The UK’s European university

DRAMA AND THEATRE
Canterbury
ACADEMIC EXCELLENCE AND INSPIRATIONAL TEACHING

Kent is ranked as one of the top 20 universities in the UK in *The Guardian University Guide 2015*. All our academic schools produce world-class research and the School of Arts has one of the most exciting and innovative drama departments in the country.

**Inspirational teaching**

The School has a proven record of excellence in teaching – Drama at Kent was ranked 10th in the UK in *The Guardian University Guide 2015*. Combining the study of traditional theatre with cutting-edge performance practice, we allow you to develop a wide range of skills and creative vision.

You benefit from our academics’ diverse range of knowledge, in terms of both research interests and professional backgrounds. We also use a wealth of teaching methods including seminars, lectures, practical workshops, screenings and one-to-one tuition. Many modules include theatre visits, and theatre practitioners regularly visit us for guest lectures and workshops.

**World-leading research**

Drama and Theatre students at Kent benefit from being part of a highly creative research environment with many staff producing research of world-class significance. In the most recent RAE, our department was ranked as one of the top two in the country in terms of its ‘research power’.

Within the department we have two specialist research centres, the European Theatre Research Network and the Centre for Cognition, Kinesthetics and Performance. Another distinctive feature of the department is our focus on ‘practice as research’ which allows a range of theatre practitioners to develop their creative work as part of their academic research.

**Supportive community**

The atmosphere within the School of Arts is very supportive. The School's student support team has been shortlisted for a *Times Higher Education* Award (2014) and won the University's Barbara Morris Prize for Learning Support 2013. Drama lecturers also have an excellent record for winning Kent Union's student-nominated awards.

Within the School of Arts our lecturers range from academics, who have years of experience in university teaching and research, to theatre professionals who have worked in the industry, doing everything from theatre design to directing, stand-up comedy, stage management, acting or arts funding. Our technical team is equally well qualified, with professional experience ranging across diverse venues, media and contexts, from local festivals to international collaborations in opera, film, music and performance.
Choice of programmes

At Kent, it’s possible to select a degree programme that is well suited to your interests and ambitions. Our single honours degree in Drama and Theatre provides a focus of professional practice alongside theoretical groundwork. Other options include the opportunity to combine drama with another subject: we offer a wide range of joint honours degrees. There are also options for a placement year or to take a year abroad. See p12 for more details.

A global outlook

Kent is known as the UK’s European university. Our UK locations are close to the European mainland and we have postgraduate centres in Paris, Rome, Brussels and Athens as well as strong links with other top-ranking European institutions.

With 41% of our academic staff coming from overseas, Kent’s international community fosters a sense of global understanding and communication. We also attract a high percentage of European students and globally our students represent 149 nationalities.

There are also opportunities to spend time abroad as part of your degree. All joint honours students who are taking a language spend a year studying or working abroad but we also offer other students the option to spend a year or term studying or working abroad.

A successful future

As well as providing a first-rate academic experience, we want you to be in a good position to face the demands of a tough economic climate. There is a strong emphasis on employability within our curriculum and we offer a range of employability support.

Our programmes help students to develop the creative competence to succeed in a future career in the theatre profession, or the wider creative industries. The modules available to drama students at Kent cover a range of professional practices and past graduates have gone on to become actors, theatre producers, directors, and scriptwriters among others.

Drama also gives students a range of transferable skills which are highly prized outside the arts, and some graduates have had successful careers in business and other professions. For instance, students have the opportunity to benefit from Kent’s Q-Step Centre, which provides advanced training in quantitative methods.

“On campus we have the Gulbenkian Cinema and Theatre with a really good set-up – a top-notch stage space and lighting rig, and a massive seating plan. We also have the Aphra Theatre and the Lumley Studio space, which are perfect for rehearsing. And they have their own lighting rigs and sound rooms. The sound studio is really handy if you want to record, edit and mix sounds for a performance.”

Michael Dartford
Drama student
DID YOU KNOW?

In the National Student Survey 2013, Kent was in the top ten for student satisfaction.
The School of Arts creates a lively interdisciplinary atmosphere for students in our state-of-the-art Jarman Building.

Professional facilities
Our extensive facilities include the courtyard-style Aphra Theatre with a seating capacity of 108; the flexible Lumley Studio, an adaptable studio space; two rehearsal and teaching studios in the Jarman Building (all of these spaces are licensed performance spaces); a drama studio in Eliot College; a sound studio; flexible seminar rooms; an art gallery and a fully-equipped School of Arts construction workshop, which has recently been upgraded.

On campus, there is also the 340-seat Gulbenkian Theatre, which our students use for their own productions and where they hold post-performance discussions. For more information on the Jarman Building, see p6.

