DRAMA AND THEATRE

Canterbury
ACADEMIC EXCELLENCE AND INSPIRATIONAL TEACHING

Kent is one of the UK’s leading universities, ranked 23rd in The Guardian University Guide 2017. In the Research Excellence Framework (REF) 2014, Kent is ranked 17th* for research intensity, outperforming 11 of the 24 Russell Group universities.

Kent’s 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 and is ranked 16th in the UK in The Complete University Guide 2017. Combining the study of traditional theatre with cutting-edge performance practice, we allow you to develop a wide range of skills as well as your creativity.

You benefit from our academics’ diverse range of knowledge, both in terms of their research interests and professional backgrounds. We also use a wealth of teaching strategies including seminars, lectures, practical workshops, supervised rehearsals, screenings and one-to-one tuition. Many modules include theatre visits, screenings, and guest lectures or masterclasses from theatre practitioners and industry experts.

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 2014 REF, arts at Kent was ranked 1st for research power, with 98% of arts research judged to be of international quality.

Within the department we have three specialist research centres, the European Theatre Research Network, the Centre for Cognition, Kinesthetics and Performance, and Popular and Comic 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 administration team were highly commended in the Outstanding Departmental Administration Team category at the 2015 Times Higher Education Leadership and Management Awards. Drama lecturers also have an excellent record for winning Kent Union’s student-nominated awards.

Within the School, 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, to 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.

*of 122 universities, not including specialist institutions.
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 on 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 year on placement
Our programmes have always given our students the opportunity to develop work-related skills as part of their degree; building on this, we now offer you the opportunity to spend a year on a work placement. For details, see p16.

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 37% of our academic staff coming from overseas, Kent’s international community fosters a sense of global understanding and communication. We attract a high percentage of European students and globally our students represent 148 nationalities. There are also opportunities for our students to spend time studying or working abroad as part of their degree.

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 competitive 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 cover a range of professional practices and past graduates have gone on to become actors, theatre producers, directors, scriptwriters and teachers, among many other careers.

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. See www.kent.ac.uk/qstep for details.

For more information on careers help at Kent, see p10 or visit www.kent.ac.uk/employability
DID YOU KNOW?

In the National Student Survey 2015, Kent gained the 5th highest score for student satisfaction.
SUPERB STUDENT EXPERIENCE

The School of Arts creates a lively interdisciplinary atmosphere for students in our state-of-the-art Jarman Building.

Professional facilities
There are extensive facilities on campus, which give you the opportunity to develop your practice, whether on stage through performance or backstage by gaining experience of lighting, sound or set design. For more on the Jarman Building, see p6.

The University is also home to the 340-seat Gulbenkian Theatre, a national touring house, bringing contemporary theatre and comedy productions on to campus.

Academic facilities
The study resources on campus are excellent. Recently extended and refurbished, the University’s Templeman Library provides a wealth of resources to support your studies. Its extensive print and electronic collections are specifically aimed at supporting the courses taught at Kent. It is 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 British theatre productions, in addition to 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, a bookshop, banks, a medical centre and a pharmacy. Canterbury city centre is only a 25-minute walk or a short bus-ride away.

Kent Extra
Kent Extra is an excellent way to get more from your time at university. It provides opportunities to enhance your knowledge, learn new skills and improve your CV. You can do this in many ways, for example by attending one of our summer schools; by volunteering; or by taking a Study Plus course in an area that interests you. For details, see www.kent.ac.uk/kentextra

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.
FIRST-CLASS FACILITIES

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 filmmaker Derek Jarman, the £6.6 million Jarman Building (pictured above) 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. In addition to those facilities based in Jarman, we also have the traditionally-styled Aphra Theatre with raked seating and a capacity of 120, and the flexible Lumley Studio, an adaptable black-box studio space. (All of these spaces are licensed performance spaces). Also on campus, there is a drama studio in Eliot College; a sound studio; flexible seminar rooms; an art gallery and a fully equipped construction workshop, which has recently been upgraded.

**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 historically important theatre practitioners, individual performance skills, technical theatre, and ensemble theatre-making, learning how to work creatively, and safely, both onstage and backstage. 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, and to establish and work in your own student companies on your own production.

