DRAMA AND THEATRE STUDIES

MA or Postgraduate Diploma
in Drama and Theatre Studies
Student Handbook 2024-2025

OLLSCOIL NA GAILLIMHE
UNIVERSITY OF GALWAY

Discipline of Drama and Theatre Studies,

School of English, Media and Creative Arts,

O'Donoghue Centre for Drama, Theatre and Performance, University of Galway

Table of Contents

Welcome

We would like to welcome you warmly to Drama and Theatre Studies which is based in the O'Donoghue Centre for Drama, Theatre and Performance at the University of Galway and hope very much that your time studying here will be stimulating and enjoyable.

The O'Donoghue Centre for Drama, Theatre and Performance is a leading international centre for the study of drama, theatre and performance, committed to developing the next generation of theatre-makers, educators and researchers who are critically engaged, socially aware and collaboratively minded through postgraduate education at MA and PhD level.

Our community is constituted by award-winning and critically acclaimed scholars, artists, partners and alumni, in dialogue and sharing ideas throughout the world.

- We value finding the balance between theory and practice, historical and contemporary genres, individual work and collective co-creation.
- We believe theatre, performance, storytelling and creativity are essential to a vibrant and energised society.
- We specialise in contemporary performance practices (including but not limited to devised theatre and collective co-creation), producing, playwriting, applied theatre, archival research, and Irish theatre underpinned by diverse staff research specialisms across the spectrum of theatre history and performance studies.

This handbook should cover any queries you may have in regard to issues pertaining to your MA or Postgraduate Diploma programme as well as giving guidance on other related issues in the university.

NOTE

The statements in this handbook represent policy and/or advice for the MA and Postgraduate Diploma programmes hosted within the discipline of Drama and Theatre Studies. We reserve the right to alter policies during the academic year and will notify students when this happens. In the case of any conflict between university regulations and Drama policies, university regulations take precedence.

There is information in this handbook that pertains to **ALL** MA and Postgraduate Diploma students in Drama and Theatre Studies, and some specialised information that will pertain **ONLY** to your track on the programme.

Our contact details are as follows:

Name: Dr Charlotte McIvor, Postgraduate Programmes Director (MA and PhD),
               Drama and Theatre Studies (DTS)
Room   Room G015, O'Donoghue Centre, University of Galway
Email: ian.walsh@universityofgalway.ie

Name   Teresa O'Donovan, Discipline Administrative Assistant
Email: drama@universityofgalway.ie

Overall Staff Directory

- Ian R Walsh, Lecturer [full-time], Head of Discipline, ian.walsh@universityofgalway.ie
- Charlotte McIvor, Senior Lecturer [full-time], Head of Postgraduate Studies, DTS, charlotte.mcivor@universityofgalway.ie
- Marianne Kennedy, Lecturer [full-time], Artistic Director and Head of Production and Curation, O'Donoghue Centre for Drama, Theatre and Performance, DTS, marianne.nichinneide@nuigalway.ie
- Patrick Lonergan [full-time], Vice-Dean for Engagement and Student Recruitment, College of Arts, Social Science and Celtic Studies, Head of Third Year Erasmus and Exchanges, DTS and Head of Postgraduate Certificate in Creative Arts Management, patrick.lonergan@nuigalway.ie
- Miriam Haughton Lecturer [full-time], on research leave IRC Laureate 2023-2025), miriam.haughton@nuigalway.ie
- Máiréad Ní Chróinín, Druid Lecturer [part-time], Druid Academy Coordinator, mairead.nichroinin@universityofgalway.ie
- Teresa O'Donovan- Administrator [part-time], DTS, drama@universityofgalway.ie
- Finian O'Gorman, Lecturer, Head of Undergraduate Studies [full-time], finian.ogorman@universityofgalway.ie.
- Michael O'Halloran, Technical Officer [part-time], DTS, michael.ohalloran@nuigalway.ie
- Aideen Wylde, Lecturer [part-time], Internships/Placement Officer, aideen.wylde@universityofgalway.ie

Key Dates 2024-2025

First Semester	
Programme Orientation:	Friday 6th September, 1:30-3:30PM, O'Donoghue Centre for Drama, Theatre and Performance. We are no. 8 on the campus map and we will meet in the lobby for a tour of the building first.
School of English and Creative Arts Orientation:	Friday 13th September, 3-5PM, O'Donoghue Centre for Drama, Theatre and Performance This is your chance to learn more about the wider School of English and Creative Arts community and meet other postgraduate students from English, Film and Digital Media, and Media and Journalism. Learn more about the School here:

	https://www.universityofgalway.ie/colleges-and-schools/arts-social-sciences-and-celtic-studies/english-creative-arts/
Instruction Dates	Monday 9th September – Friday 29th November 2024 (*12* *on-campus teaching weeks in semester*)
Drama Reading & Development Week:	Monday 14th to Friday 18th October 2024 (Week 7)-NO CLASSES
Baboró International Arts Festival for Children- Special Research Talk	Wednesday 16th Oct, 10.00 - 11.30, BOI Theatre "Towards Sensory Ecologies: Creating immersive performance for neurodiverse audiences" Dalija Acin Thelander introduces her academic practice-as-research on creating immersive performances for children with additional needs. The practice will be introduced from both a theoretical and a practical perspective. Chaired by Marianne Ní Chinnéide You can view the full Baboró programme here after its launch 3rd September: https://www.baboro.ie/
Class Trip to the Abbey Theatre (Dublin)	Saturday 19th October, 2PM matinee performance of Lady Gregory's *Grania,* directed by Caitriona McLaughlin. See information about the production here: https://www.abbeytheatre.ie/whats-on/grania/ We are covering your tickets and ground transportation to and from Dublin in time for the performance is your responsibility.
Bank Holiday:	Monday, 28th October 2024 NO CLASSES
DT6138: Creative Practices First Semester Production Workshops:	(Wk 8) October 29 – Production 15.30 – 18.00 (Wk 9) November 5 – Lighting 15.30 – 18.00 (Wk 10) November 12 – Audio 15.30 – 18.00 (Wk 11) November 19 – Video 15.30 – 18.00* *Four sessions of your semester two module "DT6138: Creative Practices" will happen first semester over four Tuesdays as above.*

Christmas Holidays:	Saturday 21st December 2024-Sunday 12th January 2025
Second Semester	
Teaching:	Monday 13th January – Friday 4th April 2025 (*12 on-campus* *weeks in semester*)
Bank Holiday:	Monday 3rd February 2025 (St. Brigid's Day)- NO CLASSES
Drama Reading & Development Week:	To be confirmed for week six or seven of the second semester
Bank Holiday:	Monday 17th March 2025 (St. Patrick's Day Observed)- NO CLASSES
SEMCA Postgraduate Taught Programmes Dissertation/Portfolio Prep and Alumni Reflection Session-	Friday 11th April- 10AM-2PM
Easter Holidays:	Friday 18th- Monday 21st April 2025
Placements (if applicable):	Placements for DT6141: Drama and Theatre Studies Work Placement usually take place between April-July
SEMCA PhD Symposium	Tuesday 15th and Wednesday 16th April
Practice-based dissertation presentations and/or work-in-progress playwriting dissertation readings:	Mid-late June *A limited number of students may need to work with the support of our technical manager for a live performance showing and/or work-in-progress reading of a script for their dissertation project.*
Galway International Arts Festival (GIAF) and SELECTED Programme:	Usually takes place mid-late July, dates to be announced. Students may wish to apply to take part in the University of Galway's SELECTED Programme with GIAF and should bear this in mind for your summer workload planning.

Dissertations:	Due Wednesday 27th August 2025 at 5PM via Turnitin on Canvas

MA vs. Postgraduate Diploma

You have been admitted EITHER onto our:

MA in Drama and Theatre Studies (Full-Time [1DG1] or Part-Time[1DG2, 2DG2])
- The MA is 90ECTS of academic work over three terms (autumn, winter, summer) and DOES INCLUDE the dissertation.

OR

Postgraduate Diploma in Drama and Theatre Studies (Full-time [1DG3] or Part-time [1DG4])
- The postgraduate diploma is 60ECTS of academic work (autumn, winter) over two terms and DOES NOT INCLUDE the dissertation.

For EITHER track, you can self-select an optional designated emphasis in Theatre Practice and Production OR Playwriting and Dramaturgy that will be reflected on your degree transcript.

Please check your registration to ensure that you are enrolled on the correct track.

Directions for declaring a designated emphasis follow the programme tracks overviews.

Programme Tracks Overview

Please find your programme track below and follow the registration advice related to it.

NOTE: You can choose a designated emphasis (Theatre Practice and Practice) OR Playwriting and Dramaturgy on any programme track.

1. MA in Drama and Theatre Studies (Full-Time)- 1DG1
2. MA in Drama and Theatre Studies (Part-Time) Year One- 1DG2
3. MA in Drama and Theatre Studies (Part-Time) Year Two- 2DG2
4. Postgraduate Diploma in Drama and Theatre Studies (Full-Time)- 1DG3
5. Postgraduate Diploma in Drama and Theatre Studies (Part-Time)- 1DG4

NOTE ON ECTS: This stands for European Credit Transfer. MA programmes are 90 ECTs and postgraduate diploma programmes are 60ECTs as described below.

1. MA in Drama and Theatre Studies (Full-Time) 1DG1

Semester One

Students choose **ONE CORE** module – 'DT6130 Critical Methods in Drama, Theatre and Performance' – 10 ECTs

Please note that one of your second semester core modules, 'DT6138: Creative Practices in Drama, Theatre and Performance' has some technical workshop sessions scheduled for semester one, see timetable.

Students choose any **TWO OPTIONAL** modules (class size permitting) – 20 ECTs from the list below:

DT6127 Producing 1	DT6134 Creative Arts Idea Lab
DT6123 Playwright's Workshop 1	DT6120 Ensemble Acting and Devising

Semester Two

All students register for **TWO CORE** modules – 'DT6138 Creative Practices in Drama, Theatre and Performance'-10 ECTs and 'DT6100 Dissertation' – 30 ECTs *(NOTE: DT6138 has some technical workshop sessions in semester one and DT6100 occurs between May – August 2024)*

Students then choose any **TWO OPTIONAL** modules (class size permitting) – 30 ECTs from the list below:

DT6141 Drama and Theatre Studies Work Placement	DT6109 Applied Theatre
DT6122 Performance Lab (*includes playwriting track*)	

TOTAL – 90 ECTs

2. MA in Drama and Theatre Studies (Part-Time) 1DG2

YEAR ONE – Students register for 30 ECTs

Semester One

Students choose **ONE CORE** module – 'DT6130 Critical Methods in Drama, Theatre and Performance' – 10 ECTs

Students then choose **TWO OPTIONAL** modules (class size permitting) – 20 ECTs over the course of the two semesters from the list below:

Semester 1 Options	Semester 2 Options
DT6120 Ensemble Acting & Devising	DT6109 Applied Theatre
DT6127 Producing 1	DT6122 Performance Lab (*with playwriting track*)
DT6123 Playwright's Workshop 1	
DT6134 Creative Arts Idea Lab	

3. MA in Drama and Theatre Studies (Part-Time) 2DG2

YEAR TWO – Students register for 60 ECTs

Semester One

No core module to choose from

Semester Two

All students register for **TWO CORE** modules- 'DT6138 Creative Practices in Drama, Theatre and Performance'-10 ECTs and 'DT6100 Dissertation' – 30 ECTs *(NOTE: DT6138 has some technical workshop sessions in semester one and DT6100 occurs between May – August 2024)*

Students then choose **TWO OPTIONAL** modules (class size permitting) – 30 ECTs over the course of the two semesters from the list below:

Semester 1 Options	Semester 2 Options
DT6120 Ensemble Acting & Devising	DT6109 Applied Theatre
DT6127 Producing 1	DT6122 Performance Lab (*with playwriting track*)
DT6123 Playwright's Workshop 1	DT6141 Drama and Theatre Studies Work Placement
DT6134 Creative Arts Idea Lab	

TOTAL – 90 ECTs

4. **Postgraduate Diploma in Drama and Theatre Studies (Full-Time)- 1DG3**

Follow the directions for 1 above but you DO NOT take DT6100: Dissertation. You take 60ECTs in total.

Total- 60 ECTs

5. **Postgraduate Diploma in Drama and Theatre Studies (Part-Time)-1DG4**

Follow the directions for 2 (year one) and 3 (year two) above but you DO NOT take DT6100: Dissertation in year two. You take 60 ECTs in total.

Total- 30 ECTs in year one and 30 ECTs in year two

Declaring a Designated Emphasis in the MA in Drama and Theatre Studies

A Designated Emphasis means that you take a narrower and curated selection of modules in one of TWO areas during your MA in Drama and Theatre Studies: Theatre Practice and Production OR Playwriting and Dramaturgy.

If you do NOT declare a Designated Emphasis, you can curate your selection of modules any way that you like over the two teaching terms.

