Join our School of English and Drama for innovative suite programmes that help you explore London and learn about the rich culture which lies at the heart of the city.

All programmes will be available from Spring 2020.
1. London and the World (English)

London has long been a crossroads—and home to multiple worlds. Walk the city and engage with its representation on the page, on stage and in museum and gallery spaces, with options to expand your knowledge of particular historical or theoretical contexts and methodologies.

1. Shakespeare (ESH101B)
This introductory module offers students the opportunity to study up to five of Shakespeare’s plays in their original theatrical and historical contexts. Plays currently on the syllabus include Hamlet, As You Like It, Henry V, Othello and The Tempest (though this is subject to change year-on-year).

This module is based around the rich visual resources of London. Through lectures and visits to monuments and national museums such as Westminster Abbey, the National Gallery, the Victoria and Albert Museum, The British Museum and the Tate Galleries, as well as to local collections such as the Whitechapel Gallery and contemporary art galleries in the East End, we will explore the histories of art from the medieval period to the present day by focusing on a selected group of objects, images or buildings.

3. London: Walking the City (ESH295)
What is a city? Is it constituted of buildings? People? Institutions? The movement and flow that might produce “city” is the movement of people; the proposition of highways and alleyways, green spaces and social housing; the configuration and scheduling of transport; the regulation and timetabled glow of light; the whiffs and breezes and pockets of air pollution. It is also the circulation of ideas and the pulse of affect. From the Rock Against Racism festival in 1978 in Victoria Park to the 1920s West End of the female flaneuse; from the site of riotous Bartholomew Fair in early modern Farringdon to the Victorian East End music hall to the Roman city that lingers in the strata of the present city’s infrastructure, this module curates a series of weekly encounters with the literary and performative city.

4. Free choice
Recommended modules include:
ESH393 Romantic Travellers in Europe; ESH275 Queering Utopia; ESH288 Representing London: Walking the Eighteenth Century City; ESH292 Early Modern Drama; ESH5001 Global Shakespeare; ESH6029 Heroes and Outlaws in History and Fiction, 1100-1600; ESH292 Early Modern Drama.
2. The London Scene (Drama)

From West End glamour to East End warehouses and clubs, theatre and performance form a vital part of contemporary London culture. Study this vibrant scene and create performance yourself in London’s leading university Drama department.

1. London Performance Now (DRA261)
London is one of Europe’s most exciting theatrical cities with a range of productions on offer at any given time. This module will examine a range of live productions to explore strategies for reading live performance that recognize the importance of where performances take place. As a group we will visit the National Theatre, the Barbican, and the Royal Court as well as ‘fringe’ or alternative venues in examining how we read the performance event. You will be expected to engage with critical reviews of performances, examine the role of press and marketing and explore the targeting of specific productions to particular audience groups.

2. Making Contemporary Theatre (DRA220)
This module examines processes, techniques and modes of expression used by contemporary theatre-makers to create a variety of forms. We examine how the performance-making processes of significant practitioners function analytically, creatively, and practically. We consider how practitioners strategically deploy methodologies, conventions and techniques to produce particular outcomes. We consider how process is informed by content, genre, mode of representation, theatrical convention, and ideological and cultural context. We learn methods of workshopping and performing that can create stimulating and engaging theatre.

3. Offstage London (DRA333)
This module explores the political and artistic aims and effects of non-theatrical performance in the twentieth century and contemporary urban environment. It explores how the city is sometimes conceived as a dystopian site of potentially enormous social oppression. And it examines everyday, artistic and activist performative responses to this potential subjection, responses which imagine the city as, instead, a utopian site of personal and social liberation. We contextualise and historicise our analysis through studying various theoretical analyses of urban experience (e.g. Baudelaire, Benjamin, Debord, Lefebvre) as well as a variety of artistic practices (e.g. everyday interventions, activism, public art). Throughout the module, we work to map the ideas and practices we encounter, many originally grounded in Paris, in our own experiences of London.
3. *Shakespeare in London*

Study the theatre of William Shakespeare in the city where he made his name. Work on his plays on the page and on the stage, as part of a programme of immersion in the theatre scene of contemporary London.

1. **Shakespeare** (ESH101B)

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2. **Performing Shakespeare** (DRA205)

How to perform Shakespeare has been one of the most enduring and ideologically fraught struggles in modern British theatre production. This module builds on the historiographical and cultural studies work of year one, providing a practical laboratory in which you will learn and explore modes of performance that will illuminate the theatrical work in performance while preserving its historical strangeness. Drawing variously on our contemporary understanding of the conditions of English Renaissance production and on performance techniques associated with experimental theatre artists of the twentieth and twenty-first centuries, you will work on text from Shakespeare plays, making use of, for example, rhetorical gesture, improvisation, flirting and showing off, talking to the audience, audio feeds, part-scripts, textual muddles, obscenity and cross-dressing. The emphasis will be on finding viable and intellectually rigorous modes of performance that challenge the dominant ‘naturalistic’ modes that operate in most British theatre production.

3. **Shakespeare after Shakespeare** (DRA316)

This module examines how Shakespeare has been adapted and appropriated in a variety of performance contexts. We will address and debate issues such as cultural and textual authority, authorship, gender, sexuality, national identity, ethnicity, adaptation and appropriation. Possible topics, contexts and texts through which these issues will be addressed may include, but are not limited to: authorship; decolonisation, postcolonial and settler cultures; queering Shakespeare; feminist performance; heritage and tourism; festivals; translation; popular culture; education. We will engage critically with Shakespeare’s play texts, performances ‘after Shakespeare’ and critical writing.
For more information or to apply please contact us:

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