



**Department of Drama & Theatre  
Undergraduate Studies**

Royal Holloway  
University of London



# Royal Holloway University of London



Royal Holloway is widely recognised on the world stage as one of the UK's leading teaching and research university institutions. One of the larger colleges of the University of London, we are strong across the sciences, social sciences, arts and humanities. Our 7,700 students work with internationally renowned scholars in 18 academic departments. The University of London degree gained by our talented, high-achieving graduates is valued the world over.

As a cosmopolitan community, with students from 130 countries, we focus on the support and development of the individual. Our friendly campus, just 19 miles west of central London, provides a unique environment for university study. Campus life revolves around the Students' Union, which runs over 100 societies and sports clubs, and we are recognised as London's best sporting college.



Top-rated for the quality of its teaching and research, Royal Holloway has one of the largest and most influential Drama and Theatre departments in the UK. Academic staff push the boundaries of their subjects, through their experience and the quality and originality of their research.

Productions run throughout the year, and workshops with leading theatre professionals enhance personal development, bringing dreams alive.



## Contents

<b>Why study Drama?</b>	<b>2</b>
<b>Why choose Drama &amp; Theatre at Royal Holloway?</b>	<b>3</b>
<b>Admissions and entry requirements</b>	<b>4</b>
<b>Degree programmes</b>	<b>5</b>
<b>Degree structure</b>	<b>6</b>
<b>Course information</b>	<b>7</b>
<b>Combining Drama &amp; Theatre with other disciplines</b>	<b>8</b>
<b>Teaching and assessment</b>	<b>9</b>
<b>Other information</b>	<b>10</b>
Facilities, Study abroad, Postgraduate opportunities, Career prospects, College Open Days	
<b>Teaching staff</b>	<b>11</b>

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This brochure is designed to complement Royal Holloway's Undergraduate Prospectus and information on the Department's website at [www.rhul.ac.uk/drama/](http://www.rhul.ac.uk/drama/)

It is also available as a PDF at [www.rhul.ac.uk/](http://www.rhul.ac.uk/)

# Why study Drama?

- Drama is an ancient art form, and many people consider the arts to be something that make life worth living. It is a social practice. To study the dramatic activity of a particular social group is to understand that society.
- Drama is the study of performance, and performance pervades all aspects of public and private existence. Performance is about communication, and we live in a society where communications have become more important than the production of material goods.
- Drama involves the whole person. You have to think with the body as well as the head.
- Studying Drama is stimulating because it involves a variety of subject matter and a variety of modes of study, active as well as sedentary, group-based as well as individual.
- It provides you with useful life and employment skills, because of its emphasis on teamwork, planning projects, rigorous research and imaginative presentation. It might even help a few people enter the theatre - dreams are permissible.





# Why choose Drama & Theatre at Royal Holloway?

- The Department is one of the largest theatre departments in the UK, so it can offer an unusually wide range of subject areas, all taught by specialists. No other department offers a comparable range of historical and cultural areas.
- It has a strong research culture, with all staff being active researchers. As a result, teaching is always on the cutting edge of the subject, the curriculum never remaining quite the same from one year to the next. Students are challenged intellectually, but also creatively.
- The Department is well resourced, with a new workshop, six technical staff, three major performance spaces (the Studio Theatre, the Boilerhouse and the Handa Noh Studio), and two rehearsal rooms equipped for performance. A 'digital studio' allows students to explore new technology.
- We are committed to the integration of theory and practice at all times. No members of staff consider themselves to be academics rather than practitioners or vice versa. The emphasis of teaching is upon experimental projects that test ideas rather than glamorous but orthodox productions.
- Students applying for English and Drama will enjoy an integrated degree based on close cooperation between two strong and distinctive departments.
- An active 'student workshop', which organises theatre productions, social events and guest visits from theatre professionals, and the College Drama Society offer ample opportunity for students to develop their own theatre practice outside the curriculum.
- The pleasant campus offers easy access both to countryside and to London theatres.

## Welcome

The Department of Drama at Royal Holloway is a friendly and exciting place to study. It's never quiet here! We examine drama by applying a range of different methods, including practical, historical, sociological, and anthropological approaches. It means that students can identify and pursue their own interests.

I am always proud of the skills and achievements of our graduates, and after three years here it is really satisfying to see them go on to work in fields such as arts, media, marketing, or to pursue specialised further study such as teacher training, theatre therapy or Master's work. The influence of our approach can be seen in the fact that even if you study at another drama department in the country you will probably be taught by someone who studied at Royal Holloway!