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 and Summer Term Festival 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.
Alex Barnes is in the final year of his Drama and Theatre degree.

What attracted you to Kent?
I liked that the course was both theoretical and practical and was impressed by the wide choice of modules. I came to an Open Day and liked the community feel of the campus and the amazing view from the University down to the cathedral.

How is the course going?
In the first year, you take two compulsory modules. They are a good mix of practice and theory. Your understanding of a whole range of drama practitioners develops and your confidence in your ability to create your own work grows. It’s a really good foundation for the rest of your studies.

In your second and third years, you choose your own modules. In my second year, I took a module called Victorian and Edwardian Theatre. We were able to use Kent’s unique archive to create an exhibition, which we mounted in the Gulbenkian. We focused on women in plays and how they were presented during that time – it was a fantastic experience, not just learning about the subject but also thinking of how best to present it in the exhibition.

This year, I took an applied theatre module, which involved working with children with disabilities in a local primary school. We went in weekly and created huge environments in their classroom, Antarctica or a forest, so that they could follow a narrative using all their senses. It was very rewarding to see the effect our work had on them.

What about the lecturers?
Their lectures are very engaging and they listen to your ideas and help you to expand on them. They make time for you and are very supportive.

And your fellow students?
It’s a big course but, even so, you get to know everyone well. We often work in teams; the work is very enjoyable but can also be quite intense so you do forge a great alliance with your classmates. As the course progresses, the strength of those relationships grows and that all adds to your enjoyment of the programme.

What do you think of the academic facilities?
The Jarman Building is the hub of the School of Arts where everyone can mingle and chat; it has a real community feel. We also have a workshop where you can make sets and props. I am normally rubbish at the technical side of things but the guy who runs the workshop is very helpful and you learn to use your imagination to get the best out of the materials you have.

What advice would you give to prospective students?
Make sure the course is right for you – I think you have to go with your gut instinct. The biggest change is not living at home and you can feel pressure to meet people and make friends. In the end though, it will be alright; you do make friends quite easily because there are lots of opportunities to mix and get to know people. I have had a great time at Kent and couldn’t imagine myself anywhere else.
A SUCCESSFUL FUTURE

Kent equips you with essential skills to give you a competitive advantage when it comes to getting a job; more than 95% of Kent students who graduated in 2015 were in work or further study within six months.

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 have had highly successful runs at the Edinburgh Fringe Festival and are the stars of a new CBeebies show, Spot Bots, to be broadcast in 2016.

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, Cameron Mackintosh Ltd), Kevin Walsh (Operations Director at Graeae theatre company), novelist Louise Arnold, comedians Jimmy McGhie and Tiernan Douieb, scriptwriter Matt Evans (EastEnders, Law & Order, New Tricks) Adam Brace (playwright) and Julian Woolford (director; Head of Postgraduate Musical Theatre at Guildford School of Acting).

Links with the industry

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

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

Careers advice

Our award-winning 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. He appeared on BBC Three in *Live at the Electric* and performed at the 2015 Edinburgh Festival.

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 appeared in a show which was hosted by Russell Kane. I also supported Russell Kane in a live show which was a brilliant experience – I guess that’s what inspired me in the first place, watching other comedians.

In 2015, I made my debut at the Edinburgh Festival with my show, *The Art of Grooming*, and was part of the 2015 Best of Edinburgh Fringe tour.

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
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.

Here’s a guide to our Drama and Theatre degree programmes.

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 two compulsory modules and two optional modules; these 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.

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). See our list on p23 for the combinations on offer.

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/courses/leaflets

Other programmes
Media Studies
This innovative interdisciplinary programme gives you the opportunity to study contemporary culture and the ways in which it is communicated. We have embedded practice-based learning within the programme with modules in areas such as filmmaking, photography, arts criticism, screenwriting and curating – all designed to deepen understanding of contemporary media through creative ability.

For further information, go to www.kent.ac.uk/ug

Study abroad
All Drama and Theatre students can apply to spend a term abroad, or a year abroad between Stages 2 and 3. For more information see p16.

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/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.