A place to study
The study resources on campus are excellent. The University’s Templeman Library provides a wealth of resources and services to support your studies. Its extensive print and electronic collections are specifically aimed at supporting the courses taught at Kent. It is particularly renowned for its Drama and Theatre manuscripts, including collections of playbills, prints, programmes and other theatre ephemera, as well as theatrical biography and the history of the stage in the 19th and 20th centuries. It has particular strengths as a research resource in English Renaissance drama and European theatre, especially Russian and French drama, as well as specialist collections on Jacques Copeau and Jerzy Grotowski. It also offers the online resource, Digital Theatre Plus, providing full-length films of leading British theatre productions, as well as interviews with the cast and the creative and production teams.

There are over a thousand PCs on campus and a range of support services for help or advice.

Beautiful campus
Our campus is set in a stunning location. It has plenty of green and tranquil spaces, both lawns and wooded areas, and is on a hill with a view of the city and Canterbury Cathedral. For entertainment, the campus has its own theatre, cinema and nightclub, as well as a concert hall and music rehearsal spaces. Everything you need on campus is within walking distance, including cafés, a sports centre, a general store, an off-licence, a bookshop, banks, a medical centre and a pharmacy. Canterbury city centre is only a 25-minute walk or a short bus-ride away.

Attractive location
Canterbury is a lovely city with medieval buildings, lively bars and atmospheric pubs, as well as a wide range of shops. The coastal town of Whitstable is close by and there are sandy beaches further down the coast. London is under an hour away by high-speed train.
THE JARMAN BUILDING

The School of Arts has a purpose-built building, with a range of facilities, including two drama studios, a film studio and editing suite, a large gallery space, staff offices and social spaces.

Designed by award-winning architects and named after iconic artist and film-maker Derek Jarman, the £6.6 million Jarman Building encourages interdisciplinary learning, teaching, and research. It includes impressive facilities for studying drama and theatre, as well as film and art, all of which enhances the experience for School of Arts students and staff alike. The Jarman’s professional facilities include two adjacent studios with lighting rigs, a shared store and a spacious control box, housing the latest equipment.

Studio 3 Gallery
The Jarman Building is also home to the Studio 3 Gallery, which offers a programme of international exhibitions as well as annual student shows. Since its opening, the gallery has played host to a series of major exhibitions including the paintings of John Blackburn and the work of Alfred Drury.
CREATIVE WORK AND STUDENT PRODUCTIONS

At Kent, we challenge the unhelpful distinction between practical and theoretical study. We are convinced that a successful production cannot be created without critical thought, and that you cannot study theatre without doing it.

Therefore, many of our modules include both written and performed assessments. Our students regularly go to the theatre and write essays, theatre reviews and funding applications. They also undertake other innovative assignments, while creating a range of exciting productions. From the first year, you are introduced to basic performance skills as well as technical theatre disciplines, and learn how to work creatively, and also safely, on and behind the stage. All our productions are directed, devised, designed and performed by students themselves, while tutors advise and support them. Later in the programme, you are given the opportunity to undertake placements and work experience in the theatre world.

The range of work our students produce is impressive and prolific: it includes plays, installations, physical theatre, stand-up comedy, devised performances, applied theatre projects in schools, museums and community venues, site-specific performances, rehearsed readings and many more.

The annual Spring Season event consists of a series of public performances, many of which are staged in theatre and non-theatre spaces on and off campus. Single honours students produce a small festival of work in the summer term of Stage 1.
Rebecca Alloway is in her third year of studying Drama and Theatre.

What attracted you to Kent?
I enjoyed studying Drama and English at A level so I wanted to continue with that. I looked around at a lot of courses and what was really good at Kent was the module choice – not just the breadth of subjects but the fact that the people teaching them were experts in their fields. The location was lovely too: Canterbury is a beautiful city.

How are your studies going?
There’s such a great range that I’ve been able to select modules that relate to my interest in contemporary theatre. You’re not forced to study areas that you’re not particularly interested in. All the modules are taught by supportive experts and the wide choice allows you to work alongside those really keen in that area.

There is a practical element to the course but your academic and research skills are important too – European Theatre was one of the modules that I did well in. There’s a lot of group work too. This term I have a creative project where you can choose the people you work with and what you perform; we’re planning to do something around Faust.

I also did a work placement which allowed me to work as a tour manager for a youth theatre. The empowerment provided by community theatre is very interesting: you’re creating something that can give a real sense of accomplishment and it did positively benefit the young people taking part.

What about the creative facilities at Kent?
We’ve got great practice spaces for rehearsals and we’ll be doing a performance in the Aphra Theatre in the summer term; it is used a lot for student productions. Then there’s the Gulbenkian Theatre on campus and also the Marlowe Studio in town which is great: they are very keen to get new performances, including experimental stuff. I also go to London sometimes – the National Theatre is good – and the library has DVDs of many performances that you cover in your course.

