DANCE
DRAMA
MUSIC

Dance BA(Hons) single/joint honours
Drama BA(Hons) single/joint honours
Music Technology BA(Hons) single honours
Popular Music BA(Hons) single honours
Dance, Drama and Music

Performing arts
Performing arts at Kingston offers a dynamic, exploratory environment. Many of our courses are relatively new, which means we are fresh, ambitious and innovative. Drama and dance students benefit from close associations with professional companies and theatres. Music students have lessons from top London professionals including legendary music producer, Tony Visconti. Our diverse performing arts students often participate in multidisciplinary performance projects which expose them to real-life experiences and develop their skills for future employment opportunities.

Kingston Language Scheme (KLS)
KLS enables you to learn a foreign language alongside your programme of study, free of charge. You can choose to study modules in Arabic, French, German, Italian, Japanese, Mandarin (Chinese), Portuguese, Spanish and Russian, with or without prior knowledge of the language. It’s not just about learning a new language; it’s about making learning an interesting, life-enhancing experience that will increase your employability – with a flexible approach.

Find out more at: www.kingston.ac.uk/kls

Centre for Academic Skills and Employability (CASE)
CASE offers students from the Faculty of Arts and Social Sciences one-to-one help with their studies, supporting both undergraduate and postgraduate students with research skills and presenting, structuring and editing traditional academic writing and multimedia texts, and referencing.

CASE also provides a range of resources to enhance employability, including help with writing CVs, application forms and interview preparation. Results show that students who use the centre are significantly more likely to complete their degrees. As they are better equipped to act on feedback, students also tend to do better in their studies.

International students
Non-UK students must meet our English language requirements. For these courses it is IELTS 6.5 (with 5.5 in all elements if you require an Tier 4 visa). However, this may not be necessary if you have studied or lived in a majority English speaking country. If you do not meet the English language requirements, you may be eligible to enrol in a Pre-sessional English course. For more information about the English language requirements, you may be eligible to enrol in a Pre-sessional English course, please visit: www.kingston.ac.uk/ugsupport

International students can find information about studying at Kingston and living in the UK at: www.kingston.ac.uk/international

Open days
You can find out more about these courses at one of our Open days. For information, please visit: www.kingston.ac.uk/opendays/

Contact details
KLS
Faculty of Arts and Social Sciences
Kingston University
Penrhyn Road
Kingston upon Thames
Surrey KT1 2EE
T: +44 (0)20 8417 2378/2361
E: nasundergrad.info@kingston.ac.uk

For information about accommodation, funding, disability and dyslexia, please visit: www.kingston.ac.uk/international

International students can find information about studying at Kingston and living in the UK at: www.kingston.ac.uk/international

Why study dance at Kingston University?
• At Kingston University, you can study Dance as a single honours or as a joint honours in combination with Drama.
• Our Dance degree is designed for a broad range of students. You don't need ballet training to benefit from the course; all you need is a keen mind, rhythm and a love of movement.
• Kingston is close to London, home to major international centres of dance, such as Sadler's Wells and The Place.
• You'll have opportunities to participate in workshops with world-renowned dance professionals across a diverse range of styles.

Dance
This exciting and innovative degree has a broad focus and capitalises on London's vibrant multicultural dance scene. It is designed to provide rounded academic and practical training.

The driving force behind this dynamic course is a commitment to practising 'effective diversity'.

Ganres covered will vary according to your pathway, but might include contemporary, classical, ethnic, popular (including hip hop, b-boy and house) and social dance styles.

We cater for a wide range of practical backgrounds, so not having a classical or contemporary background is not a problem.

Teaching, assessment and support
Teaching methods include experiential practical workshops, a developmental technique class, critical viewings, lectures, seminars and ethnographic fieldwork. The focus is on understanding theory through practice, and most modules many conceptual and creative exploration.

Students are assessed via various methods to ensure that different types of learner have an early opportunity to identify their strengths and weaknesses and seek support. Assessment methods include performance, practical presentations, group presentations, academic, contextual and reflective essays, creative diaries and portfolios.

The final year module Production Project enables full-field and major-field Dance students to bring the full range of their knowledge, skills and experience together. The Research Project module offers the opportunity to undertake a focused and extensive academic research project that may include a practice-based element, as well as the option to present a conference paper at an event run by postgraduate students, making a concrete link between undergraduate and postgraduate study.

Our policy of providing extracurricular opportunities and supporting student initiatives means that you may be able to take these projects on to the public stage at the Rose Theatre as part of the International Youth Arts Festival, present them at an ‘end-of-year sharing’ event and shows, or develop them as part of one of the student and graduate touring companies’ repertoires.

What is Dance at Kingston University all about?
• Discovering, developing and expressing your personal dance identity
• Learning dance improvisation skills that will help you to create and perform your own dance works
• Examining the histories of dance, their relation to culture and society, and to each other
• Considering how dance theory underpins dance practice, and learning a critical language that will help you to understand and write about dance
• Looking to the future of dance through studying cutting-edge movements, such as fused dance and dance for the camera
• Getting involved with our exciting extracurricular programme
• Working with dance drama, "It’s said film students in collaborative projects

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CAREERS AND EMPLOYABILITY

The employment record for Kingston Dance graduates is high, with 85-95% of graduates working or in further study within six months of finishing the course. In addition, all of the Dance teaching team have at some point worked in the dance industry as performers, practitioners or educators. This considerable industry experience has informed the design of the course and allowed employability to be considered in module design, content, delivery, assessment, criteria and feedback.