Please note: the module lists below are not fixed as new modules are always in development and choices are updated yearly. Please see www.kent.ac.uk/ug for the most up-to-date information.

Stage 1 modules cover theoretical and practical approaches; there are two compulsory modules:
• Empty Space 1 and 2.

You then choose another two modules from those listed below:
• Director’s Theatre
• Introduction to Mask
• History of Comedy on Stage and Screen
• Behind the Performer.

Modules: Stage 1
Empty Space 1 and 2
In these compulsory modules, you are invited to see beyond your own assumptions about theatre and are introduced to a diverse range of methods of making performance. 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.

Director’s Theatre
The role and function of theatre direction is a hotly contested field. What is its relation to the play-text? Is the director the playwright’s best friend or worst enemy? And why did theatre directing only emerge at a specific point in theatre history, in the course of the 19th century? In this module, you are introduced to key theatre directors, their work, and their writings. You also examine the relation between a play-text and its production on stage. We explore, through the lens of these directors, some very fundamental questions: what is theatre, and what is it there for?

Introduction to Mask
During this module, you develop an understanding of a variety of practices, theories and historical contexts of mask in performance. You develop a sense of the function and potential of mask in performance and performer training, and develop your own performance skills through the medium of mask. Taught through practical workshops, lectures and screenings, you move beyond your assumptions and performance experience and are introduced to the idea of play and risk as key components of the rehearsal process. You are introduced to a range of mask and associated techniques (for example: neutral/noble mask, character mask, Commedia).

History of Comedy on Stage and Screen
Throughout this module you learn about the history of comedy on stage from Ancient Greece to the turn of the 20th century by looking at different periods and genres including Shakespearean comedy and Commedia dell’arte. You also learn about the history of comedy on screen from early silent film to contemporary television comedy including 1960s romantic comedy and 21st-century animated comedy.

Behind the Performer
Theatre is often focused on the end performance, what happens on stage. Here, you look at the many and varied roles that bring the performance into being, analysing the different professional roles in the theatre and looking at current productions and companies. We investigate the roles of the main creative teams, the technical teams, the backstage roles, front of house roles and the administrative, organisational, artistic and production roles.
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.

Please note: the module lists below are not fixed as new modules are always in development and choices are updated yearly. Please see www.kent.ac.uk/ug for the most up-to-date information.

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
- Costume and Fashion
- European Naturalist Theatre and its Legacy
- European Theatre from 1945
- Introduction to Musical Theatre Dance
- Media and Performance Art
- Physical Theatre 1
- Popular Performance
- Puppet and Object Theatre
- Site-Specific Theatre
- Shakespeare’s Theatre
- Theatre and Adaptation
- Theatres of the Past 1: the Classics
- Victorian and Edwardian Theatre.

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

Modules: Stage 2

Acting
You study the actor’s skills, collaborative production processes and dominant styles. 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.

Costume and Fashion
You explore the roles of costume and fashion in drama, film and the visual arts. The social values encoded by clothes, their relation to class or sexual identity, are discussed. You also look at how these assumptions inform the use of costume in adaptations of texts, or colour our view of a character, or of a director’s interpretation.

European Naturalist Theatre and its Legacy
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 key debates of the period illuminates a number of naturalist theatre texts, and you examine the movement’s legacy in selected contemporary British plays.

European Theatre from 1945
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.

Filmmaking: Improvisation for Screen
Practical workshops provide technical instruction and creative focus on improvisation in rehearsals, screenplay development, and performance during filming. Lectures are used to explore historical contexts and you are introduced to 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.

Introduction to Musical Theatre Dance
You explore the historical and cultural contexts of the development of musical theatre dance. You focus on particular areas including its link with popular dance forms in the 1920s and the emergence of variety and vaudeville theatre; the integration of Latin, Indian and African influences through the 1940s, 1950s and 1960s; the standardisation of jazz in the 1970s; and the influences of ballet, cabaret, and burlesque theatre. You learn a section of musical theatre dance repertory, analyse filmed musicals and other performances,
and complete a research essay. Attendance at live musical performances is required. (Provision for zero-cost options is offered.)