Designated Emphasis in Theatre Practice and Production
*   *Must take as electives:* Ensemble Acting and Devising, Performance Lab, Drama and Theatre Studies Work Placement

Designated Emphasis in Playwriting and Dramaturgy

- *Must take as electives:* Playwrights Workshop I, Performance Lab, and complete a playwriting dissertation.

You declare a Designated Emphasis by registering for an additional 0 ECTs module when you are sure you will meet the requirements above. This allows your specialism to be reflected on your final academic transcript.

Designated Emphasis in Theatre Practice and Production
- Register for DT6139: Designated Emphasis in Theatre Practice and Production (0 ECTs)

Designated Emphasis in Playwriting and Dramaturgy
- Register for DT6140: Designated Emphasis in Playwriting and Dramaturgy (0ECTs)

You can register for the Designated Emphasis EITHER during the autumn or winter open registration period.

See information about university dates for postgraduate taught programme registration here: https://www.universityofgalway.ie/registration/quick-links/registration-dates/#tab2

Module Delivery Methods and Capacity

Across our postgraduate programme tracks, your modules involve two major delivery methods:
- Practice-based
- Seminar/lecture

You should therefore expect to have at least two-four days per week on campus for your MA or Postgraduate Diploma programme depending on whether you are full or part-time.

We endeavour to keep practice-led class sizes between 5-15 students. If there are too few or too many students seeking to take a class, the Postgraduate Director will make changes as necessary. Certain classes are core for specific Designated Emphasis pathways, while others are optional. Students who have declared Designated Emphasis pathways will be given preference in the event of capacity issues.

Timetable Overview

MA/Postgraduate Diploma Modules Timetable – 2024-2025

Note: This timetable is provisional and subject to change, but students will be immediately advised of any relevant changes.

All classroom/rehearsal venues are in the O'Donoghue Centre for Drama, Theatre and Performance or Bank of Ireland theatre (which is adjacent to this building) with the below abbreviations used.

S1: Studio 1
S2: Studio 2
S3: Studio 3
CR1: Classroom 1

ODT- O'Donoghue Theatre
BOI: Bank of Ireland Theatre

You can find the O'Donoghue Centre for Drama, Theatre and Performance at no. 8 on this campus map.

Semester 1

Times	Monday	Tuesday	Wednesday	Thursday	Friday
09.00-10.00					
10.00-11.00				**DT6134** Creative Arts Ideas Lab **Seminar 1** Lonergan and Walsh	**DT6127** Producing 1 **Seminar 1 Wk 1-10 Studio 1 Wk 11 Seminar 1 Wk 12 Ní Chroínin**
11.00-12.00				**DT6134** Creative Arts Ideas Lab **Seminar 1** Lonergan and Walsh	**DT6127** Producing 1 **Seminar 1 Wk 1-10 Studio 1 Wk 11 Seminar 1 Wk 12 Ní Chroínin**
12.00-13.00				**DT6134** Creative Arts Ideas Lab **Studio 1 Lonergan**	
13.00-14.00	**Drama and Theatre Studies Research Seminar Studio 2** *No session Wk 12*	**DT6130** Critical Methods **Studio 2** McIvor (convenor et al)	**DT6120** Ensemble Acting and Devising **Studio 1 Kennedy**		

14.00-15.00		**DT6130** Critical Methods **Studio 2** McIvor (convenor et al)	**DT6120** Ensemble Acting and Devising **Studio 1** **Kennedy**		
15.00-16.00	**DT6123** Playwrights Workshop I **Seminar 1** **Wylde**	**DT6138** Creative Practices **O'Donoghue Theatre (ODT)** **O'Halloran*** *Only week 8, 9, 10, 11* *(Wk 8) October 29 – Production 15.30 – 18.00* *(Wk 9) November 5 – Audio 15.30 – 18.00* *(Wk 10) November 12 – Lighting 15.30 – 18.00* *(Wk 11) November 19 – Video 15.30 – 18.00*	**DT6120** Ensemble Acting and Devising **Studio 1** **Kennedy**		

16.00-17.00	**DT6123** Playwrights Workshop I **Seminar 1** **Wylde**	**DT6138** Creative Practices **O'Donoghue** **Theatre (ODT)** **O'Halloran*** *Only week 8, 9, 10, 11* *(Wk 8) October 29 – Production 15.30 – 18.00* *(Wk 9) November 5 – Audio 15.30 – 18.00* *(Wk 10) November 12 – Lighting 15.30 – 18.00* *(Wk 11) November 19 – Video 15.30 – 18.00*			
17.00-18.00		**DT6138** Creative Practices **O'Donoghue** **Theatre (ODT)** **O'Halloran*** *Only week 8, 9, 10, 11* *(Wk 8) October 29 – Production 15.30 – 18.00* *(Wk 9) November 5 – Audio 15.30 – 18.00* *(Wk 10) November 12 – Lighting 15.30 – 18.00* *(Wk 11) November 19 – Video 15.30 – 18.00*			

Times	Monday	Tuesday	Wednesday	Thursday	Friday

| 18.00 – 19.00 | | | | | |

** Drama Reading and Development Week –14th-18th October- (Week 7)- NO CLASSES

Semester 2

Times	Monday	Tuesday	Wednesday	Thursday	Friday
09.00-10.00					
10.00-11.00		**DT6138** Creative Practices in Drama, Theatre and Performance **Studio 2** **McIvor (convenor et. al)** **Selected sessions take place on Tuesdays in semester one, see timetable above.*		**DT6109** Applied Theatre **Studio 2** **McIvor**	
11.00-12.00		**DT6138** Creative Practices in Drama, Theatre and Performance **Studio 2** **McIvor** ***Selected sessions take place on Tuesdays in semester one, see timetable above.*		**DT6109** Applied Theatre **Studio 2** **McIvor**	
12.00-13.00				**DT6109** Applied Theatre **Studio 2** **McIvor**	
13.00-14.00	**Drama and Theatre Studies Research Seminar** **Seminar Room 1**				
14.00-15.00					

			DT6122 Performance Lab **Studio 1** **Kennedy and O'Gorman (BEGINS AT 14.30)**		
15.00-16.00	**DT6109** Applied Theatre **Studio 2** **McIvor**		**DT6122** Performance Lab **Studio 1** **Kennedy and O'Gorman (BEGINS AT 14.30)**		Druid Academy Workshops* **Studio 1** **Ní Chroínin** *This programme does not happen every week but occasionally based on the company's schedule of events.*
16.00-17.00	**DT6109** Applied Theatre **Studio 2** **McIvor**	**DT6121** Drama and Theatre Studies Work Placement* **Seminar 1** **Kennedy** *Does not meet full 12 weeks in classroom due to placements off site*	**DT6122** Performance Lab **Studio 1** **Kennedy and O'Gorman (BEGINS AT 14.30)**		Druid Academy Workshops* **Studio 1** **Ní Chroínin** *This programme does not happen every week but occasionally based on the company's schedule of events.*
17.00-18.00	**DT6109** Applied Theatre **Studio 2** **McIvor**	**DT6121** Drama and Theatre Studies Work Placement* **Seminar 1** **Kennedy** *Does not meet full 12 weeks in classroom due to placements off site*			

18.00 – 19.00					

** Drama Reading and Development Week – To be confirmed Week 6 OR 7- ALL YEARS**

*You can view full provisional module descriptions at the end of this handbook.   Please check Canvas, our Virtual Learning Environment, for final updated module outlines after registration for chosen modules.

Teaching Staff

Semester 1 – 2024-2025

Please find below provisional contact details of most of your lecturers throughout the year, <u>this list is provisional and subject to change:</u>

MODULE	INSTRUCTOR	EMAIL	Day and Time
DT6123 Playwright's Workshop 1 **(OPTIONAL)**	Aideen Wylde	aideen.wylde@universityofgalway.ie	Mondays, 3:30-5:30PM, Seminar Room 1
DT6130 Critical Methods in Drama, Theatre and Performance **(CORE)**	Charlotte McIvor (module convenor)	charlotte.mcivor@universityofgalway.ie	Tuesdays, 1-3PM, Studio 2
DT6138 Creative Practices in Drama, Theatre and Performance **(CORE)**	Michael O'Halloran (semester one sessions)	Michael.ohalloran@universityofgalway.ie	*Only week 8, 9, 10, 11* *(Wk 8) October 29 – Production 15.30 – 18.00 (Wk 9) November 5 – Audio 15.30 – 18.00 (Wk 10) November 12 – Lighting 15.30 – 18.00 (Wk 11) November 19 – Video 15.30 – 18.00*

			NOTE: *These are required sessions for a core second semester module for those on the full-time MA or postgraduate diploma OR on year two of the part-time MA or postgraduate diploma*
DT6120 Ensemble Acting & Devising **(OPTIONAL)**	Marianne Kennedy	marianne.nichinneide@universityofgalway.ie	Wednesdays, 1-4PM, Studio 1
DT6134 Creative Arts Idea Lab **(OPTIONAL)**	Patrick Lonergan and Ian R. Walsh	patrick.lonergan@universityofgalway.ie ian.walsh@universityofgalway.ie	Thursdays 10AM-1PM, Studio 1
DT6127 Producing 1 **(OPTIONAL)**	Máiréad Ní Chroinin	mairead.nichroinin@universityofgalway.ie	Fridays, 10AM-12PM, Seminar Room 1

Semester 2 – 2024-2025

Please find below provisional contact details of most of your lecturers throughout the year, this list is provisional and subject to change:

MODULE	INSTRUCTOR	EMAIL	Day and Time
DT6141 Drama and Theatre Studies Work Placement **(OPTIONAL)**	Marianne Kennedy	marianne.nichinneide@universityofgalway.ie	Tuesdays, 4-6PM, Studio 2
DT6138 Creative Practices in Drama, Theatre and	Charlotte McIvor	charlotte.mcivor@universityofgalway.ie	Tuesdays, 10AM-12PM, Studio 2*

Performance (CORE)			*Some sessions begin on selected Fridays in semester one, see timetable above.*
DT6122 Performance Lab **(OPTIONAL)**	Marianne Kennedy and Finian O'Gorman	marianne.nichinneide@universityofgalway.ie finian.ogorman@universityofgalway.ie	Wednesdays, 2:30-5PM, Bank of Ireland Theatre
DT6109 Applied Theatre **(OPTIONAL)**	Charlotte McIvor	charlotte.mcivor@universityofgalway.ie	Mondays, 3-6PM, Studio 2
DT6100 Dissertation **(CORE FOR MAS)**	Ian R Walsh Patrick Lonergan Charlotte McIvor Marianne Ní Chinneide Máiréad Ní Chróinín Aideen Wylde	ian.walsh@universityofgalway.ie	

Druid Academy

Description
The Druid Academy is part of University of Galway's unique partnership with Druid Theatre, a leading international theatre company, founded and based in Galway.   Participation in the Druid Academy is a key part of your experience as an MA or postgraduate diploma student at University of Galway.

Druid is a writers' theatre, exploring ambitious projects, reimagining classics and premiering new work annually. They have premiered work by some of Ireland's key playwrights, including Martin McDonagh, Enda Walsh, Tom Murphy, and Marina Carr, and have presented ground-breaking productions of cycles of work from the Irish and international cannon, including *The Leenane Trilogy*; *DruidSynge*; *DruidShakespeare*; and *DruidGregory*.

In 2024, Druid will be celebrating their 50th anniversary with special events and curricular tie-ins to be announced.

Focus
The Druid Academy provides students of the Department of Drama and Theatre Studies with the opportunity to connect with this major theatre company through a programme of events that seeks to explore every facet of theatre-making, covering the creative, technical and business roles that make up an independent theatre company.

It also creates a connection between the archive of Druid Theatre, which is held at the Library of University of Galway, and the present-day operations of the theatre company, allowing students to explore how theatre is created, presented, received and recorded at different points of time.

Scheduling

==We will be advising the scheduling of the Druid Academy workshops for semester 1 and 2 shortly which all MA students are expected to attend.==

Most events will take place on campus – however, specific events may take place in the Mick Lally Theatre (Druid's permanent theatre on Druid Lane, in the city centre), at the Druid workshops in Nuns Island / Ballybane, or at another location. Students will be advised of the location of events in advance.

The full schedule of events for Semester 1 will be provided to students in Week 1, with events beginning in the following weeks. Students are asked to note that the schedule may change due to changes in rehearsal/performance schedules and speaker availability.

Drama at University of Galway

History

The Discipline of Drama and Theatre Studies was established at University of Galway in 2014 and is part of the School of English, Media and Creative Arts. Prior to 2014, Drama courses were run from the Department of English.