**Professor Katie Normington, Head of Department**



# Admissions and entry requirements

Applications for entry to all our full-time undergraduate degrees must be made through the Universities and Colleges Admissions Service (UCAS). To make an application, you will need a UCAS application form and directory. Your school or college should have these materials; otherwise you can write, after 1 August, to UCAS Enquiries, UCAS, PO Box 28, Cheltenham, GL52 3LZ; Tel: +44 (0)870 1122211, or visit the UCAS website at: **[www.ucas.com](http://www.ucas.com)**

## Interviews

We invite applicants to an interview day, when you will take part in group activities and have a half-hour small group seminar interview with a member of staff. This is an opportunity for you to see the Department and sample our teaching, so you can be sure you are making the right choice. And of course it is also a chance for us to meet you. The interview day is not an audition and does not involve any testing of your performance skills. If we turn you down at this point, then that would most probably be either because we felt you had difficulty working as part of a group, something rather fundamental to our teaching and assessment methods, or because we felt your school had programmed you to pass A-levels rather than to think for yourself.

We do not interview candidates for English and Drama, but if you are offered a place you will be expected to attend an open day so you can be sure this is the right course for you.

## Entry requirements

The standard requirement for conditional offers is AAB for both Single and Joint Honours. However, as part of the Department's commitment to Widening Participation, we encourage mature students with different forms of qualification and applicants who come with international qualifications or who have taken Access courses. If you feel that AAB is beyond your reach, not because of your ability but because of your particular educational background, please do not feel that there is no point in applying. We are ready to recognise academic potential as well as achievement, and our aim is to achieve a diverse student group. The step between school and university is a big one, and if you are tempted to take a gap year, you have our full support.





## Degree programmes



“I’ve been given the freedom to explore and experiment with elements of drama I never knew existed. Comprehensive lectures and thought-provoking seminars set my theoretical foundation, while practical workshops and productions indulged the ‘drama’ in me. The supportive environment gives you the opportunity to discover your interests and in the second and final years to tailor your degree to the aspects you enjoy.”

**Sophie Cox, BA Drama and Theatre Studies**

- W440 Drama and Theatre Studies
- W423 International Theatre (Australia)
- WW43 Drama and Music
- QW34 English and Drama
- QW84 Classical Studies and Drama
- RW14 French and Drama
- WR42 Drama and German
- WR43 Drama and Italian
- WW48 Drama and Creative Writing
- W4V5 Drama with Philosophy



# Degree structure

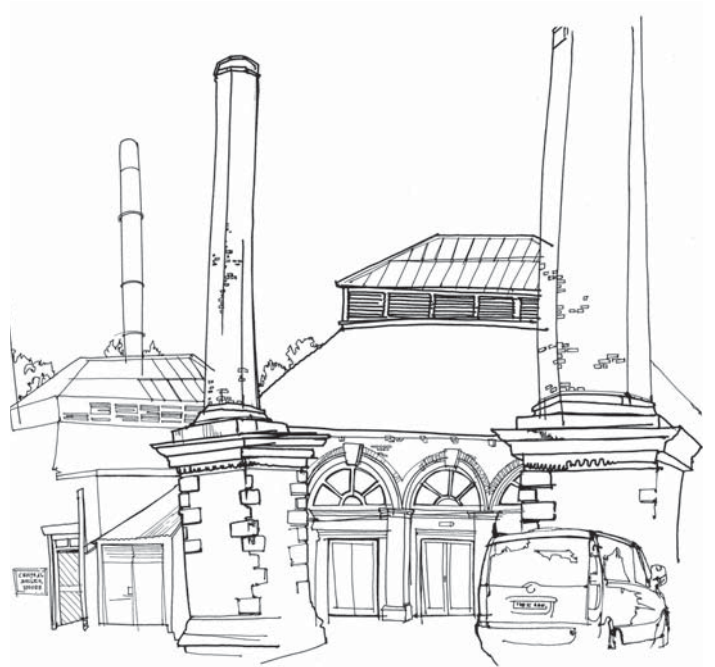
## Foundation Course

All students entering the Department take the Foundation Course, for their first year. It introduces them to appropriate methods of study and ensures that students who have not taken Theatre Studies A-level are fully integrated. Contemporary Theatremaking invites you to engage with a company that devises its own performances – because theatre is something that you will constantly be making in the course of your degree. In Critical Theories, you look at landmark movements in modern thought, such as Marxism, psychoanalysis, feminism(s), and deconstruction; no serious analysis of performance can take place until we are clear what questions we are asking of the material and why. The Foundation Course also develops ways of working with historical material and the complex relationship between texts and performance. You are introduced to stage design and to workshop techniques that enable a group of actors to create a successful theatre performance.

## Second and third year courses

In the second and third year, there is a single extensive list of options. All Single Honours students take part in a 'performance research project' at the start of their second year, which gives them the experience of seeing a full production into being. In their final term, all Single Honours students engage in an independent group research project that culminates in a performance.

