francophone Africa: A critical introduction*. Cambridge University Press, 1994, pp. 85 – 122.

Davies, Gregson. *Aimé Césaire*. Cambridge University Press, 1997, pp. 126 – 162.

De Witte, Ludo. *The Assassination of Lumumba*, pp. 1 – 6; 174 – 185; 213 – 216.

Frassinelli, Pier Paolo. "Shakespeare and Transculturation: Aimé Césaire's *A Tempest*" in Craig Dionne and Parmita Kapadia (eds.), *Native Shakespeares: Indigenous Appropriations on a Global Stage*, pp. 173 - 186.

Livingston, Robert Eric. "Decolonizing the Theatre: Césaire, Serreau and the Drama of Negritude," in J. Ellen Gainor, *Imperialism and Theatre: Essays on World Theatre, Drama and Performance* (1995): 182 – 198.

Caryl Churchill

Adiseshiah, Siân. *Churchill's Socialism: Political Resistance in the Plays of Caryl Churchill*, pp. 133 – 164.

Diamond, Elin. *Unmaking Mimesis*, pp. 43 – 55.

Ehrenreich, Barbara. "What is Socialist Feminism", online at <https://www.marxists.org/subject/women/authors/ehrenreich-barbara/socialist-feminism.htm>

hooks, bell, *Feminism is for Everybody*, pp. xi – xiv and 1 – 7.

Hall, Stuart. "The neo-liberal revolution." *Cultural Studies* 25.6 (2011): 705-728.

Reinelt, Janelle G. "Caryl Churchill and the politics of style" in Aston and Reinelt, *The Cambridge Companion to Modern British Women Playwrights*, Cambridge University Press, 2000, pp. 174 – 193.

Reinelt, Janelle G. "On feminist and sexual politics" in Aston and Diamond, *The Cambridge Companion to Caryl Churchill*, pp. 18 – 35.

DRA116 Making Theatre

Module Description

In this module students work in companies led by a tutor to explore the performance-making strategies of a select practitioner, company and/or practice. You explore those strategies through research that is both text-based (reading, viewing, etc.) and practice-based. You will develop select key practical skills as required to work in the mode of the practitioner, company and/or practice studied. Adopting and critically adapting the performance-making strategies studied, each student company makes a performance for presentation.

Preparation

Making Theatre will have three different groups, each focusing on a different artist, company or approach to making theatre.

There is no specific preparatory reading, but students are encouraged to extend their general knowledge about contemporary theatre practice by seeing work and reading widely.

The *Theatre &* series edited by Jen Harvie (Drama at QMUL) and Dan Rebellato (Royal Holloway) are a great place to begin. These little books cover a wide range of often surprising topics and are £5.99. They are available at the National Theatre bookshop or online. Have a look at <http://www.palgrave.com/series/theatre-and/TAND/> for more information.

Approximate Costs

Each of the four classes on this module will have different activities and costs - one group may be going to see a show together, another may be visiting an archive, another may have a specific text that we advise you to purchase. We'll make clear what these costs are in Week 1.

Module Bibliography

- Allain, Paul, and Jen Harvie, *The Routledge Companion to Theatre and Performance*, (London: Routledge, 2006)
- Aston, Elaine and Geraldine Harris, *Performance Practice and Process: Contemporary (Women) Practitioners* (Basingstoke: Palgrave, 2007)
- Auslander, Philip, *From Acting to Performance* (London: Routledge, 1997)
- Boal, Augusto, *Legislative Theatre Book*, translated by Adrian Jackson (London and New York: Routledge, 1988)
- Callens, Johan, ed., *The Wooster Group and Its Traditions* (Brussels, PIE Peter Lang, 2004)
- Carlson, Marvin, *Performance: A Critical Introduction*, rev. ed. (London, Routledge, 2004)
- Counsell, Colin and Laurie Wolf, eds. *Performance Analysis: An Introductory Coursebook* (London and New York: Routledge, 2001)
- Etchells, Tim, *Certain Fragments: Contemporary Performance and Forced Entertainment* (London: Routledge, 1999)
- Goldberg, RoseLee, *Performance Art: From Futurism to the Present*, 3rd ed. (London: Thames and Hudson, 2011)