The first Drama programme at University of Galway was an MA in Drama and Theatre Studies, established by Adrian Frazier in 1999. An undergraduate BA Connect with Theatre and Performance was established in 2008, and its first programme directors were Vincent O'Connell, Ros Dixon and Irina Ruppo. In 2012, the university launched its first formal degree in Drama: the BA in Drama, Theatre and Performance. The first Professor of Drama and Theatre Studies, Patrick Lonergan, was appointed in 2013. In that same year, the university began work on a dedicated Centre for Drama, Theatre and Performance, which was opened formally by President Michael D Higgins in April 2017.

As of September 2023, Drama and Theatre Studies at University of Galway has approximately 145 undergraduates, 15 MA students and 10 PhD students. The discipline staff includes: Miriam Haughton, Marianne Kennedy, Patrick Lonergan, Charlotte McIvor, Máiréad Ní Chróinín, Mike O'Halloran, Ian Walsh and Aideen Wylde.

The university has a long history of excellence in the performing arts – a history that pre-dates the establishment of Drama as a degree subject. Notable graduates include the co-founders of Druid Theatre, Garry Hynes and Marie Mullen, both of whom went on to become Tony Award winners for direction and acting respectively. The university now enjoys a close partnership with Druid Theatre, with whom we run a Druid Academy programme for training emerging theatre-makers.

The university also has formal partnerships with many other theatre companies and arts organisations, including the Galway International Arts Festival, Abbey Theatre (Ireland's national theatre), the Gate Theatre, and others. Interaction and partnership with our international colleagues is an essential feature of our teaching and research.

Every year, we stage at least two productions, as well as a series of lectures, public interviews with theatre practitioners, international conferences, and other events.

Ethos
In our teaching, research and our other activities, we hold the following values.
- **Theory and practice should always inform each other**. We believe that a student can most effectively understand theatre practice through an immersion in the history and theory of that practice – and we also believe that the reader of the theatrical text must have a hands-on awareness of how such work is performed, staged and received by audiences. We produce research that aims to situate theatre in its theoretical, historical, social and practical contexts, and our staff both publish research and engage in theatre practice.
- Our **teaching is inspired by the model of the ensemble**: a group to which each individual contributes, thereby creating something that is greater than the sum of its parts. The values of mutual respect, collegiality, and teamwork inform our teaching and our class activities. Individual rigour, excellence and creativity are encouraged and valued, but always in the context of the wider community.
- We believe that **theatre is important**. We engage in theatre practice, research and teaching that aims to have a measurable impact on the lives of people in our communities. Often, this work will explicitly relate to matters of social justice. We also believe that theatre, like all of the creative arts, has an inherent value that enriches and ennobles our families, communities, societies, and environment.

- **Partnership is key to our activities**. We actively seek out opportunities to work with theatre practitioners, international theatre scholars, academics in other disciplines, public and private agencies, and members of our community. We do so because we see different approaches to theatre as enriching: as something that challenges us to be reflective, analytical, generous and socially responsible.

Our Graduates' Attributes

The study of Drama and Theatre Studies allows students to develop skills that have applications in many fields. A drama graduate will be valued for his or her creativity, initiative, ability to improvise solutions to problems, skills in public speaking, and experience of team-work.

After graduation, many of our students will work in the creative arts, and we have several courses and resources that will help students to build careers in that area. But many students will work in other areas too: education, business, information and communication technology, and more. Our aim is to support all students in achieving their professional goals, whatever they are, and however they evolve over the course of their time with us.

There are many different models of drama teaching at third level. Some students attend conservatoires, where they receive professional training in acting or other areas. Others take degrees in Drama in which the subject is studied largely in classroom-based settings, with a strong focus on theory, history and the reading of play-scripts. Our course aims to be distinctive in having a strong focus on both theory and practice.

We also aim to provide our students with opportunities to develop new skills and interests. All of our students take classes in acting, but we also want to expose you to such areas as directing, playwriting, design, stage management, and arts management and administration.

This approach is enhanced by our commitment to providing the best kind of university education: one that develops the skills of critical thinking, analysis, argumentation, research, formal writing, and reflection.

For all of the above reasons, our aim for the University of Galway drama graduate is that he or she will be seen as versatile, reflective, skilled, creative and committed.

Staff Contacts and Office Hours

Staff in Drama aim to be approachable and responsive to students' needs, insofar as possible in the context of their other professional obligations, and while bearing in mind that we can often assist students best by referring them to other professionals within the university, such as the counselling service or the College of Arts office.

Students can also communicate with staff by email (see below for information about email contacts). In general, if your query is complicated or personal, it is better to discuss it with the lecturer during a scheduled online slot.

Many lecturers will also make time to answer individual queries at the end of classes, but please note that it may not always be possible to do this (for example, a lecturer may have another class to get to).

DRAMA AND THEATRE STUDIES STAFF CONTACTS FOR 2024-2025

- Ian R Walsh, Lecturer [full-time], Head of Discipline, ian.walsh@universityofgalway.ie
- Charlotte McIvor, Senior Lecturer [full-time], Head of Postgraduate Studies, DTS, charlotte.mcivor@universityofgalway.ie

- Marianne Kennedy, Lecturer [full-time], Artistic Director and Head of Production and Curation, O'Donoghue Centre for Drama, Theatre and Performance, DTS, marianne.nichinneide@nuigalway.ie
- Patrick Lonergan [full-time], Vice-Dean for Engagement and Student Recruitment, College of Arts, Social Science and Celtic Studies, Head of Third Year Erasmus and Exchanges, DTS and Head of Postgraduate Certificate in Creative Arts Management, patrick.lonergan@nuigalway.ie
- Miriam Haughton Lecturer [full-time], on research leave IRC Laureate 2023-2025), miriam.haughton@nuigalway.ie
- Máiréad Ní Chróinín, Druid Lecturer [part-time], Druid Academy Coordinator, mairead.nichroinin@universityofgalway.ie
- Teresa O'Donovan- Administrator [part-time], DTS, drama@universityofgalway.ie
- Finian O'Gorman, Lecturer, Head of Undergraduate Studies [full-time], finian.ogorman@universityofgalway.ie.
- Michael O'Halloran, Technical Officer [part-time], DTS, michael.ohalloran@nuigalway.ie
- Aideen Wylde, Lecturer [part-time], Internships/Placement Officer, aideen.wylde@universityofgalway.ie

STAFF OFFICES

Staff offices are in the O'Donoghue Centre for Drama, Theatre and Performance.

Communications

Your Responsibilities
University of Galway's systems are organised in such a way that we can only contact you on an nuigalway.ie email account. You must check your email regularly: at least twice weekly during term and frequently during the summer months.

Email Etiquette
Email is a formal written document, and forms part of your formal record at university, so it is advisable to treat it formally. Normally students will address the lecturer formally (e.g. "Dear Dr X") and will also include details of their name, class and student number. Do take time to use proper grammar and spelling, and avoid informalities such as text-speak ("b4" instead of "before") or casual forms of address ("hey" instead of "Dear X") so as to ensure that you are properly understood.

Email Response Times
As academic staff receive a high volume of email, you should normally expect a response to your email within three working days and sooner if possible. The working week is Monday-Friday, excluding bank holidays.

You should not expect responses to emails that are sent during weekends, during public holidays or outside ordinary working hours (9-5.30, Mon-Fri) until a later working day.

Social Media
We maintain Drama and Theatre Studies University of Galway social media accounts on Twitter/X (@unigalwaydrama) and Instagram (@unigalwaydrama). We encourage you to follow us and tag us with your news and adventures related to your studies with us (i.e. programme events, theatre outings, etc.)! These accounts are used for broad public outreach purposes and will NEVER be used to communicate key information about your programme or module.

Email outside of the teaching year

Unlike primary and secondary school teachers, academics do NOT take holidays for the entire summer period but instead will take two or three weeks' leave during the summer holidays and otherwise are on duty and are required to make themselves available for student contact from April through to August.

However, during the summer months, we also engage in research or related activities such as attending conferences. This means that we are often away from Galway for long periods; we can also be out of email contact for protracted periods. You are welcome to contact staff during this period but please be prepared for a longer than usual response time.

Student Feedback

We value students' opinions and consider it essential to the smooth running of the department that we are aware of any concerns or questions that students might have. We commit to listening carefully to student feedback, to reacting to it where necessary, and/or to explaining to students the reasons for any decisions.

Sometimes it is not possible to respond in ways that students might wish. For example, we are constrained by such factors as timetables, resources, availability of staff and spaces – as is true for all subjects in all universities. It is also often the case that students will not fully understand the reasons for needing to study a particular topic until they have actually done so – and for that reason, staff will sometimes determine that a student suggestion should not be acted upon. But where such examples arise, we will endeavour to explain them clearly and speedily.

If a student wishes to raise a concern, there are four ways of doing so:
- By approaching the lecturer directly in class or via email
- By approaching your class representatives who meets with staff twice a semester after being elected by your cohort
- By approaching a head of programme or the head of discipline
- By completing class feedback forms during the semester.

Ordinarily the best way to resolve any problem is through face-to-face discussion, so students are encouraged to raise issues with their lecturers in the first instance, in a spirit of open and mutually respectful discussion.

If for any reason you would rather have someone act on your behalf – or if the problem in question is shared by many people in the class – you can ask your class representative to act for you. However, under GDPR and student confidentiality rules we are very strictly prohibited from discussing individual problems with anyone except the individual student. For that reason, class reps should usually be approached about matters of concern to large numbers of people in the class.

Each class will elect TWO representatives each year who meet with the programme director minimum once per semester and more if required. You can also approach the Head of Discipline, though it is best to do so only after you have discussed your concerns with the lecturers and/or programme director directly.

Module Feedback Forms
All lecturers must conduct module feedback formally at least once during the semester through feedback forms. Feedback forms are completed anonymously. These are kept on file until after assessment has been completed; they are then read by the module lecturers who must write a report on the feedback, which is sent to the head of the programme and head of department. They are also kept on file and may be consulted by the Head of School.

Students are encouraged to be open in their responses, while also noting the need to be respectful and constructive in their presentation of any criticisms. It is also important to bring up any concerns during the semester while it is still possible to address them. We will also check in regularly during classes about student experience and/or questions about the module or assessment.

Conduct in Class

The university is not just a preparation for professional life; it is itself a professional environment. The following conventions thus must be observed in all classes, by both staff and students:

The Basics
- Students and staff are obliged to attend all classes, on time and for their entirety.
- Students and staff are obliged to arrive at class with material prepared in advance
- Students are obliged to participate fully in all class activities as set by the teacher.

Classes start on the hour and finish ten to the hour (e.g. start at 14.00, finish at 14.50). Please note that:
- Students and teachers are expected to be present at least two or three minutes before the hour, so that classes can begin punctually.
- Students and teachers should leave the class as quickly as possible at ten to the hour so that the next group can have access to the room.
- Students must bring books or other materials with them if advised to do so by lecturers.

More information on attendance, punctuality etc. can be found elsewhere in this handbook.

General Conduct in Class
The following conventions exist for the sake of all students and staff.
- Mobile phones must be put away switched off during classes. Students must not take calls, send text messages, browse the internet, participate in social media, or otherwise make use of their mobile devices.
- Laptops and tablets may be used for note-taking or for in-class research but students should not engage in activities that would distract them or a fellow student (social media, browsing the internet, etc.)
- Recording of classes, especially practice-based classes featuring other students, is very strictly prohibited. Recording lectures without the lecturers' permission or knowledge is also a very serious disciplinary matter.
- Smokers should not congregate in the doorways of the O'Donoghue Centre or Bank of Ireland Theatre, so as to avoid creating negative working conditions for staff and students in nearby offices and classrooms.
- You also cannot vape inside buildings or during classes.
- While it is acceptable to bring water to practical classes, students may not eat during classes or in classrooms. Hot drinks such as coffee may not be brought to classes, especially in studios, due to the risk of scalding.
- Class participation does not just involve expressing opinions, it also involves listening to other people's opinions. Please be respectful of your fellow students by ensuring that you are not dominating discussions at the expense of others, going off on irrelevant tangents, or otherwise behaving inappropriately.
- Debate is a normal and indeed important element of university life. You should respect the right of people to hold opinions that are different from your own, even about matters that you feel passionately about. You should also expect occasionally to encounter views and opinions that you find challenging, upsetting, offensive, confusing or contentious, and it is important in any democratic and open society that there is space for the expression of views that you do not agree with. We should strive always to respect the individual, regardless of his or her views.
- It is unacceptable for students or staff to express either in class or in written documentation any disparaging remarks about individuals or peoples based on their gender identification, their age, their religious convictions, their race, their ethnicity, membership of the travelling

community, nationality, sexuality, political convictions, or any other personal characteristics. This does not preclude criticism of institutions, movements or nations, but the requirement is the protection of the dignity of the individual, in keeping with the University of Galway student and staff codes of conduct.

