

# ROYAL CENTRAL

SCHOOL OF SPEECH & DRAMA

UNIVERSITY OF LONDON

Dear Member of the MAATP Year Group,

Welcome to the MA Advanced Theatre Practice course at Central! We are very pleased you will be joining this groundbreaking course in October. We are writing to begin to introduce you to the course, and suggest some reading material for you before the course begins.

The Course Handbook and the Student Handbook will be made available to you at Registration session via our Virtual Learning Environment. These will set out all of the units and requirements of the course, as well as providing guidance for all postgraduate students on administrative and academic matters.

Attached to this letter, you will find some suggested reading, for you to choose from, arranged in various ways. There's no requirement for you to attempt to read all of these, but you should try to find a few that particularly interest you, as useful reference points for you during the year. At the head of the list are some books for you to read and use as common reference points. You will also find books grouped according to subject areas - you may like to dip into these, according to your subject interests. And you will find a few books from the reading lists for the first three Units of the course, occurring in Term One – so that you can start reading these. It would be a good idea to read something for each Unit. We will be asking for all of the core reading lists to be in the Library by the start of term.

You will be responsible for documenting your own work on the course, and digital cameras may be booked out from the School's Media Services Department. However you may also want to have your own camera, and other equipment, to record your work.

We will also be suggesting performances, exhibitions and events for you to see, and see this as an important part of your first term at Central. Although you can use your own discretion as to how much you spend on this, we suggest you budget about £15.00 a week for this purpose in the first term.

We will be spending the first week of the term (starting October 6th) giving you an overview of the course, introducing you to the postgraduate community, and laying some foundations for our practical work together. Please arrive between 9.30am and 10.00am on the Monday – ready to start work at 10.00am. In this first week you will be timetabled Monday to Friday 10.00am – 5.00pm.

During the rest of the first term, you should reckon on being available 9.00am – 5.00pm Monday to Friday. On Fridays, during Term One, the day will be devoted to the Cultural Landscapes Unit and part of the day may sometimes be spent visiting sites and organisations around London. The term ends on December 12th.

With all good wishes for the year ahead

Lynne Kendrick, , Jane Munro, Ayse Tashkiran, Nick Wood  
MA Advanced Theatre Practice Course Team  
Kate Allen  
Course Support

## Reading and Equipment List

*MA Advanced Theatre Practice 20113/14*

### General Reading

Kaye, N. (2000), *Site-Specific Art: Performance Place and Documentation*. London: Routledge  
ISBN: 0-415-18559-9

Good background reading for Site Specific Work.

Bottoms, S and Goulish, M. (eds) (2007) *Small Acts of Repair: Performance, Ecology and Goat Island*.  
London: Routledge

Lecoq, J. (2002) *The Moving Body: Le Corps Poétique*, Methuen Publishing Ltd  
ISBN: 0413771946

Shepherd, Simon & Wallis, Mick. (2004) *Drama/Theatre/Performance*, London: Routledge  
ISBN: 0-415-23494-8  
Chapter 6, 8,9,10

Lehmann, Hans-Thies (2006) *Postdramatic Theatre*: Routledge

Etchells, Tim: (1999) *Certain fragments; contemporary performance and Forced Entertainment*:  
Routledge

Heddon, Deirdre and Milling, Jane, (2006) *Devising Performance: A Critical History*, Theatre &  
Performance Practices Series, General Editors: Ley, Graham and Milling, Jane: Palgrave Macmillan.  
Explores and questions fundamental concepts of collaboratively created performance and theatre. It  
places devising practices in a historical context and charts specific devising practices since the  
1950's in Britain, America and Australia.

### Equipment

If you are involved in fit-ups in the performance spaces you will be required to wear steel-capped  
boots. Bring them if you have them.

## **PRODUCING**

### Suggested Reading

Williams, D. (1999) *Collaborative Theatre, The Theatre du Soleil sourcebook*, Routledge  
ISBN 0-415-08606-X

Gives an insight into how one company approaches  
the bringing together of different skills.