What do you do in your spare time?
When I first came to Kent I wanted to find out what was going on – join societies and things like that. I’m on the committee for the Drama Society and I volunteered to help on a couple of staff projects over the summer. There was a performed wine tasting called *Through the Grapevine* and I was technician for that which was a lot of fun. Then we did *Hamlet Remembered* where I was acting with a few of my peers – it was good to use the theory that you’ve learnt in the course. Usually in your studies, you’re directed by yourself or other students; it’s a very different experience to be directed by someone who has much more knowledge than you. I also volunteered for a project called Imagining Autism which involved making environments for autistic children, where they can have interactions with puppets. It worked well because it was easier for the children to make eye-contact with the puppets than with human beings. The team took the project to various special needs schools and it was very interesting to see the benefits of theatre in raising confidence.

Any plans in terms of your future career path?
The various opportunities to gain experience at Kent helped me to realise that I like working in community theatre and I like to work collaboratively, so that suggests quite a few options. I’m also planning to apply for some graduate schemes in TV and film: there are quite a few of them around, some of them very competitive such as Channel 4’s two-year scheme, where you can specialise in a particular area.

Any good advice for prospective students?
Pick your university carefully and make sure that it’s a place that you can live in. Check the course very carefully too – ask questions of the lecturers. You need to be sure that it covers the areas you’re interested in, and that there are other opportunities available, so you can gain experience.
Kent equips you with essential skills to give you a competitive advantage when it comes to getting a job. We are consistently in the top 20 for graduate starting salaries and six months after graduation in 2013, only 6% of Kent graduates were without a job or further study opportunity.

We expect great things of our students and we hope that our graduates will shape the theatre of the future. The School works hard to maintain strong links with professionals throughout the industry and we believe the range and quality of the modules we offer gives our students an advantage in a competitive field.

We also help nurture students after graduation, encouraging them to stay and work in the region through our Graduate Theatre Company Scheme, which offers advice as well as support in terms of resources. Successful professional companies emerging from Kent include the award-winning national touring company Little Bulb Theatre, the popular Shakespearean troupe The Pantaloons, improvised comedy group The Noise Next Door, and the slapstick comedy troupe, Three Half Pints, who had a highly successful run at Edinburgh Fringe Festival in 2012 and 2013.

The Drama and Theatre degree programme includes opportunities for work placements to make professional contacts. Many of our students go directly into employment through the contacts they have made during their time at Kent.

Graduate career paths

Our graduates have pursued successful careers as theatre producers, literary managers, journalists, scriptwriters, directors, event managers, community theatre officers, theatre technicians, drama teachers and lecturers, performers and actors. Kent graduates have gone on to work for major players in the West End, such as Mark Rubinstein, Sonia Friedman and Bill Kenwright, as well as for theatre companies, such as DV8 and Complicite.

Some of our most prominent graduates include theatre critic Lyn Gardner (The Guardian), actors/comedians Jackie Clune and Alan Davies, Claire Marshall of Forced Entertainment, literary agent Charlotte Knight, director Russell Bolam (Bristol Old Vic, Royal Shakespeare Company), theatre producer Matthew Gordon (Associate Producer, Sonia Friedman Productions), Kevin Walsh (Operations Director at Graeae theatre company), novelist Louise Arnold, casting agent Hannah Liebeskind, comedians Jimmy McGhie and Tiernan Douieb, scriptwriter Matt Evans (Hollyoaks, EastEnders), Adam Brace (playwright) and Julian Woolford (director; Head of Musical Theatre MA at Guildford School of Acting).

Links with the industry

We have developed links with some of the major players in theatre, including the following:

- C&T theatre
- Oily Cart
- Bobby Baker
- Gulbenkian Theatre
- Marlowe Theatre
- Reckless Sleepers
- Shakespeare’s Globe
- Little Bulb Theatre.

Careers advice

Our Careers and Employability Service can give you advice on how to choose your future career, how to apply for jobs, how to write a good CV and how to perform well in interviews and aptitude tests. It also provides up-to-date information on graduate opportunities before and after you graduate. For more details, see www.kent.ac.uk/employability
Alex Smith graduated in 2012 and is currently working as a stand-up comedian, recently appearing on BBC Three in *Live at the Electric*.

**What attracted you to Kent?**
What I wanted was something practical: I didn’t want to be stuck in a classroom learning about Greek theatre. I went to visit other universities but they didn’t excite me as much. Kent wasn’t stuffy or pretentious; there was something quite free about the curriculum and the options it offered.

**How did you find your studies at Kent?**
You do learn a lot of theory, especially in the first year, but then you use that theory to make decisions in the practical work. In the third year I did the comedy module with Olly Double. I think it has changed now, but at that time the module was more theoretical than practical. I loved watching and analysing stand-up and Olly’s a great teacher, but I was never planning to do stand-up; I was leaning towards theatre.