While all dance modules are engineered to increase your employability, we have a dedicated Professional Practice strand – encompassing five modules: Dancing Bodies, Dance Teaching and Leading 1 and 2, Dance and Professional Practice and Access to Dance (work placement module) – specifically designed to prepare you for a variety of industries. Dance teaching, nutrition, anatomy, project planning and dance management are all skills and activities taught within this strand.

Furthermore, in Year 3, optional Launch seminars will provide you with an opportunity to frame your degree in a way an employer will find attractive; to meet independent artists making a living in various ways, to prepare for urban schemes and to meet independent artists making a living in various ways, and interview types of CV, the broad range of jobs you may not realise you are qualified for, and interview.

Our programme

This degree enables you to develop your own dance identity as well as learning new dance techniques and forms.

Year 1 focuses on developing your dance technique and knowledge of dance history, gaining embodied and theoretical experience of cultural forms, developing creative skills and increasing your knowledge of anatomy.

In Year 2, while continuing to develop your fitness and dance technique, you will learn about theoretical frameworks and methodological tools and apply them to your practical work, and will learn more about popular dance (including field trips). A variety of exciting option modules allows you to focus on areas of interest such as choreography, dance on screen, intensive techniques, popular dance techniques, contemporary techniques, dance form and choreography, and professional career development.

In Year 3, you will work with a professional choreographer to create and perform a new work and, with a supervisor, create a piece of research (this might be practice-led). Option modules continue strands introduced in Year 2, with additional opportunities to undertake a work placement, focus on hybridity or work with a composer.

What you'll study

Examples of modules are shown below. The number of modules taken each year and the choices available will vary depending on whether you study Dance as a full field (single honours) or as a major, minor or half field with Drama (joint honours). The module list varies from year to year as the course structure is reviewed and refined.

Anton Streeks-Henry, Get On The Floor freestyle champion; dancer with Pheromone dance crew (UK Street Dance Champions, USA vs UK Street Dance XRL Champions, Britain’s Got Talent semi-finalist); dancer with Mohombi on tour in Europe; said: "The training I received at Kingston helped me to develop my own identity within dance. If I could use one phrase about my time at Kingston, it would be that it was an amazing and profoundly life-changing experience."

Leanne Armstrong, commercial dancer, dance teacher and fitness instructor, said: "I really enjoyed the fact that we get to learn a range of different styles that I wouldn’t otherwise have access to or wouldn’t try on my own. Even though I have never studied dance in an academic environment, this course seems to cater for all and I haven’t had any problems. The tutors are really understanding and, as long as you give your all, the course is very rewarding!"

Jennie Flader, (male student) now studying MA Performance and Creative Research, said: "This degree offers explorations in a wide range of dance styles by excellent tutors. I am really pleased with the holistic approach, which develops and challenges your physique and creativity as well as your academic skills."
Year 2 modules

Modules are indicative and may be subject to change.

Performing Theories will enable you to frame critical and analytical investigations of dance movement, dance works and dance events. Performing Theories is a combination of short practical sessions and lectures in order to introduce you to methodological tools, theoretical frameworks and critical writings in relation to the analysis of performance and dance practices. The module addresses a number of key methodologies used within 21st-century dance research, including intertextuality in dance, the body politic and gender representations in performance. These concepts will be explored through technique classes, repertory sessions, video and live performance analysis and group discussions.

Popular Dance introduces the concept of ‘popular dance’ through the examination of a range of theoretical approaches, the analysis of a number of popular dances, practical embodiment and your own ethnographic research. During the module, we will examine the concepts of popular culture and popular dance using writing from cultural studies, popular music, film and media studies, and sociology. We will examine a number of popular dance forms within their specific contexts of production, circulation, consumption and participation, and consider how the various sites in which they take place (across the world) relate to each other, and how they affect an effect on meaning, value and aesthetics. We will consider how engaging in popular dance provides insights into how cultural capital is distributed, and challenge constructs of identity, and the social frameworks in which they take place. We will also discuss and examine various methodologies used for the research of popular dance forms, and through practical workshops learn about specific technical and performative techniques that are often used when popular dance styles become theatricalised and performative. Performing Techniques 1 provides the opportunity to study dance techniques and/or performance styles. Through practical sessions and seminars, you will develop an embodied and conceptual understanding of specific dance techniques and/or performance styles. You will learn and consolidate the technical foundations of specific dance forms, learn the terminology used in dance, and develop an understanding of the role and function of (i) dance technique as a key foundation to the development of dance and artistic practices; and (ii) dance class as a site for the development of skills and preparation for performance. The module is designed to develop your reflective practice via seminars and tasks. The seminars will introduce you to a range of theories and approaches to reflective practice (eg Schön, Pollard, Gibbs, Craik) and the importance of reflective practice in learning processes and skills development. The tasks will develop your awareness of reflective practice via written exercises, discussions and the compilation of a reflective blog or reflective journal.

Performing Techniques 2 is designed to consolidate the creative and critical concepts introduced in Year 1 and to expand upon improvisatory practices and choreographic techniques. Through the study of different dance and performance genres, you will be expected to make more sophisticated use of choreographic devices and effectively combine creative strategies from said dance genres in the creation of a piece of choreography.

Dance Teaching and Leading is designed for students who have an interest in developing the knowledge and skills for teaching dance in any style either in the community sector or in within formal educational contexts. The module content includes educational theory, learning and teaching styles, inclusive dance practice, and the professional codes and conduct of a dance teacher. During the module, you will gain experience in planning, teaching and evaluating sessions with your peers, as well as external classes. This module also prepares students who wish to undertake the additional qualification of the Diploma in Dance Teaching and Leading (Children and Young People) for examination in Unit 1 at the end of the academic year.