## **DIRECTING**

Schneider, R. & Cody, G. (eds) (2001) *RE: Direction: Tdr Sourcebook*, Routledge  
ISBN: 0415213916

Organized into four key areas of the subject, the book explores: theories of directing; the boundaries of the director's role; the limits of categorization; and the history of the theatre and performance art.

Whitmore, Jon (1994). *Directing PostModern Theatre: Shaping Signification in Performance*. University of Michigan Press.

A good introduction to the process of shaping a 'language of performance' from the director's point of view. Focus is given to non-literary aspects of theatre making, of interest to those pursuing directing in alternative performance modes/contexts.

## **DRAMATURGY**

De Marinis, M. 'Dramaturgy of the Spectator' in *Performance Critical Concepts in Literature and Cultural Studies*, ed by Philip Auslander, Vol. II, p. 219-235 (reference journal available at CSSD Library).

Rudakoff, J. & Thomson, L. M. (eds) (2002) *Between the Lines: The Process of Dramaturgy*, Playwrights Canada Press  
ISBN: 0887546226.

## **PERFORMANCE**

Zarrilli, P. (1994) *Acting (Re)Considered: Theories and Practices*, Routledge  
ISBN: 0415098599

An exceptionally wide-ranging collection of theories on acting, ideas about body and training, and statements about the actor in performance.

Callery, D. (2001) *Through the Body*, Nick Hern Books  
ISBN: 1854596306

Full of practical exercises clearly explained and a succinct overview physical theatre in Britain. A must have for both performers and directors.

Oida, Y. (1997) *The Invisible Actor*, Methuen Publishing Ltd  
ISBN: 0413696103

A great vision of the performer in context – the special and the ordinary in the act of acting and the discipline of creativity.

## **PUPPETRY AND OBJECT THEATRE**

All these may be found new or secondhand at DaSilva Books ([www.puppetbooks.co.uk](http://www.puppetbooks.co.uk))

Bell, J. (2001) *Puppets, Masks and Performing Objects*, The MIT Press  
ISBN: 0262522934

Tillis, S. (1992) *Toward an Aesthetics of the Puppet: Puppetry as a Theatrical Art*, Greenwood Press  
ISBN: 0313283591

## **SOUND**

*The Soundscape - the Tuning of the World* by R. Murray Schafer  
*Dramatic Notes*, Neil Brand (ed.), Luton Press, ISBN 1860205488

## **WRITING**

David Edgar (ed.), *State of Play* (Faber, 1999) - introduction to consideration of what theatre writing can and should achieve.

Tim Etchells, *Certain Fragments* (Routledge, 1999) - contrasting consideration of writing for performance.

## **DESIGN**

Aronson, Arnold, Philip (2005) Looking into The Abyss: Essays on Scenography. University Of Michigan Press

Bachelard, Gaston (trans) (1994) The Poetics of Space Beacon Press

Birringer, Johannes(1998) Media and Performance: Along the Border John Hopkins Univerity Press

Kaye, Nick(1996) Art into Theatre, Performance Interviews and Documents - Harwood

Heathfield, Adrian( 2004) Live Art and Performance - Tate Publishing

Goldberg, RoseLee( 1988) Performance Art: from Futurism to the Present - Thames and Hudson

Tufnell, Miranda & Crickmay, Chris (1993) Body, Space, Image: Notes Towards Improvisation and Performance - Dance Books Limited

Savran, David (1986) The Wooster Group 1975-1985 - UMI Research Press

Schechner, Richard:(1988) Performance Theory - Routledge

Warr, Tracy (ed) (2000) The Artist's Body: Themes and Movements - Phaidon Press

Williams, David (ed) ( 1999) Collaborative Theatre: The Theatre du Soliel Sourcebook Routledge

## **LIGHTING DESIGN**

*THE LIGHTING ART* by Richard Palmer published by Prentice Hall

*LIGHTING AND THE DESIGN IDEA* by Linda Essig, published by Harcourt Brace.