- The nature of Drama as a subject is such that students will occasionally want to share private information with their classmates, whether in class discussions or in their devised or self-created performances. This is not necessarily discouraged but students should consider the likely impact of any revelations on their fellow students and are required to seek approval from staff before divulging personal information. When such revelations are made, the class must protect their fellow student's privacy by not discussing private matters outside of the classroom setting.
- For practical classes, you will likely be engaging in work in bare feet or socks. Please dress appropriately, wearing fresh and comfortable clothing that will allow you to move freely, including lying on the floor.
- If for any reason you cannot participate fully in any physical activity, you should notify the teacher at the start of the semester or class, while bearing in mind that a degree of physical participation will be required for all classes.
- Students should not under any circumstances attend classes or rehearsals under the influence of alcohol or other drugs. Being hungover is considered being "under the influence of alcohol".
- Please bring all rubbish away with you from classes (water bottles, coffee cups, waste paper, etc.).
- Please return all classes to the state you found them in when the class is over.
- All of the above guidelines apply when students are working off-campus, including at theatre visits, internships, etc.
- When in doubt… treat your fellow students and staff as you would yourself to be treated!

Attendance, Punctuality, Sick Leave

Every lecturer will complete a record of attendance. Students who are late will be recorded, marking clearly the time at which they arrived.

If students miss a class, they must inform the course lecturer in advance by email and email a medical certificate. This will be kept on file.

Students who miss in-class assessments (e.g. group presentations or performances) due to illness **may**, upon presentation of a certificate, be given permission to defer that portion of their assessment until the end of the semester. Normally this will involve students being obliged to sit an additional examination during the exam period.

Students who persistently miss class without a reasonable excuse (certified illness, bereavement) will be obliged to meet with the Drama and Theatre Studies programme committee. A referral to the university's disciplinary committee can be expected.

Lateness to class is unacceptable under any circumstances. Repeat instances will be subject to disciplinary action, including the application of a penalty to their final marks.

Students are advised that when places are allocated on student productions, internships, international exchanges, and optional modules, we must prioritise those students who have a complete attendance record.

Policy on Extensions, Repeats and Deferrals

You should only seek to submit work late in the event of serious extenuating circumstances which is defined by university policy as "serious unavoidable, unpredictable and exceptional circumstances outside the control of the student, which may negatively impact the student's performance in assessment."

A full list of what DOES and DOES not count as extenuating circumstances is available here.

If you have met the grounds for extenuating circumstances, you will seek either:

1. **An extension:** This is when the College of Arts Office and/or Head of Year/Programme allows you to submit work late without penalty following a process of application with documentation (I.e. medical or other certificates).
2. **A deferral:** This is when you get College of Arts Office permission to submit outstanding work following the end of a module without penalty in the autumn exam period.
3. **A repeat:** This is when you fail a module and have to complete a repeat assignment or exam in the autumn exam period which constitutes 100% of your total assessment. If you are in years 2, 3, or 4 of your programme, your repeat results are capped at 40%. You must pay fees for each module you repeat.

Extensions

Individual module convenors/lecturers cannot give extensions under any circumstances.

For an extension of seven days or less, you must contact your Head of Year/Programme and your individual module convenor/lecturer directly together. The Head of Year/Programme makes the determination whether or not you meet the Extenuating Circumstances policy based on the documentation you provide as outlined in that policy.

You should include with this letter your copies of either a medical certificate or a letter from a student counsellor, or other relevant documentation.

If you don't have an explanation for your lateness, we will just apply the penalty automatically.

Valid reasons for lateness include illness or bereavement. Avoidable problems such as malfunctioning computers, car trouble, books being unavailable at short notice, poor time management including participation in extracurricular or professional creative industries activities including festivals, film shoots, etc. are not valid reasons for lateness.

If you need to seek an extension of more than seven days, you will need to notify your Head of Year/Programme and individual module convenor/lecturer and then fill out and submit this form to the College of Arts Office.

Students who are ill or in distress can be assured that their work will be accepted late, provided that they provide appropriate documentation to the College Office and/or Head of Year/Programme.

Students should NOT seek extensions in advance but instead endeavour to submit their assignment on time regardless of circumstances. You will then follow the steps below if you miss the submission deadline.

If you fail a module

If you fail a module, you have an opportunity to repeat it. Students must pay a repeat examination fee to the university in such cases for each module they are repeating.

Repeat assignments are posted following the release of second semester marks to Canvas and are equivalent to the total workload of the module you are repeating. They are due in early-mid August (see calendar above).

Your transcript will state that you failed the module. Repeat marks are capped at 40% for most years. This in turn may cause a delay payment of your SUSI grant.

If you choose not to repeat your module, you must either leave the university or repeat the year. If you repeat the year, you need only repeat those modules that you failed (e.g. if you pass four modules in second year but fail two, and choose to repeat the year, you would only need to repeat the two modules that you failed).

You can review FAQs regarding university policy on repeats including accessing fee information here: https://www.universityofgalway.ie/exams/timetable-advice/examinations_faqs/repeats_faq/

If you need to defer an assessment

Deferral means postponing a university examination or assessments from the end of the semester to the summer period. This will usually be granted in cases of serious illness, bereavement of an immediate family member or other extremely serious circumstances as vetted by the College Office. Decisions about deferral can only be made by the College of Arts office. Applications can again be made through the Extenuating Circumstances application form for the College of Arts.

You can review FAQs on deferrals here: https://www.universityofgalway.ie/exams/timetable-advice/deferrals/

Penalties for Late Work

Late work that does not meet the grounds for the above or is simply late **will be penalised at two points per day including weekends and bank holidays.**

Late work penalties can still apply even if you are granted an extension if your documentation does not cover an additional period of lateness. For example, if you provide a cert saying that you were sick for two days, then you can hand in your work two days' late without penalty. But if your cert says you were sick for two days and you hand in a week late, you will lose marks for five days.

Summary notes on extensions, deferrals, repeats and penalties for late work

- Late work is penalised at two points per day including weekends and bank holidays.
- Short-term extensions (of seven days or less) can be sent to the Head of Year/Programme with supporting documentation and CANNOT be given by individual module convenors/lecturers.
- Extensions on work of MORE than seven day must be granted through the College of Arts Office and CANNOT be given by individual module convenors/lecturers OR the programme directors.

- Work that is any more than two weeks' late (14 days) cannot be accepted even if students have medical certificates etc. without a deferral from College Office. Students whose work has not been submitted by this time will automatically be listed as having failed or must seek permission from the College Office to defer the assessment.
- If you provide a cert saying that you were sick for two days, then you can hand in your work two days' late without penalty. But if your cert says you were sick for two days and you hand in a week late, you will lose marks.
- We ask students to make every effort to submit work on time. Late essays lead to administrative difficulties and may delay the processing of your results.

Review again the full university policy on extenuating circumstances here.

You can access the College of Arts Form for submission of extenuating circumstances forms for 1) extensions of more than seven days or 2) deferrals of a module here.

WHO TO CONTACT IF YOUR WORK IS LATE

In order to save you time, it is important that you contact the most appropriate people to help you with your query. You can of course discuss things with other people, including Drama staff, but the people below are the main points of contact.

YOUR QUERY	WHO TO CONTACT
If you are confused about the course or the assessment	The module convenor/lecturer
If you want an extension	There are no extensions except in serious extenuating circumstances.
If you need to defer your assessment because of serious illness or bereavement	The College of Arts office universityofgalway.ie/colleges-and-schools/arts-social-sciences-and-celtic-studies/staff/ You can access the College of Arts Form for submission of extenuating circumstances forms for 1) extensions of more than seven days or 2) deferrals of a module here.
If you are physically ill	Your GP or other medical professional
If you are experiencing stress, anxiety or other personal problems	Your GP, the student counselling service, the SU welfare office.
If you want to pass on documentation to explain lateness – which you should do once you have submitted your essay	Head of Postgraduate Studies- Dr Ian R Walsh
For anything else -	Drama staff are always happy to meet students during office hours and can discuss any issues that you wish to raise.

James Hardiman Library and Online Research Resources for Drama Students

The Hardiman Library proactively supports and enhances the learning, teaching, and research activities of the University. The Library acts as a catalyst for your success as University of Galway's hub for scholarly information discovery, sharing, and publication, and should be your first port of call when it comes to borrowing books. The Music collection is housed on the first floor. Note that the printed music section (scores and sheet music) is separate from the secondary sources (books about music); you should make use of both. You should check the library catalogue to see if the book you are looking for is on the shelf or on loan to another reader; in addition, the catalogue will give you the shelf mark, which will make it easier to find. The process of borrowing books is described on the library website at http://library.nuigalway.ie/usingthelibrary/borrowing/. You can borrow most books for a week, but some titles that are particularly in demand may have a shorter loan time. Make sure you return your books on time: it is only fair on other readers that you do so, and you will get fined otherwise.

Note that, in addition to hard-copy books, the library holds a sizeable number of e-books, which may be accessed online at any time.

Further information can be found on the website:
http://library.nuigalway.ie/

The University of Galway library hosts multiple research resources which will be of direct relevant to your studies.

DRAMA ONLINE
This major database provides playscripts for hundreds of major works, as well as background material.

Digital Theatre Plus
An online database of filmed performances in theatre, musical theatre and opera.

Met Opera on Demand
While primarily of interest to students of Music, the Met Opera database features videos of live performances for hundreds of operas, many of them directed by major figures (Lepage, Taymor) and all offering essential material for teaching in design, movement, and other areas.

NT Live
 https://search-alexanderstreet-com.libgate.library.nuigalway.ie/NATH - an online database of productions from the UK National Theatre, including production resources, videos and more.

Abbey Theatre Digital Archive
The Digital Archives Partnership between the James Hardiman Library, University of Galway and The Abbey Theatre adds a new and hitherto unprecedented level of digital study and understanding of the Abbey Theatre Archive. Being the largest digital theatre archive in the world – of over 1.8million items – this pioneering project will create a unique multimedia resource for the legacy and tradition of the Abbey Theatre – the first state-subsidised National Theatre in the English-speaking world.

The archive features hundreds of scripts, videos of performances, set designs, costume designs, correspondence and much more.

The Gate Theatre Digital Archive
The Gate Digital Archive will provide hundreds of videos playscripts and programmes from this major Irish theatre. There are particularly strong holdings here for Beckett, Pinter, Friel and Oscar Wilde.

Druid Theatre Company. The archive includes a record of the multi-award winning theatre company whose roots go back to their time in the then University College Galway. Druid have been recognised as world leaders in touring and staging the best of Irish plays and exploring the work of playwrights such as John M. Synge, John B. Keane, Geraldine Aron, Martin McDonagh and Tom Murphy. The Druid Theatre archive catalogue can be viewed here: http://archives.library.nuigalway.ie/cgi-bin/FramedList.cgi?T2

The Thomas Kilroy Archive consists of the papers of the celebrated playwright, Thomas Kilroy. Famous especially for his epic history plays such as the 'O'Neill' and, for his relationship with the likes of Field Day Theatre Company – with his work 'Double Cross' – and also for his time as Literary Editor at the Abbey Theatre, Kilroy is one of the giants of 20th Century Irish Theatre. The Kilroy Archive catalogue can be viewed here:
http://www.calmhosting01.com/NUIG/CalmView/TreeBrowse.aspx?src=CalmView.Catalog&field=RefNo&key=P103

The Taibhdhearc na Gaillimhe Archive is the administrative and creative archive of the national Irish Language Theatre of Ireland. Based in Galway, the Taibhdhearc Archive is a comprehensive record of the growth of this Irish language movement within theatre and how the Taibhdhearc has connected and influenced playwrights writing in Irish and also those translating English language works by Irish and international playwrights into Irish. The Taibhdhearc na Gaillimhe Archive is catalogued and available for consultation. For information click here

The Lyric Theatre, Belfast Archive is one of the premier cultural and theatrical venues in the North of Ireland and it has been so for over half a century. Founded by Mary O'Malley and with the theatre first based in her home, the Lyric Theatre and Lyric Players would quickly outgrow their first base and establish itself in the heart of Belfast's and the North's cultural heart. Mirroring the Abbey in its founding principles, the Lyric is a theatre of great Yeatsian tradition and offers a detailed account of administrative and creative records of the theatre but also unheralded insights into the correspondence and professional relationships of Mary O'Malley to the theatre community of Ireland. The Lyric Archive catalogue can be viewed here.

The Arthur Shields Archive consists of the papers of the actor and revolutionary Arthur Shields. Steeped in the Abbey tradition, Shields was a regular and one of the much loved members of the Abbey Company in the 1930's and was part of their many touring productions to the United States at that time. The papers offer a great insight into the Abbey Theatre of that time and also a beautiful photographic record of the Abbey, its U.S. tours and also the personal and private life of Arthur Shields. The Shields archive catalogue is available here and the Shields online photographic exhibition can be seen here.