Courses are taught in the Autumn and Spring terms. In the summer you are encouraged to develop your own projects and to work with our postgraduates. Postgraduate playwrights, directors and movement specialists, often coming to us from unusual performance backgrounds, put on productions that offer valuable technical and performance experience to our undergraduates.





The range of optional courses available to students in the Department is unparalleled in the UK – though of course we cannot guarantee you will always get exactly the options you have chosen, since we have to cap the numbers on all courses on account of the group work that is involved. Students take four course units in every year.

## Course units

In year two Single Honours students take a Performance Research Project (one-unit), an Extended Essay linked to the Performance Research Project (half-unit), another half-unit and a further two full-units. Examples of performance research projects (which change from year to year) include the following:

- The Performance Text: Yeats's *King of the Great Clock Tower* as dance drama
- Lilian Baylis, the Old Vic and Sadler's Wells: Theatre and Biography
- Imaginative Journeys: Theatre and Performance for Children and Young People
- Brook's 'Empty Space' – an experiment with space in the Boilerhouse

## Examples of full-unit option courses:

- Shakespeare
- Playwriting
- The Director and The Stage
- Producing Women: Feminist Theory and Theatre
- Disability culture and performance

- Devising Theatre
- Popular Performance: Melodrama
- Designing for the Theatre: 20th-Century Scenography
- Body as a Medium of Expression: Dance Drama
- Physical Theatre: its practice, theory and history
- Film, Gender, Race and Sexuality
- Theatre & Therapy
- Aesthetics of Anxiety: Expressionism and Film Noir
- Bouquets & Brickbats: Theatre Reviewing & Theatre Historiography
- Renaissance Theatre in Production
- Portable Theatre & Education Outreach
- Theatre and Psychoanalysis
- Indonesian Theatre and Performance
- Radio Playmaking
- The Naturalist Theatre
- Black Women's Theatre and Theory

In year three you would take three optional units and either 'Advanced Theatre Practice' or a 'Final Year Dissertation'.



# Combining Drama & Theatre with other disciplines

## English and Drama

This is a popular degree scheme, involving a core of integrated courses. You should consult a separate brochure for details of this degree, available from either department.

## Drama and Classics

## Drama and French

## Drama and German

## Drama and Italian

## Drama and Music

In these schemes you follow half your degree in one department and half in the other. Students taking drama with a language spend their third year abroad, where we hope they will broaden their theatrical experience. In the foundation course you take only four of the eight components, currently Contemporary Theatremaking, Critical Theories I, Boundaries of Performance, and Staging Histories. In your second and your final years, you study alongside Single Honours students, taking half the number of courses in Drama. Unlike several universities, we do not discriminate against you in terms of access to courses that have a more practical emphasis.

## Drama and Creative Writing

Again students take half the Single Honours degree and devote half their time to Creative Writing. The degree is taught in close collaboration with the Department of English. A separate brochure is available from either department.

## International Theatre (Australia)

This scheme allows you to spend the third year of a four-year degree in Australia, studying at the University of Queensland in Brisbane, where you will study theatre. Effectively you have an extra experience to add on to the benefits of a Single Honours degree. You will study Australian theatre within the Drama Department and write a long essay based on research carried out in Australia.

## Drama with Philosophy

This programme allows you to take three-quarters of your courses in Drama and to take your remaining courses from the minor degree programme in Philosophy.

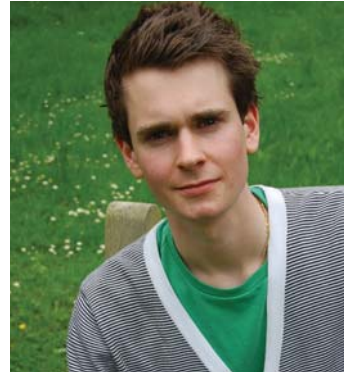




# Teaching and assessment

“The department’s own drama society, Student Workshop, is run by students and performs up to nine productions a year, as well as organising workshops with leading UK theatre companies and hosting infamous socials. The campus arts societies hold an annual Royal Holloway Oscars awards ceremony – a glittering evening recognising theatrical achievements and celebrating campus arts. Finally, something invaluable for all Royal Holloway drama students, London’s West End theatres are only a 40-minute train journey away.”

**Alex Turner, BA Drama and Theatre Studies**



We offer lectures only in parts of the foundation course. The basic teaching method is the seminar/workshop, a class that lasts for two to three hours and contains about 16-18 students. This format allows the teaching to move freely between exposition (with visual aids as required), workshop exercises and informal discussion, ensuring that there is a constant interplay between theory and practice. Well-prepared students do much to teach each other.

Assessment takes a variety of forms, according to the needs of the different subject areas; the only mode that we do not use is the formal timed examination. In a normal course unit you are assessed on two pieces of work, one of which is usually an essay, while the other might be a seminar or a performance. You are often assessed as part of a group. You accumulate through your second and third years the marks that make up your final degree.