I studied Applied Theatre and became very interested in helping children with special needs, specifically autism. Drama teaches you a lot of ways to interact with children and that’s what I was planning to specialise in, until someone invited me to perform comedy at a student show. Instantly it felt natural. For me it was a no-brainer and I made the decision to specialise in stand-up. I still use the other aspects of my degree though. A lot of comedians have to survive by doing awful jobs, waiting for their big break, but I have a very rewarding job. In the evenings I perform, but during the day I’m working with a five-year-old autistic boy. When I started, he could only speak or read a few words; now he’s in school every morning. That’s a very satisfying thing, watching children progress and find their place in the world.

**How was the experience of studying the art of comedy?**
Olly was very positive, and when you get words of encouragement from someone you respect, that really helps. But until someone pushes you on to the stage, you’re not sure how you’re going to handle it. I first performed in Monkeyshine – Kent’s student comedy club. The same people came to watch Monkeyshine every week, so you couldn’t even think about doing the same material.

**How were your first stand-up performances after graduation?**
Student audiences are kind. In some ways Monkeyshine makes you slightly cocky because you become a bit of a campus celebrity! But out in the ‘real world’ you’re performing to London pubs and that means you have to graft. Then I did a competition called Amused Moose, and met a representative from Avalon Entertainment. He asked me to audition for *Live at the Electric* on BBC Three and I’m now appearing in a show which is hosted by Russell Kane. That show has been the highlight so far! I also supported Russell Kane in a live show recently which was a brilliant experience – I guess that’s what inspired me in the first place, watching other comedians.

**So what comes next?**
Edinburgh’s my goal! I’m touring my show and trying to perfect it for the Edinburgh festival.

**Any advice to other students?**
Use the course as an opportunity to figure out what you want to do. You might find that you love something that you’d never even considered before.

For more details, including tour dates, see Alex’s website at www.alexsmithcomedian.com
CHOOSING YOUR PROGRAMME

At Kent, we offer an exceptional breadth of modules. As your degree progresses you are encouraged to specialise, following your own passions, or discovering entirely new interests.

If you’re unsure which course to choose, here’s a guide to the Drama and Theatre degree programmes within the School of Arts at Kent.

BA (Hons) Drama and Theatre

Our single honours degree is studied full-time over three years, enabling you to take a range of practical and theoretical modules, ranging from Greek theatre to stand-up comedy. In your first year, you take modules that lay the foundations for the rest of your studies. In your second and third years, you are able to choose the modules that most interest you and reflect your particular passions.

Joint honours

A joint honours degree is a three-year full-time programme (or four years if your second subject is a language) which leads to a BA (Hons). There are a number of combinations on offer – see our list on p23 for details.

Joint honours students are given the same choice of drama modules as single honours students and can do the same proportion of practical work at Stages 2 and 3.

For information on your joint honours subject, download the leaflet from www.kent.ac.uk/studying/leaflets/

Study abroad

All Drama and Theatre students can apply to spend a term abroad, or a year abroad between Stages 2 and 3. We have exchanges with European universities in Belgium, Denmark, Germany, Greece, Malta and the Netherlands. We also have partnerships worldwide, with more than ten universities in the USA and Canada, as well as South Africa. For details of the universities, see www.kent.ac.uk/goabroad

Please note that students taking a joint honours in a language automatically go abroad to work or study for a year.

Placement year

All students on a three-year programme are eligible to take a placement year between Stages 2 and 3. This is an opportunity for you to gain workplace experience as part of your programme of study. For more details, see p16.

International students

If you are applying from outside the UK without the necessary English language qualifications, you may be able to take the Kent International Foundation Programme (IFP). The Kent IFP can provide progression on to the Drama and Theatre degree programme. For more details, see www.kent.ac.uk/international-pathways/ifp
STUDYING AT STAGE 1

Stage 1 represents the first year of your degree. The modules studied lay the foundations for more in-depth study later in the programme.

At present, single honours students take the following Drama and Theatre modules, which cover theoretical and practical approaches:

- Modern Theatre: A Theoretical Landscape
- Texts for Theatre
- The Empty Space
- Stagecraft.

Joint honours students take Modern Theatre and The Empty Space as well as the required modules from their other joint honours subject.

Modules: Stage 1

Modern Theatre: A Theoretical Landscape
What is theatre? What cultural function does it fulfil? What can it be used for? How does performance affect its spectators? What’s the relation of drama to real life? You examine the work and ideas of practitioners such as Stanislavski, Brecht, Artaud, Grotowski and Brook, as well as performance art through lectures, seminars and screenings.

Texts for Theatre
You learn how to read plays and other texts not as literature, but as material written to be performed. Working on play texts and exploring their potential for a production, you build up a basic knowledge of theatre history and critical methodology, and you acquire essential skills in crafting plots, characters and performances, which are vital for any kind of theatre work.

The Empty Space
You study the implications of the idea of the ‘empty space’, as you are invited to see beyond your own assumptions about theatre and are introduced to a diverse range of methods of devising your own performances. You learn about warming up, study a variety of performance skills, and experience collaborative group work. You explore the possibilities of creating performance from a range of starting points, for example space, body, voice, text, character or a visual stimulus.