The Siobhan McKenna Archive is the archive of one the great actresses of the Irish stage. Remembered so specially for her portrayal of Mommo in Tom Murphy's seminal play, 'Bailegangaire', McKenna was lauded throughout her life for her work in English and Irish. The papers offer a view into the life and career of McKenna and documents exactly why she is so fondly remembered in Irish Theatre. The Siobhan McKenna papers are catalogued and available for consultation.

The Galway Arts Festival Archive documents the growth of this festival, again from roots in University College Galway to a festival for the community and city of Galway through to its incredible growth in becoming one of the largest annual multi-disciplinary Arts Festivals in Europe. The Galway Arts Festival is synonymous with exploring Irish culture, identity and tradition through national and world leaders in the Arts. The Galway Arts Festival Archive catalogue can be viewed here: https://archivesearch.library.nuigalway.ie/NUIG/CalmView/TreeBrowse.aspx?src=CalmView.Catalog&field=RefNo&key=T5

Student Support Services

You can view a map of all available student support services in the university here and learn here how they relate to one another.

Student Registry Helpdesk

The Student Registry Helpdesk is a one stop shop for students & Graduates wishing to access the following services in University of Galway – Admissions, Registration, Exams and Conferring. The Helpdesk strives to provide the ultimate customer service experience and ease of access to student services to our student customer throughout their student life in University of Galway. Services include Replacement ID Cards, Exam Transcripts, Registration and Statements, Name & Address Changes, Validation & Stamping of Forms, Employment & Verification Enquiries and Lost & Found. Location and Opening times can be found on their website.
Email: askregistry@universityofgalway.ie

universityofgalway.ie/student-registry-helpdesk/

Student Services

Student Services aim to make your time in University of Galway a rewarding learning, personal and professional experience. Friendly, approachable staff provide a range of services and initiatives whose goal is to support and encourage you through every step of your University journey. Services on offer include Access Centre, Your Career, Sports and Societies, Your Welfare and Your Wellbeing.

universityofgalway.ie/student-services/

universityofgalway.ie/media/studentservices/files/Directory-of-Support-Services-in-NUI-Galway-and-the-community-2019.pdf

Please refer to Student Services website above for up-to-date information.

University Policies and Procedures relating to Students of University of Galway

Information on anti-bullying policy for students; alcohol policy; supports for students experiencing pregnancy, maternity and paternity; authorised absences; drug policy; student sexual harassment policy; mental health strategy; student code of conduct and other university policies relating to students can be found on the following website;

universityofgalway.ie/student-services/policies/

Disability Support Services

University of Galway positively values the participation of students who have a disability, illness or specific learning difficulty and promotes a university experience of the highest quality for all students.

The Disability Support Service promotes inclusive practices throughout the campus community and we are committed to the provision of an equitable learning environment that will enable all students to become independent learners and highly skilled graduates. Registration with the Disability Support Service (DSS) is a separate process to registering as a student with University of Galway. **All students with a disability**, **long-term physical** or **mental health condition**, or a **specific learning disability** should register with the DSS. You only need to register with the DSS once and this remains in place for the duration of your course. Ideally you should complete your University of Galway registration prior to registering with the Disability Support Service. You can register with the DSS at any stage during your studies; however, **it is recommended** that you register at the beginning of first year if possible.

Email: disabilityservice@universityofgalway.ie

Keep up to date with information and alerts at universityofgalway.ie/disability/

Academic Writing Centre

The AWC offers free one-on-one tutorials on essay writing for University of Galway students. Last year, AWC tutors helped over 500 students to overcome recurrent problems with grammar, punctuation, spelling, and essay structure.

We consider good academic writing to be a crucial skill, one that is not acquired easily. The AWC offers help and encouragement along the way. Everyone is welcome, regardless of level of experience or grade average. AWC tutors work with new entrants, final year students, and postgraduates alike.

The AWC is located on floor 2, in the James Hardiman Library. Please keep up-to-date with information and alerts about this service at the following website:

http://www.library.nuigalway.ie/awc/

Student Counselling Service

We are a team of qualified and experienced counsellors, psychologists and psychotherapists. The service operates within the Code of Ethics and Practice agreed by the Irish Association of University and College Counsellors.

Counselling is available to all full and part-time students, undergraduate and postgraduate of University of Galway. Each year, between 800 and 900 students have contact with the service. These include students who have come from school to college, mature students, international students and students with disabilities.

The service continues to provide online counselling to all students during Covid-19. If you would like to set up an appointment, please email: counselling@universityofgalway.ie

The website also contains a list of useful online resources self-help which can be accessed at any time. Please see the following: universityofgalway.ie/counsellors/

Blackboard

Your courses all require submission of materials through Blackboard. You must be properly registered in order to access Blackboard. Learning to work with Blackboard is the responsibility of individual students, but support services are available on campus. When you register, all core modules will automatically populate in your curriculum suite. However, you must then choose your optional modules from what's available. Any queries, please contact either the programme co-ordinator or discipline administrator.

Follow this link for more information on Blackboard and how to make the most of its services: universityofgalway.ie/information-solutions-services/services-for-students/blackboard/

Code of Conduct

Below is a summary of key points from the university's code of conduct.

The guidelines that follow have been drawn up with reference to Policies and Procedures established by the University.

All students should familiarise themselves with these guidelines at: universityofgalway.ie/student-services/policies/

Main points from the Student Code of Conduct:

Any student who enrols for any course in the University in doing so accepts the objectives of the University and is giving a commitment, as a responsible individual and as a member of the University community, to behave in an appropriate manner.

The Student Code of Conduct offers guidelines as to the norms of behaviour that accord with the obligations of students, but where more specific requirements are in place, they are available on the University's web site. It should be noted that Students of the University cannot claim any privileged position in regard to the general law of the land.

Rights and obligations of staff, students and others
- Every student and staff member has the right to be treated with dignity and respect.
- Students are expected to acknowledge the authority of the staff of the University, both academic and support staff, in the performance of their duties.

Academic Conduct
- Every student is expected to approach his/her academic endeavours with honesty and integrity.
- Each student shall comply with his/her academic programme requirements in terms of lectures, practical assignments and assessments and with all University registration, fees, library, use of computer facilities and examination regulations associated therewith.
- No student shall provide false or misleading information to or withhold relevant information from any party regarding his/her academic achievements

General
- Every student is required to behave in a manner which enables and encourages participation in the educational activities of the University and does not disrupt the functioning of the University.

- The maintenance of the good name of the University is in the interests of all of the University community and, as the standing of the University depends largely on those who represent it, it is the duty of its students at all times to behave, both inside and outside of the University, in a way which does not bring discredit to the University.
  - The observance of the Code, so far as it applies to the individual student, is his/her **personal responsibility**.
  - Breach of any of the regulations of the University will be dealt with either under the appropriate approved University procedure or the Disciplinary Procedure. (The Disciplinary Procedure is laid out in Section 6.0 of the Code of Conduct)

Some Examples of Breaches of the Student Code of Conduct:

- Obstruction of members of the University staff or other students in the performance of their duties.
- Any violence or threats of violence or any abuse, either physical or verbal.
- Any behaviour that endangers the welfare of the individual or others.
- Making derogatory comments or allegations against a member of staff or other student either in person or utilising electronic media such as e-mail or social networking sites.
- Cheating, plagiarism and circumstances where a student submits the work of another as his/her own or allows another person to undertake an assessment or assignment for him/her.
- Failure, without reasonable explanation, to carry out all or any of the following to the satisfaction of the Academic Council: **attend lectures**; attend prescribed practical classes, or laboratory, drawing-office or clinical sessions; **attend tutorial classes**; **meet requirements laid down for project-work, essay-writing, or any other prescribed course exercise.**
- Conduct likely to disrupt teaching, examinations, study, research, or administration of the University.
- Failure to abide by the regulations governing enrolment on the academic programme, **attendance at lectures** and other prescribed exercises and the conduct of examinations.
- Abuse of alcohol or other substances on the campus, including contravention of the regulations which may be made from time to time relating to the consumption of alcohol or other substances on the campus.

Extra-Curricular Activities and Professional Theatre Work

We believe that a university is enriched by the presence of a healthy and vibrant range of extra-curricular activities. We therefore are particularly glad to see our students participating in events with DramSoc, GUMS, or other societies – while noting that academic work has to take precedence at all times over extra-curricular activity.

Those students who wish to stage plays that they have written, to act, or to direct are welcome to do so provided that they prioritise their academic work. Some students claim such work has hurt, some that it has helped, their performance at university. When a conflict exists between academic commitments and extra-curricular work, students must prioritise their course work.

From time to time, students will also have opportunities to engage in professional work. We recognise the importance of such opportunities to students and, where possible, will seek to facilitate your participation in them. Do note, however, that we remain obliged to enforce the university's regulations about attendance, participation and assessment. For that reason, any student who is likely to be absent for a long period (more than a week) should consider deferring or prioritising their university obligations.

Plagiarism

Definition:
Plagiarism means presenting the words of another writer as if they were your own. It refers to stealing, without acknowledgement, from any other writer, including fellow students. Copying another student's essay is as serious a problem as plagiarising a literary critic. This is a serious matter, and if it is detected in your essay it may result in an automatic failure mark. The way to avoid plagiarism is very simple: always put quotation marks around someone else's words, credit them to their source, and discuss in your view their merits. If you borrow ideas from another writer, say so. In this way you can impress an examiner by showing that you have done some research.

Best Practice to Avoid Plagiarism

- When making notes, always use quotation marks to distinguish between your own notes and the words of the writer you are reading. Additionally, always keep a record of the page number, publication details, etc.

- Inform yourself about the submission dates for your written work, and leave yourself time to do the work yourself.

- When correctly acknowledging the words of another writer, engage with what that writer is saying or arguing, rather than using them as a substitute for your own argument.

- **Ask your lecturer for advice if you are uncertain about any aspect of referencing or plagiarism.**

Is it Plagiarism?
A Quick Guide for Students

EXAMPLE	IS IT PLAGIARISM?	NOTES
SparkNotes says: A university student whose studies are interrupted by his father's death, Hamlet is extremely philosophical and contemplative. Sam writes an essay that says: A university student whose studies are interrupted by his father's death, Hamlet is extremely philosophical and contemplative.	Yes!	It is never acceptable to incorporate online (or any other) materials in your essays without crediting the original source. Even if Sam lists SparkNotes as a source on his Bibliography/Works Cited page, his failure to put this sentence in quotation marks still means that he has plagiarised. Remember: just one sentence in your essay that is uncredited could mean that you risk failing the entire assignment.

EXAMPLE	IS IT PLAGIARISM?	NOTES
SparkNotes says: Faced with evidence that his uncle murdered his father, evidence that any other character in a play would believe, Hamlet becomes obsessed with proving his uncle's guilt before trying to act. Sam writes an essay that says: Hamlet is cautious when it comes to interpreting this evidence, evidence that any other character in a play would believe.	Yes!	It still counts as plagiarism if Sam has copied a *unique* phrase (i.e. less than an entire sentence, or, in this example: 'evidence that any other character in a play would believe') from a source without using quotation marks properly crediting that source. How do you know if a phrase is unique? Try googling 'evidence that any other character in a play would believe'—it takes you straight back to SparkNotes.
In an article called '"Thy State Is the More Gracious": Courtly Space and Social Mobility in *Hamlet* and Early Modern Culture', Peter Sillitoe argues: *Hamlet* (1601) depicts hierarchy and social mobility because the play focuses its attention onto a royal court. Clearly, this approach could be applied to many plays but *Hamlet* takes things much further with its emphasis on role-play and confused social identities. Crucially, the major characters are either nobles or the socially mobile, and the play highlights the workings of courtly power and the social challenge of the revenger in light of this. Sam writes an essay that says: *Hamlet* portrays chains of command and social movement because the drama focuses its concentration onto an imperial court. Evidently, this approach could be useful to numerous plays but *Hamlet* takes belongings much further with its highlighting on role-play and perplexed community-based identities. Vitally, the chief characters are either aristocracy or the socially itinerant, and the drama showcases the machinery of courtly authority and the social test of the revenger in illumination of this.	Yes!	This phenomenon has recently become known as 'Rogeting' (in fact, you can read a humorous article about this phenomenon here: http://www.theguardian. com/education/shortcuts /2014/aug/08/rogeting- sinister-buttocks- students-essays- plagiarising-thesaurus). It is not acceptable to cut and paste from a source and then use a thesaurus to simply insert synonyms for the words. Moreover, the results are often nonsensical when students do this!
A blog post found online at http://warustudiotk.blogspot.ie/2011/04/political -and-social-themes-in-hamlet.html says:	Yes!	It is never acceptable to cut, paste and then slightly reword online (or any other) materials in

EXAMPLE	IS IT PLAGIARISM?	NOTES
The men throughout the play fall into two categories. There are those like Claudius and Polonius, as Hamlet states about Polonius, which is true also for Claudius, "A man of words." And then there are those like Hamlet, Fortinbras and Laertes who are men of action. Claudius is more of a politician king, he has a way with words. This is vastly apparent through out the play, but more so at the beginning and also near the end. [Note that this blog post contains words that are spelled incorrectly and that Sam inadvertently improves the quality of the writing.] Sam writes an essay that says: There are two categories of men in *Hamlet*: men of words (as Hamlet describes Polonius) and men of action. Claudius and Polonius fall into the first group, whereas Hamlet, Fortinbras and Laertes all fall into the second. It is apparent throughout the play—particularly at the beginning and near the end—that Claudius is a political creature who has a way with words.		your essays—even if it is 'just' plot summary that you are using. Even if Sam lists blog post as a source on his Bibliography/Works Cited page, his failure to cite this material correctly in the body of his essay still means that he has plagiarised.
Ann Thompson and Neil Taylor's introduction to the Arden edition of *Hamlet* says: Unsurprisingly, feminist critics have expressed difficulties with the play, deploring both the stereotypes of women depicted in it and the readiness of earlier critics to accept Hamlet's view of the Queen and Ophelia without questioning whether the overall view taken by the play (or its author) might be different. Sam writes an essay that says: Unsurprisingly, feminist critics have expressed difficulties with the play, deploring both the stereotypes of women depicted in it and the readiness of earlier critics to accept Hamlet's view of the Queen and Ophelia without questioning whether the overall view taken by the play (or its author) might be different (Thompson and Taylor 35).	Yes!	Whenever you take sentences and phrases directly from a source, you must indicate that the words are not your own by using quotation marks. Even if Sam includes a parenthetical citation at the end of a sentence or paragraph that he has reproduced from another source (as in this example), this is not enough on its own!
Sam is a good student who has high marks in all of his other modules, but was found plagiarising just three sentences in one essay that he submitted this year.	Yes!	When plagiarism cases are being considered, it is impossible for lecturers to take into account a student's overall academic performance or marks in other modules.