# Other information

## Facilities

The department has three major performance spaces:

**The Studio Theatre**, a flexible black box theatre seating about 100. This is the space that we use for productions requiring complicated scenery or sophisticated lighting. It is located in Sutherland House, the Georgian mansion in which most offices and teaching rooms are located.

**The Boilerhouse**, a converted 19th-century boiler room that once heated Founder's Building. This is a huge and atmospheric 'found' space in which we have installed a sprung dance floor. It is ideal for movement-based and environmental work. The cobbled courtyard outside also makes an interesting and focused performance space. The same complex houses the design studio and the digital studio. The latter encourages the creation of mixed media work in the Boilerhouse.

**The Handa Noh Theatre**, a unique asset, being the only permanently standing Japanese Noh stage in Europe. Its square wooden stage has been used for movement work of many different kinds, and the audience space can easily be transformed into a performance space with fewer cultural resonances.

We also have a well-stocked wardrobe and a modern well-equipped workshop.

Undergraduates have their own common room. You are free to book rehearsal rooms and performance spaces outside teaching hours, so long as they are not needed for other departmental activities. The fact that the Department occupies two self-contained sites separated physically from other departments helps build a strong sense of community.

Students have 24-hour access to the College Computer Centre, and the library has built up a large stock of drama books and videos.

## Study abroad

In addition to our international theatre scheme (see page 8), there are two options:

- Under the Socrates scheme, we send one student each year to Trinity College Dublin; here you take drama courses equivalent to those you would have studied at Royal Holloway.
- Under a College scheme, you can compete with students from other departments for a placement in the USA, Canada, Japan or Australia.

## Postgraduate opportunities

Some of our students choose to remain in the Department to take the MA in Research (a preparation for taking a PhD), the MA in Greek Theatre Performance, or the MA in Theatre, with taught pathways in Applied Drama, Directing, Physical Theatre and Performance, and Playwriting. In 2009 we will launch an MA in British Theatre Culture.

## Career prospects

Many different kinds of employer value the combination of intellectual, imaginative, and practical skills that our degrees aim to develop. Our graduates do not follow any typical pattern, but embark on a wide variety of postgraduate training programmes and careers, such as teaching, research, actor training, arts administration, journalism, etc. Unusually for an Arts department, graduates also have considerable experience in technical matters and organisation – productions may involve complicated management of people, technical apparatus, and accounts. From the first year, computer applications are used to explore many aspects of the subject, and all students develop IT skills through the Information Technology Skills course.

## College Open Days

An Open Day at Royal Holloway offers a unique opportunity to come and see the College for yourself. You will have the chance to meet our students and teaching staff, and get a taste of what university life is really like. Parents and friends are very welcome to come with you.

Dates of Open Days can be obtained from the Department or from our website: [www.rhul.ac.uk](http://www.rhul.ac.uk).





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**Rosie Alabaster, MA Scenography, BA Theatre Design (Central St Martins, London)****Teaching Fellow: Design**

Professional experience as a designer includes *Macbeth* (2005), *A Midsummer Night's Dream* (2004) and *Amadeus* (2004), all for Derby Playhouse; *Experiment With An Air Pump* (Royal Court Upstairs, 2005); *The Tempest* (Cambridge Arts Theatre, 2003); *The Miser* (Wolsey Theatre, Ipswich, 1999); *Shakespeare Revue* (Salisbury Playhouse, 2000). She also frequently designs for Eastern Angles Theatre Company in Suffolk, who regularly tour their shows to Tithe Barns.

Teaching areas include:

- practical set and costume design
- 20th-century scenography
- site-specific design and installation

**Emma Brodzinski, BA (Lancaster), PGDip (Roehampton), MRes, (London), PhD (London)****Senior Lecturer in Drama and Theatre**

Recent publications include *Making a Performance: Devising Histories and Contemporary Practices*, in collaboration with Helen Nicholson and Katie Normington (London: Routledge, 2007); 'Witnessing Trauma: Theatrical Responses to Terrorism', in *Collateral Damage: Art in the Age of Terrorism*, ed. Graham Coulter-Smith (London: Paul Holberton Publications, 2005) 49-59; and 'Visceral Excess: Cosmimesis in the Work of Orlan', in *Women and Performance* 30 (2005): 147-159. Emma is currently involved in a project funded by AHRC, DTI, ESRC and the Arts Council to examine the role of creativity in health and care; she is also writing book on theatre in health and care for Palgrave. Emma is a practicing Drama Therapist and has worked both in the NHS and private practice. She is looking to develop research into emotional intelligence in teaching and learning.

