Introduction to Theatre and Performance Studies
What impact do theatrical and performative practices have on our social, cultural and political world? How does the theatre remain a vibrant force in the 21st century? How can we use ideas and questions raised by theatre and performance to make sense of human engagement across the world? You will tackle these questions and many more in this core first-year module which will look at elements such as plays and players, spectatorship, performance of identity and performance in a globalised world.

Contemporary Performance Practices
How do we create a performance from a word, an idea, an image, an action or a site? In Contemporary Performance Practices you will explore a variety of approaches to creating theatre and performance, such as site-specific performance, physical theatre, autobiographical performance, performance interventions, walking performance and various forms of multi-media performance, and you will devise and perform several pieces using these skills over the year.

From Text to Performance
How have key European theatrical movements, theatre practitioners and plays/performance texts responded to particular moments in history, political events, societal anxieties, artistic movements and theatrical concerns? How might we understand the way that theme, theatrical form and language inter-relate in production? Through discussion and practical exploration, you will consider aspects such as staging, genre, narrative structure, performance strategies and the changing role and function of the audience in twentieth and twenty-first century European theatres.

Performance Analysis
How do we think about and write about theatre in a variety of forms? This module will introduce you to the methodologies of performance analysis and serve as a workshop in which you will refine your research and writing skills in the discipline. As such, its primary aim is to provide you with a dynamic understanding of the multiply ways that one can identify, critically explore and write about “performance” as a complex cultural phenomenon.

FIRST YEAR
Our entire first year is core for single honours students.
SECOND YEAR
You can select your second year programme of study from the following modules:

Theatre in the Community
How do we make work for specific community contexts? What are the theoretical and practical strategies that are currently in evidence within contemporary community theatre practice? With a focus on theatre in the criminal justice system, you will think about what it means to make work with and for offenders. You will explore group dynamics, practical strategies that encompass games and exercises and the primary objectives achievable within practice of this kind before planning, devising and performing a performance or series of workshops within a community context.

20th Century Irish Theatre
In the context of the political maelstrom that was 20th century Ireland, you will study a number of significant playtexts, from Yeats to Frank McGuinness, from O’Casey to Sebastian Barry and from Synge to Marina Carr. The module begins with the founding of Ireland’s National Theatre in 1904 and continues against the backgrounds of rebellion, civil war, waves of emigration, sectarianism and the Troubles through to the Peace Agreement in Northern Ireland in 1998.

Theatre in the African Context
What are the diverse forms of theatre in post-colonial Africa and what themes do they explore? Together, we will look at the role of story-telling, enactment and ritual theatre, theatrical responses to colonialism; and the specific issues related to gender in Africa. You will consider work from many countries, sometimes in translation and you will also encounter a workshop to enable you to physically experience the performance concepts we discuss.

South African Theatre
How has the theatre in South Africa developed? How can we investigate playtexts and visual materials to deepen our understanding of theatre in South Africa? We begin with theatre during apartheid, where we analyse the socio-political and economic effects of apartheid on artists’ collaborations and the development of new, hybrid forms. You will then look at how post-apartheid theatre has responded to the new democracy in the forms and themes it adopts.

Dramaturgy
How do we transform a play on the page into a script for the stage? How do we shape a story for live performance through a range of theatrical languages: words, movement, sound, site, imagery and multi-media? In this practice-based module, you will explore how dramaturgy helps theatre practitioners answer these questions of form, content, action and character. You will learn and experience what a dramaturg does primarily through creative practice: storyboards, image boards, actors’ packets and dramaturgy protocols.

Live Art and Performance
What does it mean to bleed in front of an audience? Or to invite spectators to do to your exposed body whatever they may desire? Can a performance last a whole year? Or eighteen years? And what are the implications of following unwitting strangers on the street or of walking around Chicago with a transparent polythene bag over your head? Questions, questions. Did I tell you about the 24-hour durational performance based entirely on one red-nosed performer asking another questions?
Plays, Playing Places & Performances in Medieval and Elizabethan England
You will study historical evidence for performances in Medieval and Tudor England (including maps, playhouse documents, church and town records and details of travelling playing companies in regional locations). Through seminars and practical workshops you will explore the range of styles and spaces inherited by Shakespeare and his contemporaries as they developed their working processes and established their plays and playing skills as an innovative and lucrative business in provincial locations, newly-built playhouses around London, venues in the City and at Court.