EXAMPLE	IS IT PLAGIARISM?	NOTES
Sam and Charlie are good friends who are taking the same module. They submit two copies of the same essay, on which they collaborated.	Yes!	This is a type of plagiarism called 'collusion', which means that students are collaborating in an unauthorised manner on work that they are both submitting for credit.
Sam and Charlie are good friends who are taking the same module. They submit essays that have distinct arguments, yet incorporate many of the same sentences, phrases, or paragraphs.	Yes!	This is still collusion, even if the entire essay is not identical (see the example above).
Sam hires Charlie to write his essay for him.	Yes!	Any essays you submit must be your own work.
Charlie writes an essay for his English seminar and reuses portions that he earlier wrote for an essay due in one of his lecture modules.	Yes!	This is called 'self-plagiarism' or 'auto-plagiarism'. It is forbidden to reuse materials that you have already (or simultaneously) submitted for credit in another module.
Last year, Charlie submitted a number of essays that incorporated passages of reworded information that he'd cut and pasted from online sources, but he's never been accused of 'plagiarising' before.	Yes!	If you have been doing this sort of thing habitually but never lost points for it, count yourself lucky that you haven't been caught yet, and change your writing habits immediately!
Turnitin says that Charlie's essay is only 3% 'unoriginal'.	Maybe, maybe not!	Turnitin is merely a guide that your lecturers use to help identify problematic essays. The number that it produces is not really meaningful in and of itself. It is possible to have a low number returned for an essay that does, in fact, plagiarise sources.
Turnitin says that Charlie's essay is 46% 'unoriginal'.	Maybe, maybe not!	It is possible to have a high number returned on Turnitin for an essay that does not, in fact, plagiarise any sources and has properly credited all quotations.

EXAMPLE	IS IT PLAGIARISM?	NOTES
Charlie writes an essay in which he uses quotation marks appropriately and cites everything parenthetically. However, he does not attach a Bibliography/Works Cited page, as required in MLA format.	Perhaps not exactly, but it's not a good idea!	Attaching a Bibliography/Works Cited is never optional (even in those cases where you may only have used one primary source in your essay and no secondary sources at all). You will lose marks on your essay for failing to attach a Bibliography/Works Cited page.
Charlie writes an essay and attaches a Bibliography/Works Cited page listing all of the secondary sources that he consulted. He puts everything that he has quoted directly from these secondary sources in quotation marks to indicate it's not his own words, but he doesn't bother putting any parenthetical citations in the body of his essay to show the source of each individual quotation.	Perhaps not exactly, but it's not a good idea!	Even if you put quoted material in quotation marks, if you fail to give your reader an indication of where each quotation is from, it's still not properly cited. You will lose marks on your essay for failing to cite your sources parenthetically.
Sam writes an essay that uses his secondary reading to help him position his own argument. He writes: *Hamlet* can be interpreted as a play that is focused on social class and that reinforces the patriarchal views of its time. Peter Sillitoe, for example, argues that the play 'highlights the workings of courtly power and the social challenge of the revenger' (Sillitoe 208). Thompson and Taylor, on the other hand, consider feminist approaches to the play, which have challenged 'the stereotypes of women depicted in it and the readiness of earlier critics to accept Hamlet's view of the Queen and Ophelia' (Thompson and Taylor 35). What unites these interpretations is their attention to the play's social dimensions. This essay argues that Shakespeare's play explores social structures – both class and gender – in order to critique Elizabethan society. **Bibliography** Shakespeare, William. *Hamlet*. Ed. Ann Thompson and Neil Taylor. London: Arden Shakespeare, 2010. Print. Sillitoe, Peter. " 'Thy State Is the More Gracious': Courtly Space and Social Mobility in *Hamlet* and Early Modern Culture." *Shakespeare* 9 (2013): 204-19. Print.	No!	Sam has used his reading of criticism about the play in order to develop his ideas about its representation of society. He has engaged with this reading in order to formulate a new argument. He acknowledges the fact that these sources have informed his argument by quoting from them directly and citing them correctly. He has also cited them in his Bibliography/Works Cited page.

EXAMPLE	IS IT PLAGIARISM?	NOTES

Marking Criteria

Our marking criteria for written work and performances provided below is intended to give you an indicative explanation for where marks are generally assigned according to the learning outcomes of individual types of assignments.

Lecturers may occasionally provide more detailed/specific grading rubrics for individual assignments at their discretion. If you have a question about how you are being marked, make an appointment to discuss during office hours and be proactive about seeking clarification *before* submission of the assignment to maximise your potential to excel in the work.

If you are an international student, you should work to familiarise yourself with the marking scale utilised here as it will likely be quite different than in your previous education. We encourage you to meet with instructors in office hours to work through any questions that you may have.

Marking Criteria for Cumulative Assessments
(Short Written Assignments)

Grade Bands
SUMMARY

Mark	Grade	Award	
75	A	First Class Honours	- Above and beyond criteria for assignment completion (but not exceeding word count more than 10%) - Superior analytical skills (use of critical reflection, evidence and/or close-reading to support claims or answers) - Superior demonstration of original and innovative thinking in approach to task - No grammatical, stylistic, citation or formatting errors, highly fluent writing style
70	A	First Class Honours	Fully meets criteria for assignment task (but not exceeding word count more than 10%)

			• Strong analytical skills (use of critical reflection, evidence and/or close-reading to support claims or answers) • Demonstration of original or innovative thinking in approach to task • Some minor grammatical, stylistic, citation or formatting errors, fluency in writing style
65	B+	Second Class Honours (Grade 1)	• Meets criteria for assignment task(s) but minor aspects of task(s) may have needed more clarification • Some analytical skills demonstrated but slightly more detail needed • Some demonstration of original or innovative thinking in approach to task • No or very minor grammatical, stylistic, citation or formatting errors, some evidence of fluidity in writing style
60	B+	Second Class Honours (Grade 1)	• Misses no more than 1 more minor criteria for assignment task • Some analytical skills demonstrated but more detail needed in 50% or more of task • More limited demonstration of original or innovative thinking in approach to task • Minor grammatical, stylistic, citation or formatting errors, more limited evidence of fluidity in writing style
55	C	Second Class Honours (Grade 2)	• Misses 2-3 minor criteria for assignment task • Limited analytical skills demonstrated throughout • Does not demonstrate original or innovative thinking in approach to task • Minor- some major grammatical, stylistic, citation or formatting errors, limited evidence of fluidity in writing style

50	C	Second-Class Honours (Mark 2)	- Misses major or minor criteria for assignment task but attempt made to engage - Limited-absent analytical skills demonstrated - Limited-absent original or innovative thinking in approach to task - Major and some minor grammatical, stylistic, citation or formatting errors, very limited evidence of fluidity in writing style
40	D	Pass	- Incomplete (less than 50%) submission made but with limited attempt to engage with task as measured across previous criteria (analysis, original or innovative thinking) - Major grammatical, stylistic, citation or formatting errors
0	F	Fail	No submission made

Marking Criteria for Longer Written Work (i.e. essays, portfolios)

Grade Bands
SUMMARY

Mark	Grade	Award	Criteria used for assessment
70+	A	First Class Honours	An essay that displays originality, and is written in excellent English. No major grammatical or factual errors. A coherent argument supported by convincing evidence. Proper citing of sources (Bibliography and Works Cited) using the MLA Style Guide.
60-69	B+	Second Class Honours (Grade 1)	An essay that displays an honest attempt to engage with subject. Some minor grammatical errors. A coherent argument that is wide-ranging but not comprehensive.
50-59	B-	Second Class Honours (Grade 2)	Evidence of an attempt to engage with the subject, but an overdependence on others' work (secondary sources, lecture notes, internet notes), which are deployed without evidence of being fully understood. Grammatical errors (apostrophe usage, fused sentences) reveal lack of knowledge of rules of writing. The essay relies on plot summary and excessive description rather than analysis.
45-49	C	Third Class Honours	Barely adequate, but shows some knowledge of primary texts and makes some attempt to provide a substantial answer.
40-44	D	Pass	Completely inadequate, but displays some knowledge of text and attempts to provide an answer but shows a lack of knowledge.
35-39	E	Fail	Inadequate but displays some knowledge of text
0-34	F	Fail	Totally inadequate (no answer, plagiarism, etc.)

Marking Criteria for Performances

80%+: **Professional standard of achievement and artistry in relationship to course goals and level**
- Work beyond level of peers to a viable professional standard

- For example, could be considered as strong applicant for Edinburgh or Dublin Fringe or as a viable professional level piece of work for audition or showcase purposes.
- Superior engagement with peer and instructor discourse.

Professional level in terms of concrete evidence of extensive preparation and rehearsal
- Superior practical development of performance techniques.
- Complete memorization if required.
- Journal submissions or rehearsal observations reflect superior process and collaboration.
- Superior engagement with research of forms, technique, and history as appropriate.
- If required, subsequent showings reflect superior progress in performance or concept that incorporates feedback as well as continuing to assert performer/director/writer/designer's individual vision for work

Professional level regard for objective requirements of performance assignment
- All key deadlines met.
- All key performance elements represented.
- Artists take objective requirements of performance assignment far beyond what is expected in the class or at their level of development.

70-79%: Excellent standard of achievement and artistry in relationship to course goals and level
- Demonstrates excellent initiative in terms of progress of work.
- Excellent engagement with peer and instructor discourse.

Excellent concrete evidence of extensive preparation and rehearsal
- Excellent practical development of performance techniques..
- Complete memorization if required.
- Journal submissions or rehearsal observations reflect excellent process and collaboration.
- Excellent engagement with research of forms, technique, and history as appropriate.
- If required, subsequent showings reflect excellent progress in performance or concept that incorporates feedback as well as continuing to assert performer/director/writer/designer's individual vision for work.

Complete regard for objective requirements of performance assignment
- All key deadlines met.
- All key performance elements represented.
- Artists take objective requirements of performance assignment and demonstrate focused and ambitious development in terms of what is expected in the class or at their level of development.

60-69% Good standard of achievement and artistry in relationship to course goals and level
- Demonstrates strong initiative in terms of progress of work.
- Good engagement with peer and instructor discourse.

Good concrete evidence of extensive preparation and rehearsal
- Good practical development of performance techniques.
- Complete or mostly complete memorization if required with limited mistakes that are corrected in process.
- Journal submissions or rehearsal observations reflect good progress and collaboration.
- Good engagement with research of forms, technique, and history as appropriate.

- If required, subsequent showings reflect good progress in performance or concept that incorporates feedback as well as continuing to assert performer/director/writer/designer's individual vision for work.

Complete regard for objective requirements of performance assignment
- All or most key deadlines met.
- All or most key performance elements represented.
- Artists fulfil with good and consistent standards the objective requirements of performance assignment.

50-59% Limited standard of achievement and artistry in relationship to course goals and level
- Demonstrates limited initiative in terms of progress of work.
- Limited engagement with peer and instructor discourse.