- Goulish, Matthew, 39 Microlectures: In Proximity of Performance (London: Routledge, 2000)
- Govan, Emma, Helen Nicholson and Katie Normington, Making a Performance: Devising Histories and Contemporary Practices (London: Routledge, 2007)
- Harvie, Jen and Andy Lavender, ed., Making Contemporary Theatre: International Rehearsal Processes (Manchester: Manchester University Press, 2010)
- Heathfield, Adrian, ed., Live: Art and Performance (London: Tate Publishing, 2004)
- Heddon, Deirdre and Jane Milling, Devising Performance (Houndsmill, Palgrave Macmillan, 2006)
- Hodge, Alison, Actor Training, 2nd ed. (London: Routledge, 2010)
- Huxley, Michael and Noel Witts ed., The Twentieth-Century Performance Reader. 2nd rev. ed. (London and New York: Routledge, 2002)
- Inne, Christopher, Avant Garde Theatre 1892-1992 (London: Routledge, 1996)
- Kaye, Nick, Postmodernism and Performance (London: Macmillan, 1994)
- Kaye, Nick, Site-Specific Art: Performance, Place and Documentation (London and New York: Routledge, 2004)
- Keidan, Lois, and Daniel Brine, ed., Programme Notes: Case Studies for Locating Experimental Theatre (London: Live Art Development Agency, 2007)
- Oddey, Alison, Devising Theatre: A Practical and Theoretical Handbook (London: Routledge, 1994)
- Mudford, Peter, Making Theatre: From Text to Performance (London: Athlone Press, 2000)
- Pearson, Mike and Michael Shanks, Theatre/Archeology (London: Routledge, 2001)
- Phelan, Peggy and Jill Lane, eds., The Ends of Performance (London and New York: Routledge, 1998)
- Pickering, Kenneth, Key Concepts in Drama and Performance, 2nd ed. (Basingstoke: Palgrave, 2010)
- Pickering, Kenneth and Jayne Thompson, Naturalism in the Theatre (Basingstoke: Palgrave, 2013)
- Read, Alan, Theatre and Everyday Life: An Ethics of Performance (London: Routledge, 1993)
- Savran, David, Breaking the Rules: The Wooster Group (New York: Theatre Communications Group, 1988)
- Schechner, Richard, Performance Studies: An Introduction, 2nd ed. (New York: Routledge, 2006) [3rd ed. 2013]
- Schneider, Rebecca and Gabrielle Cody, ed., Re:direction: A Theoretical and Practical Guide (London: Routledge, 2002)
- Shank, Theodore. Beyond the Boundaries: American Alternative Theatre (Ann Arbor: Michigan, 2002)
- Shank, Theodore, ed., Contemporary British Theatre, rev. ed. (London: Macmillan, 1996)
- Zarrilli, Phillip B., ed., Acting Reconsidered: Theories and Practices, 2nd ed. (London: Routledge, 2002)

Journals:

TDR: The Drama Review, Performance Research, New Theatre Quarterly, Performing Arts Journal, Theatre Journal, Contemporary Theatre Review.

DRA117 Practices

Module Description

Practices supports you in the transition to university-level study in Drama through a series of induction events, seminars and workshops. The module introduces information and practices central to negotiating the first year (and beyond) successfully including, for example: navigating QMUL's online learning environment; time management; accessing support; digital resources and research; reading critically; writing and editing; referencing and good academic practice; making the most of feedback; preparing for student-led practice; technical skills including space management, light, sound and voice; work placements in the arts; and documenting performance practice.

The module draws directly on issues, content, skills and assessments from other modules at Level 4, especially compulsory modules for all joint and single honours students. The module also benefits from the involvement of PASS mentors.

The module is assessed on a pass/fail basis, based on satisfactory attendance (i.e. meets School requirements to remain registered on the module) and completion of developmental tasks.

Preparation

There is no advance preparation for this module.