Dance and Professional Practice will develop your knowledge and understanding of the professional dance world. The module is designed to develop your employability for a range of professional dance contexts and careers (for example, dance management and dance company education). You will be encouraged to develop key professional skills needed for the workplace such as CV writing and project management, as well as learning about the structures and policies of large-scale dance organisations in the UK and professional standards and codes of conduct. In the second part of the academic year, you will gain first-hand experience of project organisation and management by working in groups to set up a University focused dance event, dance performance or dance education workshop with specific roles tailored to your career interests. This module may also prepare students who wish to undertake the additional qualification of the Trinity College Diploma in Dance Teaching and Learning (Children and Young People) for examination in Unit 2 at the end of the academic year.

Year 3 modules

Modules are indicative and may be subject to change.

Production Project is designed to take you through the process of making a dance production, from initial conception to final performance. The focus of the module is to give you the experience of being in a ‘company’ and of working closely with a professional choreographer. In the early part of the module, lectures will focus on the making/developing process of the lecturer/guest choreographer and the practical processes of creating a production, researching subject matter, setting movement material and improvising with movement ideas. Thereafter, groups will work with their choreographer both in class time and during independent study hours to create, rehearse and produce a full-scale dance-based production. Performances will take place in a theatre or other public space and will be open to the public.

Research Project: provides an opportunity for you to work independently under supervision on a substantial piece of written work which might include a practical component or be a practice-based research project. The module offers an opportunity for you to present the results of your research in a conference setting or in a formal performance setting. You will be able to extend your analytical and critical skills acquired in earlier years of your programmes by focusing on a specific topic in dance, drama, film and television, media or music. Using both primary and secondary sources, you will define and undertake a research project with the aim of producing a dissemination or practice-based research on an agreed topic. You will be permitted to undertake research that takes different forms such as dance on screen, choreography and philosophy, cyber dance or multimedia performances.

Dance and Hybridity examines the concept of hybridity in relation to dance practices. During the module, you will be introduced to a range of theoretical approaches to hybridity from the academic disciplines of cultural studies, diaspora studies, postcolonial studies and literary theory as well as exploring how these ideas can and have been applied to the analysis of dance. As part of this investigation you will explore the concept of identity, the effects of migration and displacement on identity and the relationship between dance and identity. You will consider how dance can assist in the negotiation of, and challenge to, socially constructed categories of identity and their surrounding social frameworks. In addition, you will examine the terms ‘globalisation’ and ‘multiculturalism’ in relation to dance, and discuss how the transmission and development of dance forms has changed through the development of mass communication networks, such as the Internet.

The module will examine the practice of Western theatre art dance choreographers (for example, Jassminh Khan, Alley, as well as those dance practices located outside of this canon for example, b-boying/g-girling, jazz). It is also designed to prepare you for postgraduate study through a strong focus on the critical study of dance practices in relation to the concepts of hybridity.

Street Dances allows you to further specialise your study of dance by focusing solely on the group of popular dance forms that have become known under the umbrella term of ‘street dance’. During the module, you will study a number of street dances in their historical, cultural, economic and political contexts, reflecting on the ways in which these popular dance forms have been transposed, modified, codified, commodified and hybridised. Using theoretical approaches introduced in the module Dancing the Popular, you will analyse street dances in relation to issues such as authenticity, ownership, identity, commodification and globalisation. You will also study how street dances are represented in screen media, for example in street dance films, music videos, TV talent shows and advertisements. This module has a substantial practical component with a particular focus on developing technical skills in poppin’ (break or b-boying/b-girling) and hip hop.

Performing Techniques 2 offers you the opportunity to continue enhancing and developing your knowledge, cognitive and practical skills acquired in Performing Techniques 1. The reflective essay from the second year serves as the departure point from which you will develop and engage analytical and reflective modes of inquiry to consolidate, deepen and enhance the skills acquired in Year 2.

The module emphasises the relationship between practical classroom work and the performance of repertoire (leg canonical works and works from renowned choreographers of the 20th and 21st century). It also develop your knowledge and understanding of dance techniques and performance practices. In addition, Performing Techniques 2 allows you to engage in the analysis and reflection of your own practice and consequently develop knowledge, understanding and the technical and interpretive skills required to perform repertoire. You will draw on practical and performance theories through participating and engaging in technical and in-depth theoretical discussions and analytical practice; practical performance of selected repertoires; historical and critical research of the selected repertoires; and reflective practice.
Drama BA(Hons)

single/joint honours

Teaching team
Staff expertise and research areas include:
- Eastern arts, martial arts, Western classical, Western contemporary, ritual movement, popular dance (including hip hop, dancehall and house), dance education, screen dance, somatic practices, Odissi and pan-African.
- Dance Making: Creation and Collaboration
  - Dr Jo Hall (Head of Dance / Principal Lecturer)
  - Dr Elisa Catalano (Lecturer)
  - Jonathan Chui (Senior Lecturer)
  - Cindy Clais (Lecturer)
  - Caroline Loffthouse (Senior Lecturer)
  - Mattea Baladari (Senior Lecturer)
  - Stephen Mason (Lecturer)
  - Dr Daniela Perazzo-Domin (Lecturer)