Limited concrete evidence of extensive preparation and rehearsal
- Limited practical development of performance techniques that reflects lack of rehearsal.
- Limited or poor memorization if required with multiple mistakes that recur.
- Journal submissions or rehearsal observations reflect likely poor or limited progress and collaboration.
- Limited engagement with research of forms, technique, and history as appropriate.
- If required, subsequent showings reflect limited or poor progress in performance or concept that incorporates feedback as well as individual or group having limited ability to articulate performer/director/writer/designer's individual vision for work.

Inconsistent regard for objective requirements of performance assignment
- Some key deadlines not met.
- Some key performance elements not represented.
- Artists show inconsistent standards in meeting the objective requirements of performance assignment.

45-49% Poor standard of achievement and artistry in relationship to course goals and level
- Demonstrates lack of initiative in terms of progress of work.
- Weak engagement with peer and instructor discourse.

Poor concrete evidence of extensive preparation and rehearsal
- Poor development of performance techniques that reflects a serious lack of adequate rehearsal.
- Poor memorization if required with multiple mistakes that recur or sections unmemorized.
- Journal submissions or rehearsal observations reflect poor progress and collaboration.
- Poor engagement with research of forms, techniques and history as appropriate.
- If required, subsequent showings reflect poor progress in performance or concept that incorporates feedback as well as individual or group having seriously limited or no ability to articulate performer/director/writer/designer's individual vision for work.

Serious failings in meeting objective requirements of performance assignment
- Many or most key deadlines not met.
- Many or most key performance elements not represented.
- Artists show inconsistent and low standards in meeting the objective requirements of performance assignment.

40-44% Unacceptable standard of achievement and artistry in relationship to course goals and level

0-39% Completely unacceptable standard of achievement and artistry in relationship to course goals and levels

Writing an Academic Essay: Some Tips

What is an academic essay?

An academic essay is a formal piece of writing. It therefore must follow a set of rules that govern style, presentation and layout. In addition to being judged on what you write in your essay, you will also be judged on your adherence to these rules.

An academic essay is different from other forms of writing that you may be familiar with, such as journalism, reviews, or creative writing. Its purpose is to present an argument about a text or set of texts, or a performance or set of performances. That argument must be supported with reference to the primary text and secondary material.

> **Most essays will either:**
>
> **(a) Discuss a statement; or**
> **(b) Answer a question.**

You should take particular care to ensure that you understand the question or statement in its entirety, establishing precisely what you are being asked. You must answer *every* element of a question clearly and comprehensively.

Characteristics of an Academic Essay

When your essays are evaluated, your examiner will usually consider some or all of the following aspects of your writing:

- **Language:** grammar, spelling, syntax, punctuation
- **Structure**: paragraphs; openings and conclusions; unity of argument
- **Knowledge:** (a) of texts under discussion and of direct subject matter; (b) of related areas, such as history of period, critical theories about the subject, other texts of relevance
- **Style:** fluency; flow; range of different kinds of sentence structure; vocabulary; readability
- **Analysis:** deployment of texts; ability as an interpreter and critic and analyst of <u>works/texts in question</u>
- **Argument:** coherence; persuasiveness; logical progression
- **Originality and Creativity:** insight; depth and interest of ideas
- **Apparatus:** ability to quote properly and appropriately; adequate and consistent supply of references to works consulted; tidiness and general level of organization and presentation

Research

Most of the texts or performances that you have studied have already been the subject of debate by academics and scholars. Your task as a critic is to add your own voice to that debate. In order to do so, you must do two things.

You must firstly be well informed. You can't enter a debate unless you know what the other participants' views are. So we carry out research to ensure that our criticism takes account of the work of other scholars.

You must also ensure that the voice you bring to the debate is *your own* voice. So the second purpose of research is to develop your own opinions and thoughts about a subject.

You should treat the work of other scholars with respect: they are experts in their fields with many years' experience. However, respecting their views doesn't mean that you must accept them uncritically. Too often, students repeat the views of the writers they have read – but they don't bring their own thoughts to bear on the material they're studying. When you carry out research, you must think about whether you agree with what is being said by the writer. You will then formulate your own views, and express them in writing.

Primary Texts and Secondary reading

A primary text is the book, play, poem, or film that you are discussing in your essay. You will make an argument about a particular text (or texts), and you will use secondary sources to inform and support your argument.

Secondary reading involves consultation of some or all of the following:

a. Books about a playwright, actor, director, etc. – biographies, autobiographies, letters, critical studies.
b. Books and articles about the period in which the subject lived (e.g., Elizabethan England), or the group to which the person belongs (e.g. the Irish Revival, Russian realistic, etc.).
c. Articles in critical books.
d. Articles in encyclopaedias.
e. Articles in journals
f. Archival materials
g. Performances/Films
h. Webpages (though these should be carefully selected)
i. Newspaper reviews and interviews
j. Personal interviews

An essay on Shakespeare might therefore make use of the following sources:

- An introductory essay in a core textbook.
- A biography
- A book about Elizabeth performance.
- A critical work on Shakespeare and language
- An article from a book on Shakespearean performance.

You should select your material carefully. It is often a good idea to start with an introductory essay in a publication such as *Theatre Histories.*

Select secondary material that is relevant to the question you are answering. Some playwrights and practitioners will have had hundreds of books and articles written about them, and it is not expected that you would consult every page of every book written about your subject. Not only should you carefully select the books you will use, you should also select chapters and sections from individual books. If, for example, you were writing an essay on Synge's use of classical mythology, you would be very unlikely to benefit from reading a biography about the playwright in its entirety. Efficient research involves using tables of contents, bibliographies, and indexes. If you are using an electronic text, you may save time by searching for keywords.

While there is no upper or lower limit, a typical undergraduate essay would generally make use of one or two primary texts, and three to five secondary sources. It is essential however that secondary sources are selected carefully.

Do not use student study guides or notes, such as Cliffnotes or Sparknotes. These resources provide students with information that the students should be more than capable of acquiring alone. Use of these notes discourages originality of thought, and inhibits the ability to think independently and with integrity. They are also frequently inaccurate or simplistic.

The Structure of your Essay

Your essay will be composed of three parts: the introduction, the argument, and the conclusion.

a. The Introduction

The introduction should state clearly what the central theme of the essay will be. You should specify what your objective is, how you will reach your objective, and what your conclusions shall be. If you have been asked a question, the introduction should state clearly what your answer is.

Sample question: 'Discuss Yeats's use of modernist techniques in *Purgatory*

Sample introduction:

> I want to suggest in this essay that Yeats's use of modernist techniques allowed him to achieve two objectives. First, he uses images of violence and religion to call for new ways of imagining the relationship between drama and spirituality. Secondly, he adopts new approaches to form as a way of attempting to find a language adequate to the horrors faced by the world immediately after the First World War. By exploring these issues, I will show that there is an important interrelationship between Yeats's modernism and his Irishness – two features of his work that are ordinarily regarded as separate.

What this introduction does:
- ➤ It states clearly what the answer to the question is – it doesn't just describe Yeats's modernist techniques, but evaluates the significance of those techniques.
- ➤ It outlines the structure of the essay: the first part will be about violence and religion, and the second about form.
- ➤ It gives the conclusion that the essay will reach.

Although this is only one possible introduction – you are free to write in whatever you want and (for instance) to avoid using the word *I* if you prefer not to do so – but any introduction must state clearly the objective and structure of an essay.

b. The Argument

The main body of the text should be written in carefully constructed paragraphs. A paragraph should present an idea and then develop it. Each claim in the paragraph should be supported by textual evidence – either by direct reference to the material being discussed, or to secondary material. You should ensure that your material follows these steps:

1. Assertion of your idea
2. Support of your assertion by quotation or reference to primary text.
3. Analysis of idea, quotation, and secondary sources to produce an original argument.

Each paragraph should logically connect with the preceding and succeeding paragraphs, thereby developing the argument of the essay.

c. The Conclusion

The conclusion summarises the arguments presented by the essay, and shows how these arguments respond to the demands of the question. You should always ensure that your conclusion explicitly answers the question that you have been set.

Drafting your essay

Before beginning to write your essay, you should map out your argument carefully, listing your ideas in point form. You should follow this map when writing the first draft of your essay.

Generally, you should give yourself time to write at least two drafts of an essay. Many problems will only become evident when you see them written down, and many of your best ideas will emerge during the writing of early drafts.

Citation of Texts and Bibliography

When you quote from a text in your essay, you should use a footnote or endnote to provide a reference for it. In-text citation is also acceptable if you are using MLA style. Instructions on doing so are included in your style sheet. Your essay should also include a bibliography. This is a list of the books that you have quoted in your essay. You should also include any material consulted when researching your essay.

Do not include your bibliography when calculating the word count for your essay.

Word Limits
Part of the skill of writing is in expressing yourself within specific limitations. Accordingly, you must stick closely to word limits. A deviation of any more than 5% from your word limit is likely to result in loss of marks. Accordingly a 2,000 word essay should be between 1950 and 2050 words.

Spelling and Grammar
It is essential that your grammar, spelling, punctuation, syntax, and use of language are correct. When in doubt, use a dictionary, or a guide to grammar.

If you are using the Microsoft Word spelling and grammar checker, you should note that this software is not always accurate. You are particularly discouraged from making exclusive use of the Word Grammar checker, which is programmed to offer *suggestions* that may or may not be accurate.

You may use either Irish/British English OR American English, but should pick one and use it consistently.

Proofreading
Writing an essay is a demanding task, and it is likely that the writer will make mistakes. Proofreading is therefore essential. It is often a good idea to ask a friend to check your work for misspellings or typing errors.

DTS Style Sheet – Use of MLA Style

Before submitting any work for Drama, your writing must adhere to particular presentation guidelines. Please read this section of the Handbook carefully.

Why do I have to present my work in this way?

All scholarly and published work is presented in a particular format. This format presents information in a precise and professional fashion. Preparing your work in a specific format also gives you practice in following highly detailed instructions, something that most jobs demand.

Which format does the Department use?

We use the *MLA* **style guide** as standard. You must therefore study that Style Guide and adopt its conventions.

The following pages give some of the most important rules of presentation from the MLA, but are not the full guidelines. It is **YOUR** responsibility to find out how to cite material that is not mentioned below. If you wish to read more, or are citing a source not mentioned in this list, please consult this useful website: **https://owl.english.purdue.edu/owl/resource/747/1/**

PAGE LAYOUT

Margins: You should leave a left-hand margin of at least 1.5 inches for comments, plus right-hand, top and bottom margins of at least 1 inch.

Line Spacing and font size: Use double line spacing, and choose 12 point for your font size. Footnotes/endnotes may be in 10 point.

Type face: use a single form of font for the essay (this is, for example, Cambria). Use black throughout. Use Italics *very* sparingly for emphasis and it is best to avoid the use of exclamation marks in academic writing.

Numbering of Pages: Pages should be numbered at the top right-hand corner, with your surname (e.g. Smith 9).

Paragraphing: To indicate the beginning of paragraphs, indent 5 spaces (or use the tab key) at the start of the line.

Title: Make sure you include the essay title.

References & Documentation

In MLA style, you acknowledge your sources by including parenthetical citations within your text. These refer the reader to an alphabetical list of works cited, or bibliography, that appears at the end of the document. For example:

> The close of the millennium was marked by a deep suspicion of the natural world and an increasing reliance "upon the pronouncements of soothsayers and visionaries, who caused hysteria with their doom-laden forecasts of the end of humanity" (Mulligan 234).

The citation "(Mulligan 234)" informs the reader that the quotation originates on page 234 of a document by an author named Mulligan. Consulting the bibliography, the reader would find the following information under the name Mulligan:

> Mulligan, Grant V. *The Religions of Medieval Europe: Fear and the Masses*. London: Secker, 1977. Print.

The bibliography might list a second work by this author, which, in accordance with MLA style, would appear in the list with three hyphens substituting for the author's name:

> ---, *The Tudor World*. London: Macmillan, 1981. Print.

In this case, the parenthetical reference above would include more information in order to make it clear which of the two books contains the quoted passage. Usually, a shortened form of the title is sufficient: (Mulligan, *Religions* 234). Parenthetical references should be kept as brief as clarity will permit. If the context in which the quotation appears makes it clear which document in the bibliography the quoted text comes from, then no further identification is needed:

> Reva Basch reports that the Georgetown Center for Text and Technology, which has been compiling a catalogue of electronic text projects, lists "over 300 such projects in almost 30 countries" (14).

The parenthetical reference "(14)," in combination with the mention of Reva Basch at the beginning of the passage, makes it clear to the reader that the quoted text comes from page 14 of the following document listed in the bibliography:

> Basch, Reva. "Books Online: Visions, Plans, and Perspectives for Electronic Text." *Online* 15.4 (1991): 13-23. Print.