Teaching areas include:

- live art
- medicine and performance
- theatre and therapy
- theatre and health
- devising

**Gilli Bush-Bailey, BA (Kingston), MRes, PhD (London)**  
**Senior Lecturer in Drama and Theatre**

Following a first career as a professional theatre practitioner, her work focuses on women's theatre history, specifically the history of the actress and female playwright. Her first book, *Treading the Bawds: Actresses & Female Playwrights on the Late Stuart Stage* (Manchester University Press, 2006) arises from her interest in Restoration theatre, and she has contributed a chapter on the same subject to *The Cambridge Companion to the Actress* (Cambridge University Press, 2007). She has also written articles on practice-based research (Contemporary Theatre Review 12.4 (2002)) and co-edited a special edition of *Nineteenth Century Theatre & Film* 29.2 (2002). She is currently writing her second book, *Performing Herself*, on the life and work of 19th-century actress/manager, Frances Maria Kelly (forthcoming from Manchester University Press). Other publications include a chapter in *The Performing Society: Theatre in Nineteenth-Century Britain* (Palgrave Macmillan, 2007), a co-written chapter in *Women in British Romantic Theatre* (Cambridge University Press, 2000) and contributions to *The Oxford Encyclopedia of Theatre & Performance* (Oxford University Press, 2003).

Teaching areas include:

- Restoration theatre
- 19th-century melodrama
- stand-up comedy and the one-woman show
- West-End & commercial theatre (1979-1999)





“It’s become somewhat of a joke in my circle of friends that I visited Royal Holloway six times in order to make sure I’d chosen the right university and the best degree possible. However, I needn’t have been concerned. Studying drama here has included a variety of different approaches to the subject that draw upon disciplines as diverse as History, Sociology, English and Politics, all in relation to theatre. I can look forward to my second year only with excitement.”

**Laura King, BA Drama and Theatre Studies**

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**Matthew Isaac Cohen, AB (Harvard), PhD (Yale)**

**Senior Lecturer in Drama and Theatre**

His books include *Demon Abduction: A Wayang Ritual Drama from West Java* (Lontar, 1998) and *The Komedi Stamboel: Popular Theatre in Colonial Indonesia, 1891–1903* (Ohio University Press, 2006). He is the Southeast Asia editor for *Asian Theatre Journal* and a practicing dhalang. He is currently researching Indonesian performance on international stages and puppet theatre around the world.

Teaching areas include:

- Southeast Asian theatre and performance
- world puppetry
- anthropology of theatre
- intercultural theatre

**Colette Conroy, MA, PhD (London)**

**Lecturer in Drama**

Most of Colette’s work involves the process of making connections between theory and applied theatre practices. Her main area of research is in disability and performance. As well as working in Disability theatre in the 1990s, this was also the subject of her PhD thesis, ‘Performing Disability: Theatre and the Politics of Identity’. She is also interested in psychoanalytic theory, theories of selfhood and the body, and in ideas about inclusion, access and facilitation. At the moment she is editing a themed edition of *Research in Drama Education: On Disability* and is writing *Theatre and the Body* for Palgrave’s Theatre & series. Recent publications include *Active Differences: Theatre and Identity Beyond Disability* (CTR, August 2008) and ‘Freud, Disability and Impairment’ in *Consciousness, Theatre, Literature and the Arts* (2007).

Teaching areas include:

- disability culture and performance
- psychoanalytic theory
- critical theory
- applied theatre

**Enzo D Cozzi, BA (Santiago), MA (CNNA), PhD (London)**

**Lecturer in Drama and Theatre**

He has published in *La Escena Latinoamericana* (Mexico), *Investigacion y Critica* and *Ecovisiones* (Chile), *Journal of Latin American Cultural Studies*, *New Theatre Quarterly*, and *Performance Research* (all in UK). He also lectures on performance anthropology and on the teaching of drama at Universidad Mayor, Santiago de Chile, and is a consultant/teacher in theatre, therapy, cultural ecology and education in Chile.

Teaching areas include:

- the anthropology and ecology of performance
- ritual theatre traditions
- education and therapy
- story-telling and masking traditions

**Christine Dymkowski, AB (Bryn Mawr), MA (Oxon), PhD (Virginia), MA (Leeds)**

**Professor of Drama and Theatre History**

Her books include *Harley Granville Barker: A Preface to Modern Shakespeare* (Folger Shakespeare Library, 1986) and *The Tempest: Shakespeare in Production* (Cambridge University Press, 2000); she is currently Theatre History Editor of Andrew Gurr’s New Variorum *Tempest* team and is co-editing *Shakespeare in Stages: New Directions in Theatre History* for CUP, for which she is writing an article on *Measure for Measure*. Besides the introductions to thirteen of Eugene O’Neill’s plays (Nick Hern Books, 1991–95) and a chapter on Shakespeare’s use of Gower in *Pericles in The Narrator, the Expositor and the Prompter in European Medieval Theatre*, ed. Philip Butterworth (Brepols, 2007), she has also published numerous articles on Lena Ashwell, Edy Craig, Cicely Hamilton, Susan Glaspell, Caryl Churchill, Sarah Daniels, and Timberlake Wertenbaker.