Stagecraft
This module promotes essential technical competence in the various disciplines needed to realise a performance, such as lighting, sound, construction and stage management. After an initial period of instruction in one or more of these areas, you develop practical skills in the context of a realised production. This may involve, for example, offering technical support for performance work by students in other modules. You also reflect on your work in seminar presentations.
STUDYING AT STAGE 2

Building on the essential skills and knowledge you acquired in your first year, Stage 2 explores the history and creativity of theatre.

Single honours students choose four modules, typically from the list below, and joint honours students normally take two modules in Drama, and the rest in their other subject:
- Acting
- European Naturalism
- European Theatre
- Performance and Art: Intermediality from Wagner to the Virtual
- Physical Theatre 1
- Popular Performance
- Puppet and Object Theatre
- Site-Specific Performance
- Shakespeare’s Theatre
- Theatres of the Past
- Victorian and Edwardian Theatre.

Joint honours students in Drama and Film take:
- Improvisation for Screen.

Modules: Stage 2

Acting
In this module, you study the actor’s skills, collaborative production processes and dominant styles – mainly in the theatre, but also in film. Acting theory is examined in practical workshops and lectures, covering Stanislavski, Brecht, the American Method, director’s theatre and postmodernism. You perform monologues and short scenes and produce an essay.

European Naturalism
Dramatists such as Zola, Ibsen, Hauptmann and Chekhov sought to represent life in more accurate and convincing ways, and here you explore the historical context in which naturalism as a literary and theatrical movement developed. An understanding of the scientific and cultural debates of the period illuminates a number of key naturalist theatre texts, and you examine the movement’s legacy in selected contemporary British plays.

European Theatre
As the avant-garde movements extended and broke away from naturalist conventions, more emphasis was put upon significant texts, landmark productions and the view of the director as the major interpretive role in theatre production. This module examines the avant-garde movements, key practitioners and the momentous productions across Europe that developed new theatre languages and modes of expression.

Improvisation for Screen
Improvisational techniques are increasingly used to animate both independent film-making and contemporary drama practice. In this module, practical workshops provide technical instruction and creative focus on improvisation as a rehearsal technique, a screenplay development technique, and a performance technique during filming. Lectures are used to explore historical contexts and introduce film artists’ use of aleatory techniques in production and post-production, live cinema, and the use of ‘real’ or improvised dialogue and verbatim accounts in documentary and animated films.

Performance and Art: Intermediality from Wagner to the Virtual
Through exploring early avant-garde movements such as Futurism, Dada, Surrealism and the Bauhaus, this module introduces you to such concepts as liveness, remediation, postmodernism, intermediality and posthumanism. You discover the history of audio-visual technologies and how they have been used in art and performance, and learn how new technologies can be used on stage and outside of theatre.

Physical Theatre 1
You explore different approaches to training for performance where the focus is on the body, in particular relation to ‘physical theatre’. This genre encompasses the shift away from Naturalism, Stanislavski and text-based representational drama. Extensive reading on a variety of different practitioners complements your development of performance skills in your practical workshop sessions.

Popular Performance
Each year, this module focuses on a different form of popular performance leading to a practical reconstruction and a research portfolio. For instance, research on mid-20th century British variety theatre could lead to the public
Site-Specific Performance
Focusing on the emergence and development of site-specific performance through the 20th century and into the 21st, you investigate a range of theatre and performance forms that embrace the ‘site’. In exploring the context in which a location becomes the determining feature in the creation of artistic and theatrical works, you consider the development of site/land art, installation art, celebratory community theatre and go on to look at the influence of this work on the emergence of a broad genre of practice.

Shakespeare’s Theatre
Examining the beginnings of the modern theatre, this module asks some fundamental questions about the theatre of Shakespeare’s era and how it worked. You cover such topics as performance spaces, audiences, the economics of the playhouse, the emergence of professional actors and playwrights, and governmental control. You study the work of Shakespeare, Jonson, Beaumont and Middleton, and also look at other historical texts.

Theatres of the Past
In this module, you explore a specific period of theatre (for example theatre of the Great War, or Greek theatre), to be chosen by the tutor, analysing the work of key practitioners of the time. This allows you to learn about the theatre, drama and performance of the period and its cultural and social contexts, as well as the principles and practices of studying theatre history. You also explore ways of making historical research accessible to a modern audience.

Victorian and Edwardian Theatre
Encompassing the Victorian and Edwardian years, as well as World War 1, this was a time of radical change in British society and the module examines the theatre’s relationship with this changing historical, social and cultural context. An exciting and important period of British theatre, it laid the foundations for the organisation, values and forms of British theatre throughout much of the 20th and 21st centuries.
A YEAR ABROAD OR A PLACEMENT YEAR

When studying at Kent, you have the opportunity to enhance your CV not just academically, but through the experience of living overseas or gaining skills in the workplace.

All students are eligible to apply to take a year abroad or a placement year. The year usually takes place between the second and final years of study. It is not necessary to speak another language to study abroad since many of our exchange universities teach in English.