Why study drama at Kingston University?
- You can study Drama either on its own or as a joint honours degree or as a single honours degree in combination with Drama.
- Kingston has a reputation for excellent teaching quality because teaching is focused on helping students make the link between theory and practice. Teaching methods typically integrate the two, including lecture presentation, seminar discussion and practical workshop activities.
- Key transferable skills are embedded in the course, helping students grow as professionals and as professionals alongside their academic development.
- Our Drama lecturers are all active researchers, and this informs both the content and delivery of the course, especially the Special Study modules in Year 3, where you can benefit from focused study of a lecturer’s area of special interest. We encourage interaction between undergraduates and postgraduates, involving undergraduates in the practice-led research of some of our PhD students into acting, directing and dramatic writing.
- Assessment is designed to help you learn and the staff team recognises the value of giving you prompt feedback which is specific, detailed and focused on how you can improve your work. Assessment methods include performances, practical presentations, essays, critiques, play scripts and reflective evaluations. There are no written exams. You will be involved in project-based assessments, which help you draw together the different strands of your learning, and you are given increasing independence in terms of how you conceive, create and present these projects as the course progresses.

Teaching, assessment and support
- Single honours and major joint honours Drama students bring the full range of their knowledge, skills and experience together in the final-year module, Production Projects, in which you will work in small ‘companies’ to create, rehearse and perform a theatre production, assisted by staff supervisors and the Drama technical team. You can act, direct or design in these productions and also gain skills in project management, budgeting, marketing and publicity, providing an excellent springboard to take your project forward to a professional venue after you graduate, as a number of our students have done in the past.

Personal tutor scheme
- Personal tutors provide academic and personal support. In Year 1, all students are allocated a personal tutor with whom they meet once a week throughout the year in a small group context. In addition, one-to-one tutorials are scheduled at specific points during the year, for instance when you have received your first feedback, but you may also make an appointment to see your personal tutor as and when you wish. Because of the nature of a Drama degree and the location of lecturers’ offices within the dedicated Drama building, Drama students tend to feel they know their tutors quite well. The team operates an ‘open door’ policy and is happy for students to talk with whomsoever they feel most comfortable.

Entry requirements
Typical offer
- 112-128 UCAS points, including BBC at A-level, BTEC Extended Diploma DMM or equivalent
- BTEC: DDM in relevant subject: Dance / Performing Arts
- Units: to include three A-levels or equivalent
- Where A-level or equivalent does not include Dance or Performing Arts, other dance experience will be considered
- General Studies and Native Language A-levels will only be accepted in the tariff score when one of four A-levels or equivalent.
- Key Skills: points not accepted in tariff or accepted in lieu of GCEs.

Please visit the course webpage for full details of our entry requirements and UCAS codes: www.kingston.ac.uk/2018/dance

If you are in any doubt regarding your eligibility or suitability for this course, please contact the admissions office.

Joint honours
- You can choose to study Dance as a single honours degree or as a joint honours degree in combination with Drama.

Dance Making 3: Creation and Collaboration

Creation and Collaboration is designed to develop new skills whilst allowing you to capitalise on existing skills in the process of conceiving, devising, promoting and delivering a piece of performance. Drawing upon skills developed in all modules, especially Dance Making 1 and 2, you will be required to take a holistic and critical approach to the planning, development, devising, promoting and delivering a piece of dance (across the state sector) form a large component of this module. You will also be required to take a holistic and critical approach to the planning, development, devising, promoting and delivering a piece of dance (across the state sector) from a large component of this module.

There will also be opportunities to teach groups and observe, reflecting, evaluating and giving feedback to your peers. You will be actively involved in planning and delivery of dance sessions (across the state sector) from a large component of this module. You will also be required to take a holistic and critical approach to the planning, development, devising, promoting and delivering a piece of dance (across the state sector) from a large component of this module.

The content of this module is designed to provide excellent preparation for those students who wish to continue to initial teacher training after graduation, or to those who aim to teach dance in other contexts. In addition, it prepares students who wish to undertake the additional qualification of the Diploma in Dance Teaching and Learning (Children and Young People) for examination in Year 4 at the end of the academic year.

Access to Dance enables you to undertake a placement with a professional dance organisation in a career path of your choice (for example, community dance teaching, teaching dance in schools, community dance management, dance event organisation, dance company management, or dance company outreach). With help and advice from the module tutor, you will organise your own placement with a relevant organisation, company or venue. While on work placement, you must plan and manage a specific project, the focus of which is decided on with your placement host and is dependent on the type of placement (for example, education, outreach, dance event management, project management, marketing). The amount of time you spend in the placement will vary depending on the kind of activity with which they are involved. You should complete a minimum of 40 hours on placement (and a maximum of 120 hours) during the year-long module. Access to Dance also prepares students who wish to undertake the additional qualification of the Trinity College Diploma in Dance Teaching and Learning (Children and Young People) for examination in Unit 4 at the end of the academic year.
Careers and employability

The creative and cultural industries are major contributors to the UK's economy and Kingston Drama graduates have the skills they are looking for.

Kingston Drama graduates have gone on to work in theatre as actors, writers, directors, stand-up comedians, managers and technicians. Many graduates have set up their own theatre companies, others have become teachers and others are working within the wider performance industry as venue managers and festival programmers. In community and outreach, marketing and publicity and theatre administration; or have moved onto study postgraduate programmes at conservatoires or in areas such as education or drama therapy.

A drama degree also equips you with skills that are desirable to employers in a wide range of other professional areas. Skills such as initiative and problem solving, teamwork, communicative skills, imagination, creativity and analytical and research skills, are increasingly recognised by the working world as highly valuable in careers from customer and public relations to sales and marketing to education.