Approximate Costs

You should anticipate costs of approx. £15 associated with: fieldwork travel within zone one and two; and going to see a show and/or an exhibit.

Module Bibliography

Most of the Practices module reading comes from other first year modules in Drama. Below are some further resources that may be helpful for during your time at Queen Mary. This is followed by further contextual reading for the module itself.

Some Relevant Resources at Queen Mary

Advice and Counselling: <https://www.welfare.qmul.ac.uk>

Disability and Dyslexia Service: <http://www.dds.qmul.ac.uk>

Library: <http://www.library.qmul.ac.uk>

Careers: <http://www.careers.qmul.ac.uk>

Thinking Writing: <http://www.thinkingwriting.qmul.ac.uk/about>

Student's Union: <http://www.qmul.ac.uk/studentlife/studentunion/index.html>

Some Relevant School of English and Drama Resources

Queen Mary Theatre Company: <http://www.qmtc.co.uk>

School of English and Drama [Twitter](#) Account

Cub Magazine: <http://cubmagazine.co.uk>

Some Relevant Archives and Libraries

Senate House Library

Live Art Development Agency Study Room

British Library

Other Resources

The Higher Education Funding Council for England (HEFCE), 'More Effective Note Taking' on *Tomorrow's Professor*, <https://tomprof.stanford.edu/posting/163>

'Annotating Texts and Note Taking', produced by the Texas Higher Education Coordinating Board, https://scsd1-reading-writing.wikispaces.com/file/view/annotation_note_taking.pdf/556467243/annotation_note_taking.pdf

Gina Hallet, 'Write Before You're Ready: First Steps to Avoiding Writer's Block' on *Tomorrow's Professor*, <https://tomprof.stanford.edu/posting/936>

Time Management Programme: [Passion Planner](#)

Writing Timer: <https://www.google.co.uk/webhp?sourceid=chrome-instant&ion=1&espy=2&ie=UTF-8-q=countdown+timer>

The Activist Classroom <https://theactivistclassroom.wordpress.com>

Students Against Depression <http://studentsagainstdepression.org/>

Public Address Systems <http://publicaddresssystems.org/about/>

Further Contextual Reading

Abou El Magad, Noah, 'Why is my curriculum white? - Decolonising the academy', NUS Connect, 09 February 2016, <https://www.nusconnect.org.uk/articles/why-is-my-curriculum-white-decolonising-the-academy>

Ashton, Daniel and Noonan, Caitriona (eds.), *Cultural Work and Higher Education* (Basingstoke: Palgrave MacMillan, 2013)

Carrot Workers Collective, *Surviving Internships: A Counter Guide to Free Labour in the Arts*, (London, Carrot Workers Collective, 2012), pp. 2-9, pp. 22-24, pp. 55-60

Collini, Stefan, *What Are Universities For?* (London: Penguin Books, 2012)

Cresswell, Tim, *Place: An Introduction*, 2nd edition (Chichester: WILEY Blackwell, 2015)

Delgado, Maria and Tompkins, J (eds.), 'The Politics, Processes and Practices of Editing, a special issue of *Contemporary Theatre Review*, 25.1 (February, 2015)

Danchev, Alex (ed.), *100 Artists' Manifestos: From the Futurists to the Stuckists* (London: Penguin, 2011)

Dolan, Jill, *Geographies of Learning: Theory and Practice, Activism and Performance* (Conn: Wesleyan University Press, 2001)

Eco, Umberto, *How to Write a Thesis* (Cambridge, Mass: MIT Press, 2015)

Jackson, Shannon, *Professing Performance: Theatre in the Academy from Philology to Performativity* (Cambridge: Cambridge University Press, 2004)

Kelly, Susan, 'Is the University a Factory?', *Mute Magazine*, 10 October 2013, <http://www.metamute.org/editorial/reviews/university-factory>

Oliver, Daniel and Ferris, Luke, 'Dyspraxic Collaboraiton', *Interventions: Contemporary Theatre Review*, 27.2 (June 2017), <https://www.contemporarytheatrereview.org/2017/dyspraxic-collaboration/>