Year abroad
You can apply to spend a year or a term abroad studying at a university in Europe, the USA or South Africa. We have contacts with a range of European partners – universities, theatres, institutions, such as the Moscow Art Theatre School, the Grotowski Institute, and the universities of Ghent, Utrecht and Munich.

Most students can take advantage of a year abroad, a term abroad or placements in countries such as Belgium, Canada, France, Germany, Greece, Malta, the Netherlands, South Africa and the USA. Joint honours students studying drama with a language usually study in a country that is appropriate to their chosen language. For more details, see www.kent.ac.uk/goabroad

Placement year
The placement year provides the opportunity for you to gain experience in the workplace as part of your degree. There are many benefits to taking a placement year: it increases your professional contacts and gives you the chance to gain some knowledge of the work environment, acquire new skills, and develop your confidence. Tuition fees for the placement year are greatly reduced and employers offer expenses or a salary.

During your placement you write a regular blog and towards the end you write a report on the placement. The year is assessed on a pass/fail basis according to feedback from your employer and your report/blog. For more information, see www.kent.ac.uk/humanities/studying/placement

“So many adventures and opportunities have emerged from what was an incredible placement within a creative arts institution. I gained a knowledge of all areas within the business and it opened many doors for future employment. It has undoubtedly increased my self-confidence and ambition.”

Rebecca Challoner
Drama and Theatre with a Placement Year
At Stage 3, you are encouraged to specialise in areas that inspire you. Knowledge of current theatre productions, as well as funding and policy, are particularly important in this stage.

Single honours students choose four modules from the list below:
- Applied Theatre
- Creative Project
- Cultural Policy and Theatre
- Introduction to Stand-up
- New Directions
- Performing Classical Texts
- Performing Lives: Theory and Practice of Auto/biographical Theatre
- Physical Theatre 2
- Playwriting
- The Shakespeare Effect
- Theatre and Adaptation
- Theatre and Journalism.

Joint honours students normally take two modules in Drama and Theatre, and the rest in their other subject. All students also have the option to take the following module:
- Independent Project.

Modules: Stage 3

Applied Theatre
This module gives you the opportunity to understand and apply performance techniques in community and educational settings. You examine the historical development of applied performance and gain an understanding of the social contexts of this field in areas such as drama in education, radical street theatre, theatre for development and change. You learn about planning and management of such techniques before moving on to preparing a workshop and testing your skills on and off campus.

Creative Project
Taking this module allows you to develop and extend your skills through extra-curricular projects and activities in a co-ordinated and reflective way. You work independently, with supervision, in particular areas of theatre practice, such as lighting or sound design, prop-making, theatre design, press publicity and marketing, reviewing, performing and directing.

Cultural Policy and Theatre
In the mid-80s theatre had become a neglected area of policy, surviving on ever-reducing investment. Today, it is recognised not only as a popular artform but as an element of the glue that binds communities together, attracting the interest of policymakers from local and central government. This module examines the various ways that government affects the arts, including the formation of the Department for Culture, Media & Sport (DCMS) and the history of Arts Council England. The module also acts as an introduction to arts funding.

Introduction to Stand-up
This module introduces you to the practical and theoretical aspects of stand-up comedy. Initially, you analyse the work of individual comedians, exploring such issues as comic theory and the traditions of stand-up within their historical context. Later, you work on creating your own short stand-up acts, generating original material and developing key skills such as...
Performing Classical Texts
This module introduces you to the specific acting challenges presented by the pre-Restoration texts of the ancient Greeks and Shakespeare. You are taught how to analyse language structure and verse forms, focusing on how such text analysis can direct you as a performer. In the first four weeks you focus on Greek tragedy, culminating in a solo performance; the remaining time is spent on the exploration of text analysis when working with Shakespeare.

Performing Lives: Theory and Practice of Auto/biographical Theatre
The genre of theatrical auto/biography is examined here, within the context of psychoanalytic performance and gender theory. Examples range from Edward Bond’s Bingo to Rachel Rosenthal’s My Brazil. Practical workshops examine auto/biographical performance, with reference to the self as source and the body as text.

Physical Theatre 2
The module explores the different types of creative processes within physical theatre. Weekly practical workshops introduce a variety of approaches to creating physical compositions and scores, to theatre-wide concerns, including the staging of theatrical and non-theatrical texts in innovative ways, always emphasising the immediacy of the body. Historical and theoretical research allows you to contextualise the practice, and supports you in making your own work and reflecting on it critically.

Playwriting
The objective of this module is to get you writing and developing original scripts for performance. The module consists of weekly lectures and workshops that introduce some basic concepts and aspects of writing for performance. Some of the practical exercises are individual; others are collaborative. Exercises include performances of other students’ work that is then discussed and critiqued.