Both Palmer and Essig are US practitioners and teachers. Their books have valuable insights into performance lighting and are well structured for the student. Both give several approaches to conceiving and realising your lighting designs, along with useful information on why what works works.

*LIGHT FANTASTIC* by Max Keller, published by Prestel

This book has some of the best photos of light in live performance, and is a thing of beauty and inspiration in its own right.

## **SCENOGRAPHY**

Auslander Philip (1992) Presence and Resistance Ann Arbor; University Of Michigan Press

Bachelard, Gaston (trans) (1994) The Poetics of Space Beacon Press

Berghaus, Gunter(2006); Avant Garde Performance: Live Events and Electronic Technologies

Essig, Linda (2004) Lighting and the Design Idea- Wadsworth

Howard, (2002) Pamela What is Scenography?- Routledge

Kaye, Nick (2000) Site-Specific Art - Routledge

## **VISUAL MEDIA**

Auslander, Phillip, (1999) *Liveness*, Routledge

ISBN: 0415196906

McLuhan, Marshall, (1964) *Understanding Media*,

Routledge

ISBN: 0415253977

Lavender, Andy (2001) *Hamlet in Pieces*, Nick Hern Books

ISBN: 1854596187

## **Unit 1: INTERDISCIPLINARY PRACTICE**

Goldberg, R. (2001) *Performance Art, From Futurism to Present*, Thames and Hudson world of art.

Goulish, M. (2000) *39 Microlectures: In Proximity of Performance*, London, Routledge.

Heathfield, A. (2000) *Small Acts: Performance, the Millennium and the Marking of Time*, London: Black Dog Publishing.

Lecoq, J (2006) *Theatre of Movement and Gesture*, London, Routledge

Perec, G. (1997) *Species of Spaces and Other Pieces*, London, Penguin Books.

Svich, C (ed) (2003) *Trans-Global Readings: Crossing Theatrical Boundaries*, Manchester, Manchester University Press

Turner, C and Behrndt, S (2008) *Dramaturgy and Performance*, Palgrave Macmillan

## **Unit 2: PRACTITIONER STUDY**

Bakhtin, M.M. (1982) *Dialogic Imagination*, University of Texas Press.

Baugh, C. (2005) *Theatre Performance and Technology: The Development of Scenography in the Twentieth Century*, Palgrave MacMillan.

Lecoq, J., Carasso, J.G., Lallias, L.C (2001) *The Moving Body: Teaching Creative Theatre*, New York, Routledge.

Heddon, D and Milling, J (2005) *Devising Performance: A Critical History*, London, Palgrave

Zarilli, P (Ed) (2002) *Acting (Re)Considered: A Theoretical and Practical Guide*, London, Routledge

#### **Unit 4: CULTURAL LANDSCAPES**

Delgado, M and Svich, C (2002), Manchester, Manchester University Press

Chong, D. (2008) *Arts Management*, London, Routledge.

Harvie, J. (2005) *Staging the UK*, Manchester University Press.

Hyde, L. (2007) *The Gift: Creativity and the Artist in the Modern World*, New York, Vintage **Books**