Teaching areas include:

- Shakespeare
- modern feminist playwrights
- radio drama
- theatre history

**Karen Fricker, BA, MA (Stanford), PhD (Trinity, Dublin)**

**Lecturer in Contemporary Theatre**

She is a theatre critic and editor as well as theatre scholar. Her writing on the Québec theatre director Robert Lepage has appeared in *Contemporary Theatre Review*, *Globe: revue internationale d’études québécoises* and *Staging Nationalism: Essays on Theatre and National Identity* (Jefferson, NC: McFarland Publishers, 2005). Her writing on the Eurovision Song Contest has appeared in *Performing Global Networks* (Newcastle: Cambridge Scholars, 2007) and *SQS (Journal of Queer Studies in Finland)*. She is currently writing a monograph entitled *The Globalisation of Robert Lepage* for Manchester University Press.

Teaching areas include:

- theatre criticism
- theatre and globalisation
- performance and nation
- critical theory





**Helen Gilbert, BA (British Columbia), PhD (Queensland)**  
Professor of Theatre

Her books include *Performance and Cosmopolitanism: Cross-cultural Transactions in Australasia* (co-authored with Jacqueline Lo, Palgrave, 2007), *Post-colonial Drama: Theory, Practice, Politics* (Routledge, 1996), *Sightlines: Race, Gender and Nation in Contemporary Australian Theatre* (Michigan UP, 1998) and *Postcolonial Plays: An Anthology* (Routledge, 2001). She has published numerous articles on cross-cultural and postcolonial theatre, particularly in Australia, Canada and the Caribbean, and is currently working on a new project on indigeneity, performance and social justice in transnational contexts.

Teaching areas include:

- Australian theatre and film
- postcolonial theatre
- theatre in the Americas

**Lynette Goddard, BA, MRes, PhD (London)**  
Senior Lecturer in Drama and Theatre

She has published a monograph, *Staging Black Feminisms: Identity, Politics, Performance* (Palgrave Macmillan, 2007) and has contributed articles on black British women's theatre to *Companion to Contemporary Black British Culture* (Routledge, 2002), *Contemporary Theatre Review*, *Cool Britannia?: British Political Drama in the 1990s* (Palgrave, 2007), *Theatre and Slavery* (Border Crossings, 2007), *The Cambridge Companion to the Actress* (Cambridge University Press, 2007) and *Hidden Gems* (Oberon Books, 2008). She is currently researching contemporary black British theatre, with a dual focus on prominent black playwrights of the 21st century and British Black and Asian theatre companies' productions of Shakespeare and other canonical writers.

Teaching areas include:

- black and Asian theatre and performance
- race on the British stage from the renaissance to the present
- gender, race and sexuality in film
- contemporary productions of Shakespeare on stage and screen



**Edith Hall, MA (Oxon), PhD (Oxon)**  
**Professor of Drama and Classics**

Her books include *Inventing the Barbarian: Greek Self-Definition through Tragedy* (Oxford University Press, 1989), *Sophocles' Antigone, Oedipus and Electra* (OUP, 1994) *Aeschylus' Persians, edited with a Translation and Commentary* (Aris & Phillips, 1996), *Medea in Performance* (Legenda, 2000), *Greek and Roman Actors: Aspects of an Ancient Profession* (2002, with Pat Easterling), *Dionysus since 69: Greek Tragedy at the Dawn of the Third Millennium* (OUP, 2004), *Greek Tragedy and the British Theatre 1660-1914* (OUP, 2005, with Dr Fiona Macintosh), *Agamemnon in Performance* (OUP 2005), *The Theatrical Cast of Athens: Interactions between Ancient Greek Drama and Society* (OUP, 2006), *Cultural Responses to the Persian Wars* (OUP, 2007), *Aristophanes in Performance* (Legenda, 2007), *The Return of Ulysses: A Cultural History of Homer's Odyssey* (IB Tauris 2008), and *New Directions in Ancient Pantomime* (OUP 2008).

Teaching areas include:

- Greek and Roman theatre
- critical theory
- epic poetry in performance

**Ali Hodge, BA (Exeter)**  
**Reader in Theatre Practice**

Her publications include: *Twentieth Century Actor Training* (Routledge, 2000) and *Hidden Territories: The Theatre of Gardzienice*, co-authored with Włodzimierz Staniewski (Routledge, 2003). Her professional experience as a director ranges from her work as co-founder of Theatre Alibi, assistant director at Gardzienice Theatre, Poland, and a series of professional productions. Her practice-based research has led to the development of a new physical approach to actor training

known as 'core training', which she continues to develop with an international group of actors in the UK and abroad.