Media and Performance Art
You explore avant-garde movements such as Futurism, Dada, Surrealism and the Bauhaus, and are introduced to concepts such as liveness, remediation, postmodernism, intermediality and posthumanism. You discover the history of audio-visual technologies and their use in art and performance, and learn about current practices of multimedia performance, live art, and interactive and immersive theatre.

Physical Theatre 1
You explore different approaches to training for performance where the focus is on the body, in particular in relation to ‘physical theatre’. This genre encompasses the shift away from Naturalism, Stanislavski and text-based representational drama. Extensive reading on 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 performance of a variety show, aiming for historical accuracy and with students appearing as singers, dancers, comedians, acrobats, ventriloquists and magicians.

Puppet and Object Theatre
This module offers a creative exploration of puppetry and object theatre. It includes scenic elements and staging. Elements used include puppets, objects, visible/invisible puppeteers and set, light, projection, motion and sound. Lectures provide theoretical perspectives while practical workshops explore performance. You develop your skills as maker, performer, puppeteer, manipulator, musician and technician.

Site-Specific Theatre
Focusing on the emergence and development of site-specific performance through the 20th century and into the 21st, you investigate 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 and community theatre, and 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.

Theatre and Adaptation
Drawing on the work of contemporary theatre-makers, you explore specific approaches to stage adaptation, study adaptation methodologies and develop an understanding of the implications of adaptation. Through seminar discussions, practical and creative work, you reflect on performance’s near-obsessive desire to return, repeat, rewrite and revisit, establishing a dialogue across languages and cultural identities.

Theatres of the Past 1: the Classics
You explore a specific period of theatre (for example theatre of the Great War, or Greek theatre), chosen by the tutor, analysing the work of key practitioners of the time. You 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 explore ways of making historical research accessible to a modern audience.

Victorian and Edwardian Theatre
This module examines the theatre’s relationship with the changing historical, social and cultural context of the Victorian and Edwardian eras. 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.

A 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 and institutions.

Most students can take advantage of a year abroad, a term abroad or placements in countries such as Canada, Denmark, Germany, Greece, 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

A 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 often 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 specialise in areas that inspire you. Knowledge of current theatre productions, as well as funding and policy, are particularly important at Stage 3.

Please note: the module lists below are not fixed as new modules are always in development and choices are updated yearly. Please see www.kent.ac.uk/ug for the most up-to-date information.

All single honours students take one of the following modules:
- Independent Project
- Creative Project.

Single honours students also choose two to three modules from the list below:
- Applied Theatre
- Arts Internship
- Cultural Policies in the British Theatre
- Dance and Discourse: Dramaturgies of Moving Bodies
- Introduction to Stand-up
- Musical Theatre Dance 2
- New Directions
- Performing Classical Texts
- Performing Lives: Theory and Practice of Autobiographical Theatre
- Physical Theatre 2
- Playwriting 1 for Beginners
- The Shakespeare Effect
- Theatre and Ideas
- Theatre and Journalism
- Theatres of the Past 2: the Moderns.

Joint honours students normally take two modules in Drama and Theatre, and the rest in their other subject.

**Modules: Stage 3**

**Applied Theatre**
This module gives you the opportunity to understand and apply performance techniques in community 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, and 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**
You work on an independent creative project of your own devising, which is a culmination of practical elements of your degree. Performance, workshop, design, stagecraft, producing or other creative skills encountered in earlier modules will be developed, extended and explored in autonomous work, which is supported by regular group supervision sessions. Projects also involve research to contextualise the practical elements.

**Cultural Policies in the British 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 art form but as an element of the glue that binds communities together, attracting the interest of policymakers. Here, you examine the 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 is also an introduction to arts funding.

**Dance and Discourse: Dramaturgies of Moving Bodies**
Dance in its various forms has established itself at the forefront of theatrical experimentation: from contemporary ballet to postmodern dance, from Tanztheater to New Body Performances, dance invents, maps out and tests radical theatre and performance concepts. Here, you explore the history and contexts of dance as a theatre genre and of choreography as creative method. You also address the methodologies of analysing dance and its dramaturgic strategies. You look at the works of contemporary choreographers, such as William Forsythe, Jiří Kylián, Lloyd Newson, Anne Teresa De Keersmaeker, Ohad Naharin, and Jérôme Bel. The works of contemporary choreographers are studied on video, film, and through live performance.