Emplyability skills are introduced both within the curriculum and through the personal tutorial system, which includes employability activities such as personal development planning and CV writing. These continue to be developed throughout your degree in collaboration with Kingston Drama. Kingston University’s careers and employability service. We run a number of events for final-year students where they can seek advice, get help with CVs and meet alumni working in a range of areas.

The extensive range of extracurricular activities also contributes significantly to your confidence and experience in creating, organising and delivering performance-based projects.

What will you do study

Examples of the modules currently offered are shown below. The number of modules taken each year and the choices available will vary depending on whether you study Drama as a full field (single honours) or as a major, half or minor field (joint honours). The module list varies from year to year as the course structure is reviewed and refined.

Our programme

Drama at Kingston has been praised by our esteemed alumni for its success in combining the study of practice, history and theory. This course emphasises the ensemble ethos of theatre-making, helping you to gain important teamwork and communication skills that will be of benefit to you in all walks of professional life.

As a drama student you will have the opportunity to:

• develop, perform and direct both within the curriculum and in extracurricular productions;
• develop your work through productions at outside venues such as the Edinburgh and Camden Fringe Festivals and the International Youth Arts Festival at Kingston’s Rose Theatre;
• work with leading professionals in London’s wonderful theatre scene by seeing productions, joining in with events and participating in workshops with some of the most interesting and engaging professionals in the field; and
• investigate the past, present and future of drama and theatre as it relates to society and culture.

This degree focuses on four key themes that run through all three years of the course: performance, performance texts, performance history and performance culture. Each theme integrates theory and practice, and, throughout your studies, you will be encouraged to explore how these complementary areas relate to and impact upon each other.

Year 1 modules

Staging Histories will introduce you to significant approaches and research methods associated with the study of theatre history. The course will investigate how we make theatre history, what evidence we draw upon, and what implications these histories have for our current performance making. In the first part of the module, you will increase your knowledge and understanding by investigating key periods in Western theatre history including the English renaissance, the popular Victorian stage, modernism and the post-war theatre of the absurd. Particular attention will be given to the material conditions in which theatre artists worked and the relationship between the theatre and the culture at large in any given period.

Making Theatre Happen will introduce you to significant skills for theatre making, and explores ways in which these may be applied within a range of dramatic and theatrical contexts. The main features of this module are the study and practice of key elements of performance, such as the use of space, time and force (energy); body and voice; play;, interpersonal interaction on stage and off; performance structure and dynamics; and the creation of dramatic meaning and theatrical effect. You will study 20th- and 21st-century practitioner-theorists such as Anne Bogart, Rudolph Laban, Jacques Lecoq and Augusto Boal.

The Actor and the Text is designed specifically for single honours Drama students and focuses on the relationship between the actor and the text. You will play fundamental components of drama such as plot, action, character and dialogue and examine ways in which each is presented in a series of written play texts. You are introduced to ways of interrogating the texts and develop a deeper knowledge and understanding of the relationship between what is written on the page and what is presented on the stage. The same play texts are also used to explore a range of differing performance methodologies which can be utilised to identify the performance potentials of a text in a workshop environment.

Culture and Performance introduces single honours students to a range of contemporary cultural and critical perspectives on drama, and investigates the relationships between culture and performance. The main features of the module are the investigation of ways in which drama expresses cultural and critical perspectives in practice, and the exploration of theories such as post-colonialism, feminism, and materialism in creative and analytical tools. The module is taught through seminar discussions and related practical workshops, supported by extra-curricular events such as theatre visits.
Year 2 modules

Devising in Context (for single honours and major Drama students) begins with a focus on the exploration of dramaturgical principles in relation to devised performance with a focus on how companies and practitioners select and respond to stimulus material and how they shape that material into performance. You will study and critique devised productions and engage in creative exercises that enable you to experiment with a range of methods and techniques of devising. You then explore ways in which these approaches can be utilised and adapted within community and applied contexts.

The Play Today (for single honours and major Drama students) focuses on new writing and its pre-eminent place in contemporary British theatre culture. It is designed to allow you to both study key plays in depth and to develop an understanding of the historical conditions that led to the primacy of the new play in British theatre of the post-war period. Particular attention is paid to British playwriting in the 1990s and the origins, impact and aesthetics of the In-Yer-Face school.

The Theatre Director: Crafting Productions for the Stage. This optional module enables you to explore a range of theatre rehearsal and production processes. You’ll learn to understand the role and function of the theatre director in relation to actors, designers and technicians, and to apply your skills to the independent creation and production of theatre performance. The module’s initial focus is departmental preparation, based around the key text, Kate Mitchell’s The Director’s Craft. You’ll explore production-focused play analysis; interpretation and dramaturgy; working with the text with actors and rehearsal methods. This section of the module will culminate in the preparation and presentation of a rehearsal demonstration. You’ll study two set plays: August Stramm’s Sancia Susanna; and Martin Crimp’s Attempts on Her Life and then go on to choose your own plays to study. You will think about theatre production more broadly and produce a director’s book demonstrating how you consider the perspectives and approaches of theatre designers and technicians and collaborate with the production team.

Modernism and the Stage is a core module for all Drama students. It provides an opportunity to explore in detail the key facets of modernism, as it was manifested in theatre. The first part of the module explores the themes and principles of naturalism in theory and practice. The second part of the module explores the expressionist, surrealistic, ‘anti-realist’ movement of the early 20th-century avant-garde, touching on symbolism, Dada, surrealism and absurdist. 