Festivals and Performance in the European Renaissance
Festivals celebrated royal entries into cities, investitures, coronations, dynastic marriages, diplomatic occasions, baptisms and funerals. Their processions and entertainments (masques, tournaments, equestrian displays and water pageants), costume, scenic and architectural designs, music, dance and spectacular fireworks, would have been familiar to Shakespeare and his contemporaries. You will study specific festival occasions and their influence on cultural exchange and political negotiations, using on-line resources, archival and gallery collections, exhibitions, and eyewitness accounts to understand these extraordinary occasions of state and their legacy.

Wired
As a theatre studies student you will be developing the skills to tell compelling stories. This module harnesses those skills and augments them with the core competencies required to produce captivating video works. Whether documentary or narrative form, stop-frame animation or multimedia installation, the video project you will conceive, develop and present in this module will be informed by mentoring from a scriptwriter and training in technical competencies including videography and editing, making full use of the departments Mac-based edit suite.

Post 9/11 Theatre and Performance
How have performance practitioners conceptualized their roles as artists and citizens in the years following the events of September 11, 2001? In this module you will study a broad range of dramatic literature and artistic performances that have responded to the events of 9/11 as well as to the larger cultural and political contexts of those events. You will engage with political theory and history in order to flesh out the political dynamics of the theatre and performances that has emerged during this turbulent period.

Writing for Theatre and Performance
What makes writing for the stage different from other kinds of writing? How are plays made? How can you use memory and history as material for playwriting? How can a play script emerge from an image? Using a combination of short writing exercises and workshops, as well as longer individual and group projects, this module takes students through various approaches to and stages of the playwriting process.

Pantomime, Culture and Ideology
Why does pantomime remain a mainstay of the British stage? What are its appeals, pleasures and politics today? In this module you will look at the origins of the British pantomime tradition in the commedia dell’arte, the development of English pantomime in the eighteenth century and Victorian pantomime, when the modern form we know today began to emerge from music hall, melodrama and burlesque. You will also take part in a workshop on pantomime led by a professional pantomime dame and develop your own practical presentation on pantomime.
**Nineteenth-Century Melodrama**

Melodrama was one of the most popular forms of entertainment ever. Once dismissed as a meaningless example of mass culture, it has increasingly attracted critical attention in recent years. In this module you will explore the diversity of nineteenth-century melodrama, its changing role in society and its theatrical realization. Commencing with Gothic melodramas such as Frankenstein you will also consider melodrama as a form of social protest, its representation of women, its increasing obsession with spectacle and its gradual absorption into film and television.

**Religion, Secularity, and Affect in the Modern World**

What do we mean by “secular”? What role does religion play in shaping national identity? Why is our increasingly globalized world confronted with the concurrent rise in religious extremism? How are progressive sexual politics in Western democracies instrumentalised to discriminate against religious minorities? During this module you will consider how a variety of artists, theatre-makers and scholars intervene into debates about religion, secularity, and affect in the modern world.

**Marketing**

How do you market creative products and the use market intelligence and data to inform your approach? How would you run a marketing campaign for a piece of theatre? During this module you will be introduced to the theory and practice of strategic marketing and audience development for theatre, with a special emphasis on practical application in different contexts such as marketing events on tour, festival marketing, using social media and audience research.
THIRD YEAR

In addition to a compulsory research module that you can pursue through creative practice or a written dissertation, you will select options from the following modules:

Adaptation for Performance
How do we transform non-dramatic materials into a performance? In this practice-based module on Adaptation for Performance, you will create and perform your own adaptations from various sources including prose or poetry texts, autobiographical material, historical or current events, visual images, and music. You will analyse case studies of live and multimedia performances adapted from a range of source materials as models. In addition, you will pitch the plans for a full-scale production adaptation using descriptions, models, images, performance, etc.