Teaching areas include:

- directing
- actor training
- physical theatre

**Dick McCaw, MA (Cambridge), PhD (University of London)**  
**Senior Lecturer in Drama and Theatre**

Recent publications include *With an Eye for Movement* (London: Brechin Books, 2006) about Warren Lamb and a DVD ROM documentation (Exeter: Arts Archives, 2007) about Geraldine Stephenson, both pupils of Rudolf Laban, a pioneer of movement and dance. He has been commissioned to edit and introduce the forthcoming *Routledge Companion to Laban*. Among other DVD ROM documentations, he has produced one on Clive Barker (Arts Archives, 2005), and Phelim McDermott of *Improbable* (Arts Archives, 2005). His interests include physical theatre, dance theatre, Russian theatre, and the relationship between the martial and the performing arts. He is a qualified Feldenkrais practitioner.

Teaching areas include:

- physical theatre
- contemporary theatre practitioners
- practical skills in theatre

**Elaine McGirr, BA (Rochester, NY), PhD (Washington)**  
**Senior Lecturer in English and Drama**

Her books include *Eighteenth-Century Characters* (Palgrave, 2007) and *The Heroic and Political Crisis, 1660-1745* (Delaware, 2008). She has also published essays on Aphra Behn, Samuel Richardson, and the London stage during the Jacobite Rebellion, as well as contributing to the *Cambridge History of the Novel*. She is currently researching the works and times of Colley Cibber.

Teaching areas include:

- 18th-century literature
- 18th-century theatre, including opera
- theatre history
- critical theory

**Chris Megson, BA (Hull), MPhil (Glasgow), PhD (London)**  
**Senior Lecturer in Drama and Theatre**

He has published on a range of contemporary British playwrights, on the impact of 1968 on British theatre culture, and on British theatrical responses to the Cold War. He is currently co-editing a book on



documentary theatre (*Get Real: Documentary Theatre Past and Present*, Palgrave Macmillan, forthcoming 2009) and completing a book on Sarah Kane (for Routledge). He is a member of an actors' company that applies role play techniques in professional training contexts.

Teaching areas include:

- naturalist theatre
- directing
- post-war British theatre
- theatre and politics

**Helen Nicholson, BA (London), PGCE (Bristol), PhD (Warwick)**

**Reader in Drama and Theatre**

She is currently co-editor of *RiDE: The Journal of Applied Theatre and Performance* (Routledge), and her books include *Applied Theatre: The Gift of Theatre* (Palgrave, 2005), *Making a Performance: Devising Histories and Contemporary Practices* (with Emma Govan and Katie Normington, Routledge, 2007), *Learning to Teach Drama 11-18* (with Andy Kempe, second edition 2007). As a practitioner in community and educational settings she has a range of experience locally and in South Africa and Japan. Teaching areas address different aspects of applied theatre, including:

- theatre and education
- reminiscence theatre
- devising theatre
- theatre for children and young people

**Sophie Nield, BA, PhD (Manchester)**

**Senior Lecturer in Drama and Theatre**

She has published on questions of space, theatricality and representation in political life and the law, and in 19th-century magic shows. Her work has appeared in *Contemporary Theatre Review*, *Research in Drama Education* and several edited collections in theatre history and theory. She is a Trustee of the Mander and Mitchenson Theatre Collection and recently completed a major AHRC-funded project enhancing research access to the Collection. She is General Secretary of the Theatre and Performance Research Association. In summer 2008, she will be an International Visiting Research Fellow in the Department of Performance Studies, University of Sydney.

Teaching areas include:

- European modernist theatre
- presence and representation
- historiography
- film studies

**Katie Normington, BA (Exeter), MA (South Carolina), PhD (Exeter)**

**Professor of Drama and Head of Department (2005-06 and 2008-2011)**

Her first book *Gender and Medieval Drama* (D.S. Brewer, 2004) was a result of her interest in the representation of women in the mystery plays. She has also written a monograph on modern productions of mystery plays, *Modern Mysteries* (D.S. Brewer, 2007) and is completing a cultural history of medieval English drama for Polity Press. Katie's other area of research interest is in the area of contemporary theatre practices, particularly that of devised theatre, physical theatre (particular Meyerhold), and women's theatre. She has co-authored *Making a Performance* (Routledge, 2007) with colleagues Emma Govan and Helen Nicholson. She has directed for Twisted Stocking, Foursight, Platform 4 and established Wooden Tongues Theatre Company and assistant directed for Red Shift Theatre. In 2001 she directed a piece for the Glass Ceiling Conference held in the Royal National Theatre's Cottesloe Theatre.