Shakespeare: Yesterday, Today and Tomorrow is an option module available for all Drama students. Three or four of Shakespeare’s plays are studied in depth, and others used for reference. The plays are studied in a practical way, to explore their form and elicit their changing meanings in different theatrical and cultural contexts and at key historical moments. The module explores changing approaches to production and seeks to pinpoint how the social, cultural/political concerns of any given time have been dramatised in productions of the plays.

Popular Performance 1: Mask and Clown is an option module available for all Drama students that introduces a range of European popular performance traditions. Commedia dell’arte, pantomime and clown are typical examples of these traditions. The mutable and capricious clown, an enduring feature of popular performance, is a recurrent figure within the module and serves as a playful means of approaching concepts such as presence, play and the role of the spectator in the creation of meaning. This module is designed to give you a working knowledge of the rich tradition of commedia dell’arte and its influence on modern popular performance. 

Write Action: Introduction to Dramatic Writing is an option module available for all Drama students. It introduces the craft of writing dramatic scripts for stage, screen and radio. You will become familiar with key principles of dramatic writing that apply across the three forms. A refined sense of how ‘conflict’ and ‘action’ build suspense, tension, humour or pathos; how to create characters that drive the audience’s empathy; the importance of ‘subtext’; and how to harness the scenicographic dimensions through dramatic action and the use of stage space all contribute to the craft of a successful dramatic writer.

Year 3 modules

Production Project A provides a preparation for Production Project B (both for single honours and major Drama students). Building on your study in Years 1 and 2, these two modules explore in depth and detail how theatre productions are made. They begin with an exploration of different modes of production and approaches, ranging from the ‘well-made-play’ to the postdramatic. Following on from this, through a series of themed workshops, including workshops offered by visiting theatre professionals, you will investigate the roles played by contributors to both devised and script-based theatre production. These ways to explore are linked to texts, themes and approaches you might employ in creating your own production and lead to the group-based presentation of a ‘pitch’ for a devised or scripted theatre production which you then have the opportunity to carry through to fruition in Production Project B. This module allows you to draw together your learning from across the Drama programme and apply it in a ‘real-world’ context through the creation, rehearsal and performance of a theatre production.

Dissertation is an option for all students and provides an opportunity for you to work independently under supervision on a substantial piece of written work. You will focus in depth on an area of your choice (including inter-disciplinary areas such as dance on screen, music theatre or cyberspace). You will define and undertake a research project with the aim of producing a dissertation.

Renaissance Drama in Action 1547-1642 is an option module available for all Drama students. It provides an opportunity for you to enlarge, in particular, on your studies from the Year-2 Shakespeare: Yesterday, Today and Tomorrow module. Five or six key play texts are chosen from the period. The texts are studied in a practical way to reveal their context in the European Renaissance, their role in the design and development of public theatre spaces, their important acting and architectural production of contemporary politics and society, and their potential as texts for performance today.

Popular Performance 2 supports the exploration of performance cultures in contemporary communities. It is designed to give you a working knowledge of the rich tradition of commedia dell’arte and its influence on modern popular performance. You will be introduced to the key features of popular performance forms from historical, theoretical and practical perspectives. It allows you to draw together your learning from across the Drama programme and develop your own creative practice.

Special Study: Tragedy, Catastrophe, Trauma is an option module available for all Drama students. It is designed to provide you with in-depth knowledge and understanding of key trends in play-making in the 21st century. In particular, the module allows you to develop critical awareness of the complex relationship between geo-political events and pressures – including the ‘war on terror’, the excesses of neo-liberal capitalism, post-feminist debates and the digital revolution – and theatre in contemporary Britain.

Politics in Contemporary Drama is a core module for all Drama students and is designed to provide you with in-depth knowledge and understanding of key trends in play-making in the 21st century. In particular, the module allows you to develop critical awareness of the complex relationship between geo-political events and pressures – including the ‘war on terror’, the excesses of neo-liberal capitalism, post-feminist debates and the digital revolution – and theatre in contemporary Britain.

Special Study: CyberText: Drama in a Digital Era is an option module available for all Drama students. It examines how ideas about tragedy have changed and how these changes have produced different forms of tragedy at different times. The module is designed to provide you with in-depth knowledge and understanding of key trends in play-making in the 21st century. In particular, the module allows you to develop critical awareness of the complex relationship between geo-political events and pressures – including the ‘war on terror’, the excesses of neo-liberal capitalism, post-feminist debates and the digital revolution – and theatre in contemporary Britain.
Teaching team

Adam Ainsworth (Head of Drama) teaches the history, theory and practice of popular performance and both his teaching and his research interests are informed by a range of differing popular performance traditions. The main focus of his current research is Kingston’s Empire Theatre. Adam also convenes the Theatre and Performance Research Association’s Popular Performance Working Group.

David Linton is a specialist in acting and popular performance. He began his career as a professional actor, before moving into teaching and research. Recently he has been researching a comparative study of popular theatre in London and Berlin, 1890–1939. Other areas of interest include multidisciplinary performance, popular theatre and Black British performance.

Dr Aneta Mancewicz is a specialist in Shakespeare and theatre history. Her research focuses on Shakespearean performance, contemporary European drama and intermedial theory. Her book Intermedia Shakespearean Performance on European Stages was published in September 2014. She has taught at universities and conservatories in the UK, US and continental Europe.

Dr Trish Reid teaches contemporary theatre and performance and popular performance, particularly the history and practice of popular song. Trish is interested in how identities – national, class and gender – are constituted through performance, and has written quite extensively on Scottish theatre. She is the author of Theatre & Scotland in the Palgrave Theatre series and ‘Anthony Nolan’ in Aleks Sierz’s Modern British Playwriting: the 1990s.