Theatre and National Identity
What is a nation and how do we experience and understand our sense of national identity? How has national identity changed in response to societal changes such as the loss of empire, devolution, globalisation and mass migration? Focusing on English, Scottish, Welsh and Northern Irish theatre institutions, playwrights, theatre-makers and performance artists you will explore how theatre has contributed to the construction and reappraisal of these nations and national identities through the sites it occupies, the stories it tells and the representations it offers.

Performance and the Contemporary City
Ben Wilson paints site-specific cartoons on to chewing gum globules permanently stuck to the pavement. Rainer Ganahl deliberately rides his bicycle against the fast flow of two-lane traffic in Bucharest. A crowd of silent ravers take over the concourse of Liverpool Street station. An oversize cube of ice pushed through the streets of Mexico City by Francis Alÿs ends up as a puddle on the pavement eight hours later. Micro-performances in and of the city, asking questions of it – and of you as you make and debate performance in and of the city.

Performing Gender and Sexuality
Fresh debates and discussions around the meanings of gender and sexuality have re-invaded our cultural world in recent times. Taking UK Feminista, Gay Marriage and No More Page Three as only three recent examples of this backdrop, you will study how twentieth and twenty-first century playwrights and performance artists have created works that act as a significant forum for debates around gender and sexuality.

Design for Shakespeare
How have stage, set, costume, lighting and sound design contributed to the performance of Shakespeare’s plays by professional companies since 1956? Issues you will discuss include: working relationships between directors and designers, the variety of performance venues and budgets, reconstruction of original performance conditions, curated seasons and festivals, found spaces, international influences and digitally-created performance spaces.

Food and Performance
Alongside the familiar fare of ‘you are what you eat’ this module invites you to sample side dishes of the where and how of this most basic of human activities. The table, like the stage, is set, yet the arrangement and status of those gathered together is arrived at only after deferring to codes and traditions that underpin our social and cultural identities. Through discussion and practical exploration, this module asks how we might meet the cost of our enjoyment, not simply financial but also ethical and ecological, as we consume.

THEATRE AND PERFORMANCE STUDIES MODULES

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Theatre and Ideology: Exilic Perspectives
How are different kinds of exilic experience depicted through theatre and drama? Through discussion and practical exercises, you will consider a number of different experiences from the state of dislocation preceded by war or political oppression to the sense of marginalization within one's own culture; from enforced to self-imposed exile; from exile as an existential necessity to exile as a moral choice or political statement.

Interpreting the Theatrical Past
In this module you could find yourself writing a history of your local theatre, mounting an exhibition or even exploring past styles of acting. In recent years there has been a growing interest in the ways in which we study theatre history. Why do we privilege some periods over others? Why are some aspects of theatre history neglected? What are the assumptions behind our interpretation of documentary evidence? What sorts of narratives inform our study of theatre history? What factors determine the ways we write about theatre history? Through group and individual projects, you will look at the ways in which the historical study of acting, audiences, theatres and performance have been shaped and develop your own skills as a theatre historian.

Theatre of the ‘New’ Europe
How have theatrical representations originating from different parts of Europe addressed the changing cultures of Europe in the post-1989 era? During this module you will think about issues such as borders, migrations and social justice, European memory and history, European identity and European cultural policy and theatre festivals via a broad constellation of recent European plays, performances and visual art references as well as writings on politics and culture.

Intercultural Performance Practices
Through seminars and practical exploration, you will explore issues that arise in contemporary intercultural performance interactions. Drawing on examples including the work of Peter Brook, Japanese Takarazuka, Disney, contemporary Australian musicals, or African exhibitions, you will critically analyse cultural difference and the possible processes of mediation necessary in such work. You will debate the differences between inter- and multiculturalism, the impact of cultural imperialism and globalisation on performance production, and the aesthetic and ethical issues of this work.

Performing Online
What freedoms do we relinquish for the opportunity to participate in social networks online? How much of ourselves do we upload and what is the relationship between our online self and that which remains offline? What are the possibilities and dangers of virtual worlds? This module looks at the interventions of theatre practitioners and artists who consider these questions as well as interrogating post-human and cyborg futures, culminating in small group projects that explore what it means to perform online.

THEATRE AND PERFORMANCE STUDIES MODULES
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