CONTINUED OVERLEAF
STUDYING AT STAGE 3 (CONT)

Introduction to Stand-up
You are introduced 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 developing a persona, working an audience, improvisation and characterisation.

Musical Theatre Dance 2
You explore the historical and cultural contexts of mainstream 20th-century musical theatre/jazz dance assessing the influences on jazz and musical theatre dance of different dance cultures, styles and genres. You study choreographers such as Jack Cole and Bob Fosse and, in weekly workshop sessions, focus on their techniques and styles. To show your understanding of their work, you create your own choreography following their style. You view and analyse filmed musical theatre dance numbers and are required to view or attend two full-length musical performances, at least one live. (Provision for zero-cost options is offered.) These tasks lead to the performance of student choreographies in small groups and a reflective research essay detailing how the choreography was developed.

Performing Classical Texts
You are introduced 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. Initially, you focus on Greek tragedy, culminating in a solo performance; you then explore text analysis when working with Shakespeare.

Performing Lives: Theory and Practice of Autobiographical Theatre
The genre of theatrical autobiography 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
You explore 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
The diversity of Shakespearean production on the contemporary stage and screen.

Theatre and Ideas
First, you examine fundamental questions within the philosophy of theatre, such as the ethics of representation, the ontology of live performance and the extent to which performance can be philosophy, going on to discuss their applicability to contemporary practice. In the second half of the module, you take part in a series of three-hour workshops in which you practically explore a given text.

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.

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.

Playwriting 1 for Beginners
The objective of this module is to get you writing and developing original scripts for performance. Weekly lectures and workshops 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.

Theatres of the Past 2: the Moderns
This module introduces you to a fascinating area of theatre largely ignored by historians and theatre practitioners: the theatre of the First World War (1914-1918). As well as studying and practically exploring plays of and about the war, you examine the social, theatrical, and political context of the war. Asking the question, “How does the theatre respond to the First World War?” you explore the different ways in which plays represented the trenches for people at home and soldiers who had experienced the real thing; the ways that theatre cultivated a spy hysteria; and the different techniques that playwrights used to criticise the war without being banned. You work with a diversity of archival sources in exploring these long-forgotten theatrical works.

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.

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RESEARCH-LED TEACHING

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 skills as a researcher and will 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, were the Resident Graduate Company at the Gulbenkian Theatre and are the stars of a new CBeebies show, Spotbots.’

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 Gardzienice, 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 to an Open Day or an Applicant Day and see for yourself what it’s like to be a student at the University of 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

Applicant 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 Applicant Days. You can book to attend through your online Kent Applicant Portal. The Applicant 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 current students about your chosen subject. For further information, see www.kent.ac.uk/visit

Informal visits
You are also welcome to make an informal visit to our campuses at any time. The University runs tours of the Canterbury and Medway campuses throughout the year for anyone who is unable to attend an Open Day or Applicant Day. It may also be possible to arrange meetings with academic staff, although we cannot guarantee this. For more 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
Scholarships and bursaries
For details of scholarships and bursaries at Kent, please see www.kent.ac.uk/ugfunding

More information
If you would like more information on Kent’s courses, facilities or services, or would like to order another subject leaflet, please contact us on:
T: +44 (0)1227 827272 Freephone (UK only): 0800 975 3777 www.kent.ac.uk/ug

Location
Canterbury

Award
BA (Hons)

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

Joint honours
• 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 (VV14)
• Italian (RW34)
• Philosophy (VV54)
• Religious Studies (VV64)

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 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 or 16 points at HL

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

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 B (RW24 and WR44)) or grade C (RW14 and RW34) 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, Classics-Ancient History or Classics-Classical Civilisation grade B; IB History 5 at HL or 6 at SL

Offer levels and entry requirements are subject to change. For the latest course information, see: www.kent.ac.uk/ug
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To find out more about visiting the University, see our website:
www.kent.ac.uk/visit