Teaching areas include:

- medieval drama and modern revivals
- contemporary theatre practice
- devising
- physical theatre
- adapting fiction

**Deana Rankin, MA, D. Phil (Oxon)**

**Lecturer in English and Drama**

Her publications include *Between Spenser and Swift: English Writing in Seventeenth-Century Ireland* (Cambridge, 2005) and a number of articles on early modern drama and dramatists, including the work of Katherine Philips and Elizabeth Cary. She has also published on military handbooks and the historiography of 17th-century Ireland. Deana is currently working on representations of assassins and assassination on the early modern English stage. Formerly a theatre manager, she has a particular interest in the development and documentation of collaborative performance and the institutions that encourage it. She has worked with a number of small-scale theatre companies and directed the puppeteer Stephen Mottram's show *Organillo*, currently part of his international touring repertoire. She also maintains strong links with the Royal Shakespeare Company's education department.

Teaching areas include:

- early modern theatre
- Irish theatre
- theatre and politics
- contemporary theatre institutions and collaborative practice

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**Dan Rebellato, BA (Bristol), PhD (London)****Professor of Contemporary Theatre**

His books include *1956 and All That: The Making of Modern British Drama* (Routledge, 1999), *Theatre & Globalization* (2009), and *The Routledge Companion to European Theatre Directors* (co-ed. with Maria Delgado, 2009). He has recently published on Sarah Kane, David Greig, Mark Ravenhill, David Hare and others. He is a playwright, and his recent plays include *Static* (Graeae/Suspect Culture, 2008), *Cavalry* (BBC Radio, 2008), *Mile End* (Analogue, 2007), *Here's What I Did with My Body One Day* (Lightwork, 2006), *Outright Terror Bold and Brilliant* (NYT, 2005), and adaptations of *Dead Souls* and *Girlfriend in a Coma* for Radio 3 and 4.

Teaching areas include:

- modern British theatre
- playwriting
- critical theory & philosophy
- theatrical modernism

**Elizabeth Schafer, BA, PhD (London), PGCE (Nottingham), MA (Birmingham)****Professor of Drama and Theatre Studies**

Her books include *MsDirecting Shakespeare* (Women's Press, 1998) and *The Taming of the Shrew: Shakespeare in Production* (Cambridge University Press, 2002). She is co-author of *Ben Jonson and Theatre* (Routledge, 1999), and has co-edited *Australian Women's Drama* (Currency Press, 1997) and *Playing Australia* (Rodopi, 2003). She edited Thomas Middleton's *The Witch* for New Mermaids (1994). Her biography of Lilian Baylis, legendary manager of the Old Vic theatre, was published in 2006. She is currently completing the Shakespeare in Production volume on Twelfth Night; editing *The City Wit* for the online complete works of Richard Brome; editing an issue of *Australasian Drama Studies* on the subject of actor training; and co-editing an issue of *Contemporary Theatre Review* entitled 'unsettling Shakespeare'.

Teaching areas include:

- Shakespeare in performance
- Renaissance drama
- Australian drama and theatre

**David Wiles, MA (Cantab), PhD (Bristol)****Professor of Theatre**

His books include *Shakespeare's Clown: Actor and Text in the Elizabethan Playhouse* (1987), *Tragedy in Athens: Performance Space and Theatrical Meaning* (1997), *Greek Theatre Performance: an Introduction* (2000), *A Short History of Western Performance Space* (2003) and *Mask and Performance in Greek Tragedy: from Ancient Festival to Modern Experimentation* (2007), all published by Cambridge University Press. He is currently researching the historical relationship between theatre and citizenship.

Teaching areas include:

- Greek theatre
- playwriting
- theatre spaces
- mask and performer

**Libby Worth, BA, MA (Surrey), PhD (London)****Lecturer in Theatre Practice**

She has co-written a book on Anna Halprin with Helen Poynor (Routledge, 2004) and an article on Halprin's performances in Paris in 2004. She has written on Australian writer/director Jenny Kemp for *Contemporary Theatre Review* and on the choreography of Rosemary Butcher for *Dancing Texts: Intertextuality in Interpretation* (Dance Books, 1999). She is currently writing a chapter on Caryl Churchill's collaborations with Ian Spink for Cambridge University Press. She is a movement practitioner who specializes in cross arts collaborations and site-specific performance.

Teaching areas include:

- physical theatre and dance drama
- 20th-century dance and choreography
- site-specific performance
- theatre and therapy

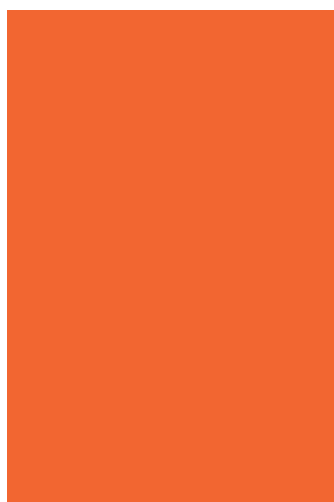
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