Dr James Reynolds specialises in applied theatre, directing and devising. His PhD research and publications investigate these practices in the work of Robert Lepage and Ex Machina, Howard Barker and The Wrestling School, and the work of Robert Lepage and Ex Machina, Howard Barker and The Wrestling School. He is currently working on a comparative study of popular theatre in London and Berlin, 1890–1939. Other areas of interest include multidisciplinary performance, popular theatre and Black British performance.

Music Technology BA(Hons) single honours

Entry requirements

Typical offer

- 112–128 UCAS points, including BBC at A-level or equivalent to include Drama/Drama and Theatre Studies/Performing Arts/English Language (100 points). General Studies and Native Language A-levels will only be accepted in the tariff score when one of four A-levels or equivalent. Where A-level or equivalent does not include Drama or Performing Arts, other drama/theatre experience will be considered.
- Key Skills: points not accepted in tariff or in lieu of GCSEs
- Plus GCSEs: Maths and English Language or English Literature (grade A*–C required)

Interviews

For most courses, a decision will be made on the basis of your application form alone. However, for some courses, the selection process may include an interview – usually held between December and April for full-time students. The interviews may be on a one-to-one basis, in a group with or without portfolios, and you may be given a task such as participating in a workshop, a short essay, questionnaire or translation to demonstrate your strengths in addition to any formal entry requirements.

Joint honours combinations

You can choose to study Drama as a single honours degree or in combination with one of the following:

- Creative Writing
- Dance
- English Literature
- Film
- Media & Communication

Careers and employability

Our Music graduates have gone on to work in the Music and other creative industries as producers, sound engineers, live sound managers, event managers, sound designers, music programmers, post-production sound editors, sound recordists, freelance and studio musicians, music teachers and developments, composers. The course also lends itself to roles in music administration and management, and in marketing.

Employmability skills are introduced both within the Music Technology curriculum and through the personal tutorial system, which includes employability activities such as personal development planning and CV writing. These continue to be developed throughout your degree in collaboration with Kingston University’s careers and employability service.

Music Technology develops your technical, musical and creative skills. The degree covers both digital and analogue sound creation, performance and music production practices, favouring a hands-on approach to learning and research.

Recognising the diversity and pluralism of music technology practices in the 21st century, students apply their skills to a wide range of styles and contexts, and collaborate on interdisciplinary projects. Students are given opportunities for work placements and internships via the Visconti Studio and its associated partners.

Teaching methods include interactive lectures, guest lectures and professional speakers, seminars, studio sessions, small group performance workshops and ensemble coaching, tutorials, personal tutorials and feedback sessions.

Your work will be assessed through ensemble/group performances and live events, recording and production projects, composition, songwriting portfolios, arrangements and music for media, presentations, essays, musical journalism and critical reflections.
Our programme

Music technology is a diverse field that requires practitioners to be constantly creating and adapting their work to meet the demands of the music industry and technology in general. Our music technology curriculum is designed to provide students with a comprehensive understanding of the business of music and technology, the principles of music, and the role of technology in music production and consumption. The curriculum is designed to provide students with a broad range of skills, including technical and creative skills, as well as an understanding of the business of music and technology. The curriculum is designed to provide students with the skills and knowledge necessary to succeed in the music industry and related fields.

Year 1 focuses on developing your technical and creative skills through hands-on practice insynthesis, sampling and sequencing. In this year, you will be introduced to the science and aesthetics of real and imagined spaces. You will also learn more about careers in the music industry and understand the role of the music producer in the creation of music. The curriculum is designed to provide students with the skills and knowledge necessary to succeed in the music industry and related fields.

Year 2 modules

The Visconti Studio Building on recording and engineering skills developed in your first year, this module will focus on the aesthetics of production from a range of games, using the Visconti Studio live room and instrument collection. Students will research and critically engage with 20th century recording and production legacies by attempting to recreate configurations and set-ups associated with ‘signature’ sounds of the past. Phil Episcopo, George Episcopo, and Brian Winfield will contribute. Students will record and produce music in a variety of styles using a mixture of analogue and digital techniques. The module also introduces students to the world of broadcast production, covering podcasts, radio production, advertising, mixing for 96 bit WAV and video editing using Final Cut Pro.

Year 3 modules

The Music Technology Project supports you in developing your own creative and technical project and applying your own creative and technical approaches to teaching composition, music technology in education, and community outreach. In this module, you will learn to create and manipulate music and sound in a variety of media, including games, films, and interactive media. The module is designed to provide students with the skills and knowledge necessary to succeed in the music industry and related fields.

What you will study

Examples of the modules currently offered are shown below. But as the course structure is reviewed and refined, the module list is likely to change.

Year 1 modules

Synthesis, sampling and sequencers offers hands-on experience in synthesis, sampling, sequencing, electronic composition, and orchestration. You will learn how to create unique instrument patches and sounds, and use them effectively in music production. You will also explore the process of music-making in critical and diagnostic listening.

The 21st Century Musician module explores careers in music and technology by examining the role of the music producer in the creative process. You will learn about the role of technology in music production and consumption, and consider the many ways in which music technologies are linked to culture.

Tech ReValutions enables you to learn about the history of music technologies, how they have evolved to the present day, transforming the way music is conceived of, played, heard, and consumed. You will critically engage with the potential of music technologies to foster creativity and collaborative practice. You will also examine case studies and a range of historical and contemporary music technologies, and consider the many ways in which music technologies are linked to culture.