The Shakespeare Effect
This module examines the unique resilience of Shakespeare, as a body of plays, a focus of cultural mythology and a source of inspiration within modern theatrical culture. You trace the diversity of Shakespearean production on the contemporary stage and screen.
Theatre and Adaptation

Theatrical productions – everything from musicals to experimental performance, new writing, West End drama, and live art – have shown a recurring fascination with adapting existing works by other artists, writers, film-makers and stage practitioners. Yet the transition of an existing source or stimulus to the stage – be it film, book, play, artwork, or other performance – is not a smooth one. It implies negotiations of numerous kinds, such as interlingual and intercultural, but also ideological, ethical, aesthetic and political. Drawing on work by contemporary theatre-makers, you explore approaches to stage adaptation and reflect on performance’s near-obsessive desire to return, repeat, rewrite and revisit.

Theatre and Journalism

A series of lectures, seminar discussions, presentations and theatre trips provide scope for analysis, discussion and written reflection. You read theatre reviews, blogs and theatre periodicals regularly and develop skills in arts journalism and writing theatre reviews, including the production of a theatre blog with a group of your peers. You are encouraged to review a variety of genres and styles and learn how to tailor your angle and style to a particular publication or readership. All these practices enhance your ability to read, speak and write about live performance. On a wider scale, the module prompts an engagement with contemporary British theatre, its contexts, key institutions, recent histories and the cultural policies which shape the current scene.

“Being so close to London, Kent is a wonderful location to take full advantage of opportunities both in the country and in the big city. I did a whole lot of work experience while studying at Kent, from the BBC to management agencies. After graduation I went on to work in New York as a casting assistant for film and television.”

Sabrina Perry
Drama graduate
Part of what makes for a great study experience at Kent are the range of modules that allow you to gain knowledge at the cutting edge of your subject. Here we talk to three academics about their own research-led teaching.

In the School of Arts, you are never expected to simply absorb the wisdom of the ‘experts’. Instead, you are seen as an active participant in the research inquiry – analysing materials, debating, thinking critically, questioning and formulating the important questions for yourself. Our academics bring the outcomes of their research, and the processes of knowledge creation, into the classroom as an integral part of their teaching.

This means that by the end of your degree, you will have acquired experience and many skills as a researcher and be ready to use them in the workplace or in postgraduate study. This is what research-led teaching is all about, and is part of what makes the education you receive at Kent so valuable.

**Comedy**

Oliver Double (above), Senior Lecturer in Drama and Theatre

‘All my research grows out of my former life as a professional comedian. I have written widely about stand-up, and my second book (Getting the Joke) was originally written to explore issues raised by my practical and theoretical teaching on the subject. Two chapters of the second edition (2013) focus on the experiences of former students learning about comic performance in my modules, and subsequently pursuing careers in comedy after graduating. These include professional stand-ups Jimmy McGhie and Tiernan Douieb, and members of improvisational comedy troupe, The Noise Next Door.

‘In recent years, I have become interested in tracing the origins of stand-up comedy in the popular performance of the past. Researching my book Britain Had Talent: A History of Variety Theatre involved tracking down rare film footage of variety acts, visiting archives to find reviews and articles from historical newspapers and magazines, and interviewing surviving performers – comedians, singers, speciality acts, and even an 89-year-old strongwoman. The book not only looks into the history of variety, tracing its rise and fall, but also explains the performance techniques that such performers used to amuse and entertain audiences.

‘All of this is reflected in the numerous projects on variety that I’ve carried out with second-year students. They engage in historical research and learn a range of performance skills, allowing them to create variety acts of their own. At the end of term, we present a variety show of the type that would have been seen in the middle decades of the 20th century, with students performing as dancers, acrobats, comedians, singers, magicians and jugglers.

‘Last time I ran this project, three students created a brilliant slapstick act which was so good that they decided to carry on working together. As the Three Half Pints, they have taken two shows to the Edinburgh Fringe, and are currently the Resident Graduate Company at the Gulbenkian Theatre on the Canterbury campus.’

**Physical theatre**

Paul Allain (right), Professor of Theatre and Performance

‘Why have I been interested in Polish theatre for over 25 years? One reason is that Polish directors like Jerzy Grotowski and companies like Gardzience, about whom I have published several books and articles, have been fundamental in changing the way Europeans
consider acting and the theatre. Their approach is also a deeply practical one and it informs the way I work with students in rigorous group sessions. But it is not enough to just ‘do’ – a student must also understand what they are doing and why, as well as who might have done it before and how different it might have been then.

‘My students become imaginative theatre-makers, rooted in a disciplined technique and ensemble approach; but they should also see the longer historical trajectory of where such work comes from and where they fit into this stream. Specifically, I teach movement-based practices and how to have an open voice, with students learning Russian folk songs alongside basic acrobatics, rhythmical breathing and close partner work. The latter is vital, for it is through working with a partner that we get to know ourselves better, a central part of any acting process.