Read phrases a-g. They can be used for organizing and sequencing points in a presentation. At which step in the presentation would you use each phrase? Match phrases a-g with steps 1-7. Step 1: Introduction Step 2: Purpose of the presentation Step 3: Menu of main points Step 4: Start section 1 Step 5: Start section 2 Step 6: Start section 3 Step 7: Summary and conclusion. Write suitable headings for the groups of phrases that follow to summarise what each is signalling. a) developing a point b) introducing the topic c) concluding. d) sequencing e) dealing with questions f) moving on to the next point. Finally, I'll outline what I believe to be the best course of action. Please feel free to interrupt me if you have any questions, or if there's anything you don't follow. Always write a first draft before writing up the final version. Your essay should be all your own work; plagiarism is a very serious offence in colleges and universities. It is an increasing problem because it is so easy to cut and paste from materials available on the internet, and students have to sign a plagiarism form to say that the work they are handing in is all their own and that they acknowledge any sources they have used. There is usually a deadline. 5 online materials that can be freely used by teachers and students anywhere. 5 At the end of this course, you have to do a 5,000-word thesis which will be assessed, and the grade will contribute to your final degree. 6 I think I'll do a study of people's personal banking habits for my MSc composition. It has to be about 12,000 words. Write suitable forms of the word(s) in brackets, putting verbs into an -ing form (e.g. return → returning) or infinitive form (e.g. return → to return). You may need to change or add words. Example: I'm looking forward to → her returning with good news. (she/ return). Don't disturb me, I've got a report to write this evening. VERBS FOLLOWED BY -ing FORMS AND INFINITIVES. 3A. verb + -ing form or infinitive: attempt, begin, bother, can't bear, can't stand, cease, continue, deserve, fear, hate, intend, like (= enjoy), love, prefer, start. Note: We usually avoid putting two infinitives or two -ing forms together: He wanted to start to take lessons. → He wanted to start taking lessons. We use to + infinitive after would like, would love and would hate: X When we get there I would like taking a nap. A. For many courses in the University, the majority of your marks will be based on your written work. It is essential that you develop your skills as a writer for the different disciplines in which you study. Most departments offer advice and guidelines on how to present your written assignments. These are competitive and the closing date for applications is 31 October in the year prior to the one for which the funds are sought. F. Your student card, obtained on completion of enrollment, is proof that you are enrolled. Before Brunetti could ask him about how he knew this, Mario said, "They all told me about them, wanted to be sure that the letters were delivered. Everyone heard it, that noise, but there was nothing they could do. She's old. The material used in the lectures is very well structured. I gained knowledge that will be very useful in my future career. This last point is in my eyes the most important. The User Innovation course was introduced for the first time in September 2018. Attending this course showed me that this course was very interactive and flexible. From my point of view, interaction and flexibility creates an environment where you can learn from the students and lecturers surrounding you. This course provided me with a way of thinking about economic development that I hadn't had before. In my previous study experience I have never seen a course that covers as much as Strategies in STI Management. This course is in my eyes an introduction to all aspects of business and management.

students who dropped the course and students who did not attend the final class period. Due to inconclusive data, neither factor appears most important. The number of responses in each category was calculated for each subject. Thank you for your efforts after they take the first test. In discussing the project with colleagues, someone inevitably points out that among the students' precourse expectations are several suggestions for specific topics they deem important. The same colleagues greet these suggestions with such statements as, "I'll try to please the students' whims." This, of course, is up to the individual instructor. It is perhaps more important than meeting every personal and course expectation to use. Vol. 17 During the course, the students will be familiarized with theory of argumentation and develop basic research skills. Prerequisites: 33-50 points score on the placement test. The course materials are provided by either by the Library or instructor via MOODLE (Online education platform NRU HSE), email or in class. Hard copies are desirable, but not required. Handouts and electronic resources will be provided by the instructors. Colleagues who teach the same or a similar course (in your department or at other institutions) are good sources of ideas and information. Your campus bookstore's textbook manager can provide the name and phone number for textbook sales representatives from many different companies. Science education publications (see Appendix B) carry advertisements from major publishers, and some feature a book review section or annual book buyer's guide. Skim the preface to see whether you share the author's approach to the subject. Page 50 Share Cite. Suggested Citation: "Chapter 7: Choosing and Using Instructional Resources." This alerts students to the existence of other resources. Match the text to the audience in terms of its preparation and prior knowledge. Online Courses The boundaries between education and entertainment are beginning to blur, and a new type of learning, in which education merges with entertainment, is emerging edutainment. But now US television. With an audience of 10 million, student numbers for the course are expected to be in the hundreds of thousands. Academics from the University of California say that the online course will be a legitimate educational experience and tackle serious issues from the fields of science, public health, nutrition, psychology and sociology. However, students will gain no formal qualifications or credits on successful completion of the course. It insisted that all modules had been made as academically rigorous as those taught on the university grounds.