Recording and Engineering offers hands-on study in modern recording and sound engineering. You will learn about analogue and digital techniques, microphones, audio signal flow, DAW session management, the principles of signal processing, audio editing and contemporary mixing techniques. You will also receive training in critical and diagnostic listening.

Year 2 modules

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Tony Visconti

“We will have a lot of artists wanting to use the studio ... Sir Paul McCartney is really curious. It’s got a special sound that you can’t get in smaller studios”
Why study Popular Music at Kingston University?

- Our students are from a diverse range of backgrounds, and come with a variety of previous popular music experiences.

- The course focuses on developing an understanding of theory through creative music practice and is taught by experienced staff with industry experience, who will help you to develop your full potential.

- The course capstone on our industry partnerships, including those with the Science Museum and the British Library.

- You will study a diverse range of popular genres, as well as the historical and cultural context of the music, and explore a range of mobile remote recording equipment.

- The course is taught using the unique tape-based analogue Visconti Studio.

- The Visconti Studio also organises special master classes, a Winter School, and special recording sessions with international artists including Mary Epworth.

- Optional modules in the second and third years allow you to follow your own interests and career goals.

- Kingston is just 30 minutes from central London, a major centre of the cultural landscape in the UK, allowing easy access to music venues, events, studios, labels and publishers.

What you will study

Examples of the modules currently offered are shown below. But as the course structure is reviewed and refined, the module list is likely to change.

Teaching, assessment and support

You will be taught through lectures, workshops, seminars by highly experienced academic staff who are active performers, composers and music industry professionals. The Music Industry module will also deliver a range of regular guest lectures and master classes.

Careers and employability

Graduates from this course are employed in a broad range of music-related careers, and have gone on to roles as freelance and session musicians, performers, music teachers (in primary, secondary, further and higher education), songwriters, composers, producers and events managers. Our alumni are also working in the broadest scale industries (TV, radio, internet), music management, administration and marketing in audio post-production for film, TV and games.

You'll enhance your employability skills whilst studying the Popular Music course and develop creativity and self-expression, critical thinking, communication, research, self-discipline and organisation. Through the personal tutorial system, you will also have personal development planning and CV writing and will be advised further throughout your degree via Kingston University's careers and employability service.
Want to know more? www.kingston.ac.uk/2018popmusic

Year 3 modules

The Popular Music Project supports you in identifying and creating your own individual creative/research project. You will choose the form of your project (examples may include performance related work, media composition, song writing or production projects). You will be encouraged to develop a project which demonstrates the mastery of your professional skills within a focused area.

Students will be supported by weekly small group seminars, themed by the type of project chosen (eg multimedia composition, performance, production, songwriters). In addition, guest lectures will deliver further research training and professional industry skills. An exciting series of professional speakers will demonstrate industry practices and share their experiences. The module will include focused employability sessions and students will also be supported by a supervisor through one-to-one sessions.

Commercial Music: Understanding your market and audience
This module will focus on the creation of music as part of a production team. You will study the writing, recording, mixing and mastering of music to a professional standard, as well as the distribution, marketing and retail of your tracks. Part of the module will feature how to pitch your music to replicate the real-world scenario of securing funding / seeking collaborative partners.

Event Management
focuses on all aspects of music event management including sound for bands, monitoring, lighting and projection, stage design. Examples will cover putting on shows, organising a small tour, working with local venues and promoters. Local partnerships with businesses that work with music will also be utilised.

Special Study: Community Music Practices
explores a range of community music practices, which may include: music therapy; classroom practice and progression routes in the maintained education sector 5–18; music and well-being; charitable music projects; community music groups/businesses including studios; peripatetic teaching; lifelong learning; aspects of psychology of music; instrumental pedagogy; hubs; didactics. You will have the option to work on placements and in partnership with local organisations.

Special Study: The Analogue Studio
focuses on the development of a comprehensive theoretical and practical grounding in tape-based analogue studio craft. The module will be taught in the The Visconti Studio, with a mixture of lecture demonstrations and practical workshops during which you will learn tape machine operations, how to care for, connect and operate relevant machinery / outboard equipment, and develop a comprehensive understanding behind the science, technology and traditions that underpin these practices.

Pre Requisite: Mixing & Production Styles

Music Journalism: London Calling
explores London culture through research and writing music criticism, journalism, researching a scene and through case studies. Students will publish the materials created and build a unique Kingston University archive. You will also have the option to create radio journalism along with students from courses in other areas of the School of Performance and Screen Studies via the Kingston University Radio Station.

Special Study: Jazz Studies
Jazz harmony, rhythm and improvisation skills will be taught in this year-long optional module, along with their practical application in performance. The module will enable you to recognise features of a range of jazz styles within a historical context and put them into practice.

Special Study: Arranging and Scoring
On this module you will develop skills in arranging a melody, formulating a harmonic support and structural layout, in a manner which is appropriate for the chosen style.

Entry requirements

Typical offer
- 112 UCAS points to include three A-levels or equivalent, including one A-level in Music or Music Technology or BTEC: DDM in relevant subject
- Where A-level or equivalent is not included, other musical experience will be considered
- Participation in interview.

Interviews
For most courses, a decision will be made on the basis of your application form alone. However, for some courses, the selection process may include an interview – usually held between December and April for full-time students. The interviews may be on a one-to-one basis, in a group or with your portfolio, and you may be given a task such as participating in a workshop, a short essay, questionnaire or translation to demonstrate your strengths in addition to any formal entry requirements.