‘What I do might be called physical theatre, though when I explain this in Japan, Poland and Russia, they laugh at such a notion. As they see it, all their theatre is physical. Yet in the text-based British theatrical tradition, physical theatre is an important term for describing creative performance work that does not necessarily start with a script. And that is where I begin. Even if it does sometimes take me and the students to Moscow or Poland...’

**Puppet and object theatre**

**Melissa Trimmingham (below right), Senior Lecturer in Drama**

‘I believe that teachers shouldn’t just teach students, they should inspire them to learn. Teachers do this in different ways but, for me, research is a vital source of inspirational teaching. In 2001, I completed one of the first practice-based drama doctorates in the UK. To do this, I needed to evolve a way of finding out through ‘doing’. I created performances based on discovering the underlying principles of the Bauhaus art school stage workshop in the 1920s. In many ways, my teaching has developed that line of research ever since, helping students to integrate objects, light, sound and visual imagery. Currently my research looks at using applied drama with autistic children, and integrating those same highly visual and sensory elements. The photograph (below) shows me demonstrating a puppet I used with my own autistic son.

‘One student recently wrote in his log: “Melissa introduced us to puppets that she worked with on the Imagining Autism project. She gave us an example of how she would have used the puppet and asked us to have a go. It was fascinating finding out how puppetry had been able to positively affect children with autism. I felt inspired, as this sort of work is something I want to do after my time at university.”’
VISIT THE UNIVERSITY

Come along for an Open Day or a UCAS Visit Day and see what it is like to be a student at Kent.

Open Days
Kent runs Open Days during the summer and autumn. These provide an excellent opportunity for you to discover what it is like to live and study at the University. You can meet academic staff and current students, find out about our courses and attend subject displays, workshops and informal lectures. We also offer tours around the campus to view our sports facilities, the library, and University accommodation. For further information and details of how to book your place, see www.kent.ac.uk/opendays

UCAS Visit Days
If you apply to study at Kent and we offer you a place (or invite you to attend an interview), you will usually be sent an invitation to one of our UCAS Visit Days. You can book to attend through your online Kent Applicant Portal. The Visit Day includes presentations in your subject area, guided tours of the campus, including University accommodation, and the opportunity to speak with both academic staff and with current students about your chosen subject. For further information, see www.kent.ac.uk/visitdays

Informal visits
You are also welcome to make an informal visit to our campuses at any time. The University runs tours of the Canterbury campus throughout the year for anyone who is unable to attend an Open Day or UCAS Visit Day. It may also be possible to arrange meetings with academic staff, although we cannot guarantee this. For details and to book your place, see www.kent.ac.uk/informal

Alternatively, we can provide you with a self-guided tour leaflet, which includes the main points of interest. For more details and to download a self-guided tour, go to www.kent.ac.uk/informal
More information

If you have any further queries on how to choose your degree, our admissions procedures, how to prepare for your studies, or would like information about the University of Kent’s facilities and services, please contact us.

T: +44 (0)1227 827272
Freephone (UK only): 0800 975 3777
www.kent.ac.uk

Location
Canterbury

Award
BA (Hons)

Degree programme

Single honours
• BA (Hons) in Drama and Theatre (W400)

Joint honours
BA (Hons) in Drama and...
• Art History and Film (WW36)
• Classical & Archaeological Studies (QW84)
• Comparative Literature (QW24)
• English and American Literature (QW34)
• English Language and Linguistics (WQ43)
• Film (WW46)
• French (RW14)
• German (RW24)
• Hispanic Studies (WR44)
• History (VW14)
• History & Philosophy of Art (VW34)
• Italian (RW34)
• Philosophy (VW54)
• Religious Studies (VW64)

Year abroad
Students taking a joint honours language degree spend a year abroad between their second and final years of study, studying or working in their chosen language. Other students have the option to spend a year abroad in Europe, America, or South Africa.

Placement year
Students who are not taking a year abroad can opt to gain experience of the workplace by applying to take a placement year between their second and final years of study.

Offer levels

Single honours
ABB at A level, BTEC DDM overall, IB Diploma 34 points with 16 points at Higher

Joint honours:
ABB-BBB at A level, BTEC DDM overall, IB Diploma 34 points with 15-16 points at Higher

Required subjects
• QW34: one of the following – A level English Literature or English Language and Literature grade B; IB HL English A1/A2/B at 5/6/6 or HL English Literature A/English Language and Literature A (or Literature A/Language and Literature A of another country) 5 at HL or 6 at SL
• RW14, RW24; WR44, RW34: one of the following – A level grade B in the relevant language; GCSE grade B in the relevant language; GCSE grade C in a modern European language other than English; IB 4 at HL or 5 at SL in a modern European language other than English
• VW14: A level History grade B; IB History 5 at HL or 6 at SL

For latest course information, including entry requirements, see: www.kent.ac.uk/ug
COME AND VISIT US

We hold Open Days at our Canterbury and Medway campuses.
For more information, see:
www.kent.ac.uk/opendays