Bibliography

Books

by one author:

> Hillman, Richard. *Shakespeare, Marlowe, and the Politics of France*. New York: Palgrave, 2002. Print.

by two authors:

> Hand, Richard J. and Michael Wilson. *Grand-Guignol: the French Theatre of Horror*. Exeter: University of Exeter Press, 2002. Print.

three authors:

> Cargill, Oscar, William Charvat, and Donald D. Walsh. *The Publication of Academic Writing.* New York: Modern Language Association, 1966. Print.

more than three authors:

Howe, Louise, et al. *How to Stay Younger while Growing Older: Aging for all Ages*. London: Macmillan, 1982. Print.

no author given:

The Chicago Manual of Style. 15th ed. Chicago: U of Chicago P, 2003. Print.

an organization or institution as "author":

American Psychological Association. *Publication Manual of the American Psychological Association*. 5th ed. Washington, DC: American Psychological Association, 2001. Print.

an editor or compiler as "author":

Updike, John, comp. and ed. *The Best American Short Stories of the Century*. Boston: Houghton Mifflin, 1999. Print.

an edition of an author's work:

Austen, Jane. *Pride and Prejudice*. Ed. Robert P. Irvine. Peterborough, ON: Broadview P, 2002. Print.

Milne, A. A. *When We Were Very Young*. New ed. New York: Dutton, 1948. Print.

Shakespeare, William. *A Midsummer Night's Dream.* Ed. R.A. Foakes. Cambridge: Cambridge UP, 2003. Print.

a translation:

García Márquez, Gabriel. *Living to Tell the Tale*. Trans. Edith Grossman. New York: Knopf, 2003. Print.

a work in a series:

Renwick, William Lindsay. *English Literature, 1789-1815.* Oxford: Clarendon P, 1963. Print. The Oxford History of English Literature 9.

a work in several volumes:

Gardner, Stanley E. *The Artifice of Design*. New York: Hill & Wang, 1962. Print. Vol. 2 of *A History of American Architecture*. 5 vols. 1960-64.

Parker, Hershel. *Herman Melville: A Biography.* 2 vols. Baltimore: Johns Hopkins UP, 1996-2002. Print.

Articles

in a periodical: Issues paginated continuously throughout the volume:

Loesberg, Jonathan. "Dickensian Deformed Children and the Hegelian Sublime." *Victorian Studies* 40 (1997): 625-54. Print.

York, Lorraine M. "Rival bards: Alice Munro's *Lives of Girls and Women* and Victorian poetry." *Canadian Literature* 112 (1987): 211-16. Print.

Each issue starts with page 1:

Wilkin, Karen. "A Degas Doubleheader." *New Criterion* 17.1 (Sept. 1998): 35-41. Print.

in a newspaper:

 Jonas, Jack. "A Visit to a Land of Many Facets." *The Irish Times* 5 Mar. 1961, sec. F: 4. Print.

in a magazine:

Funicello, Dori. "Portugal's Reign of Terror." *National Review* 19 Aug. 1999: 34-37. Print.

in a review:

Burt, Struthers. "John Cheever's Sense of Drama." Rev. of *The Way Some People Live*, by John Cheever. *Saturday Review* 24 April 1943: 9. Print.

an article in a reference book or encyclopaedia - signed and unsigned:

Haseloff, Arthur. "Illuminated Manuscripts." *Encyclopaedia Britannica*. 1967 ed. Print.

"Painting, The History of Western." *Encyclopaedia Americana*. 13th ed. 1998. Print.

a work in a collection or anthology:

Davidson, Cynthia A. "Alyson Hagy." *American Short-Story Writers Since World War II. Fourth Series. Dictionary of Literary Biography 244*. Detroit: Gale, 2001. 164-169. Print.

Arnold, Matthew. "Dover Beach." *Norton Anthology of English Literature. Ed. M.H. Abrams et al. 4th ed. Vol 2*. New York: Norton, 1979. 1378-79. Print.

Shapcott, Tom. "Margaret Atwood's *Surfacing*." *Commonwealth Literature in the Curriculum*. Ed.

K. L. Goodwin. St. Lucia: South Pacific Association for Common-wealth Literatures and Languages Studies, 1980. 86-96. Print.

Electronic Texts
The following are examples of some commonly cited types of electronic sources:
Books
an entire book converted to electronic form:
>Connolly, James. *Labour in Irish History.* Dublin, 1910. *CELT: The Corpus of Electronic Texts*. Web. 16 Jan. 2002.
>Holder, William. *Elements of Speech: An Essay of Inquiry into the Natural Production of Letters.* London, 1669. *Early English Books Online.* Web. 19 Apr. 2003.

Articles
>Irving, Washington. *Wolfert's Roost, and Other Papers, Now First Collected*. New York: Putnam, 1855. 20 March 2003. *Wright American Fiction 1851-1875*. Web. 15 May 2008.

an article or chapter in an electronic book:
>Lernout, Geert. "Reception Theory." *The Johns Hopkins Guide to Literary Theory and Criticism*. Ed. Michael Groden and Martin Kreiswirth. Baltimore: Johns Hopkins UP, 1997. Web. 13 June 2004.

a work that has no print equivalent:
>Shute, Sarah, ed. "The Canterbury Tales: The Miller's Tale." *KnowledgeNotesTM Student Guides*. Cambridge: Proquest Information and Learning Company, 2002. Web. 22 May 2003.

an article in a journal accessed through an online database:
>Aird, John S. "Fertility Decline and Birth Control in the People's Republic of China." *Population and Development Review* 4.2 (1978): 225-54. *JSTOR*. Web. 12 Nov. 2002.
>Haskins, Rob. "Four Musical Minimalists." *American Record Guide* 64.1 (2001): 281. *Research Library*. Web. 10 Dec. 2003.

an article in a journal accessed directly from the publisher:
>Boyd, Alex. "Comfort and Canadian Poetry." *The Danforth Review*: n. pag. Web. 14 June 2004.

a review or article in a newspaper accessed through an online database:
>"Ford plans job cuts." *The Guardian* 19 July 2003: B7. *Canadian Newsstand Atlantic*. Web. 6 Aug 2003.

a review or article in a newspaper accessed directly from the publisher:
>Scott, A.O. "Flower Children Grown Up: Somber, Wiser and Still Talking Dirty." Rev. of *The Barbarian Invasions*, dir. Denys Arcand. *New York Times*: n. pag. 17 Oct. 2003. Web. 3 Nov. 2003.

an article posted on an open-access or personal website:
>Berardinelli, James. Rev. of *Return to Paradise*, dir. Joseph Ruben. *Reelviews.* 1998. Web. 20 Nov. 2000.
>Dyer, John. "John Cheever: Parody and the Suburban Aesthetic." Web. 3 March 2002. <http://xroads.virginia.edu/~MA95/dyer/cheever4.html>.

Other Electronic Resources:
an internet site:
>*Literature Online.* ProQuest Information and Learning Company, June 2004. Web 5 July 2004.
a single page from a larger internet site:
>"Northern Ireland Timeline: Early Christian Ireland." *BBC.co.uk.* British Broadcast Corp, 2004. Web. 20 May 2004.
a posting to an online discussion group or listserv:
>Romney, Paul. "Most Important Elections." Online posting. *H-Canada: Canadian History and Studies*. 19 May 2004. Web. 1 July 2004.
a personal homepage:
>Bernholdt, David E. *David Bernholdt's Personal Homepage*. 8 Oct. 2001. Web. 23 Aug. 2003.
a cd-rom publication:
>*The Oxford English Dictionary*. 2nd ed. New York: Oxford UP, 1992. CD-ROM.

a blog posting:

Steeleworthy, Michael. "Copyright and the Abuse of User Rights – a Canadian Perspective". *the zeds.* WordPress. 6 Aug. 2009. Web. 20 Aug. 2009.

*This information is adapted from a style sheet produced by the Killam Library at Dalhousie University, Canada. Copies of the MLA Style Guide are in the Humanities Reference section of the Library.

Dissertation Methodologies/Approaches in Drama and Theatre Studies Postgraduate Programmes

You will develop your dissertation proposal and decide methodology as part of your module work in DT6138: Creative Practices in Drama, Theatre and Performance during semester two.

Here is an overview of the methodologies that you will choose between below:

	Research	Practice-as-Research	Playwriting
Written Length	15,000 words	7,500-10,000 words	5,500 words
Other Outputs		PLUS Showing of practice in closed workshop(s), public-facing showing or other format in late June	PLUS Play draft consisting of approximately 20-40 minutes stage time Playwrights can make use of a staged reading workshop session in late June if they wish
Supervision Support	2-3 meetings with supervisor	2-3 meetings with supervisor and showing as applicable	MA in Playwriting and Dramaturgy: 2-3 meetings with supervisor
Feedback/Development Process	Feedback is given on drafts by supervisor, 100% of mark is attached to written dissertation	Written feedback is given on any practical showings and you get one mark for practical showing + written dissertation	Feedback is given on drafts of play and critical reflection by supervisor, you get one mark for play + critical reflection

Research Dissertation Guidelines – Drama and Theatre Studies at University of Galway

The Minor Dissertation: Research Dissertation

1. **General Parameters**
2. **What is a research question?**
3. **How do I know if I have an original topic?**
4. **What is methodology?**
5. **Learning Outcomes**
6. **Written Assessment**
7. **Archives**

General Parameters

- Students will complete a 15,000-word minor dissertation in the subject area of drama, theatre and performance studies.
- Students must submit a proposal that designates not only a topic area or thematic focus but presents an original topic and is guided by specific research questions.
- The structure of the dissertation is usually three chapters with an introduction and conclusion.
- Students may pursue theoretical, textual, archival or ethnographic research, as well as working with primary and secondary literary sources. (See below for detailed information about the unique archival holdings at the University of Galway. Students are strongly encouraged to pursue original research in this area).
- This minor dissertation option (research) is open to:
  - MA in Drama and Theatre Studies
  - MA in Theatre Practice and Production (by agreement with programme director)

What is a research question?

- A research question not only *describes* an area or theme within theatre and performance studies but critically *tests* this knowledge against available primary and secondary literatures, archival materials, live performance and so on.
- For this dissertation, you will be focusing on a thematic area (e.g. audiences and Irish theatre) but will need to narrow and focus your approach to studying this area (e.g. contemporary audiences of Irish site-specific work in the 2000s; Irish theatre audiences and rioting 1800-1913).
- Your dissertation may focus on the work of a single playwright or company but you need to identify a clear methodological approach to the material that narrows your focus. This is the difference between writing about the canon of Tom Murphy's work generally, and focusing on femininity and the family structure in his late 20th century plays using the University of Galway's Druid Theatre archives.

How do I know if I have an original topic?

- You can only answer this question through reviewing available literature in scholarly journals, monographs, and edited collections. You are searching for gaps and for what is unsaid or passed over in the field.
- However, an original topic does not mean that you have to find a topic that no one has *ever* written about. For example, you might propose to write about gender and sexuality in Marina Carr's work, a theme on which there has been significant scholarship. However, your *methodology* or *theoretical* focus might expand available literatures on this topic for example by using queer theory to analyse the relationship between women in her plays (as the literature has traditionally focused on heterosexual relationships or tensions in her plays). What matters is that your *take* on your dissertation subject is unique and that you can demonstrate this by citing relevant secondary literatures.

What is methodology?

- Methodology is the *how* you pursue and gather evidence and frame your argument in the research.
- Your research methodology might include literary analysis, the use of specific theoretical frameworks (e.g. postcolonialism, feminist theory), analysis of archival materials, interviews, participant-observation (or other ethnographic techniques) and so on.

<p align="center">**Scope**</p>

- You will get furthest by thinking specifically before you think broadly, which might seem like a contradiction.
- An MA thesis is less than 1/3 the length of a doctoral thesis at the University of Galway to put your available space for writing in context.
- Even an academic monograph or series of encyclopedias can not cover an entire subject area, so think in terms of how you can further knowledge of your chosen subject area through covering a specific and coherent avenue of inquiry. Use the case study to gesture to the whole field of theatre and performance studies, rather than using the whole field of theatre and performance to explain why the work of Forced Entertainment matters.

<p align="center">**Learning Outcomes**</p>

On successful completion of the research dissertation, a student will be able to:

- Devise an original research proposal in the area of drama, theatre and performance
- Demonstrate skills of reviewing and synthesizing the relevant primary and secondary literatures
- Apply fluent knowledge of critical and theoretical debates relevant to their subject area
- Select and apply appropriate research methodologies in framing and working through their topic
- Sustain and develop a convincing and original academic argument over the course of a minor dissertation

<p align="center">**Written Assessment**</p>

We will seek evidence of the following when assessing the written portion of your dissertation:
- Feasibility of scope
- Statement and development of a guiding central argument
- An appropriate level of detail in terms of defining key terms and balancing treatment of key figures, text, theories, etc.
- Evidence of an original or novel approach in terms of topic of study, style and/or form/presentation
- Continuing refinement of your central argument through in-depth engagement with evidence
- Clear and logical structure of dissertation based on development of central argument through introduction, body chapters and conclusion
- Scope, suitability and integration of primary and secondary sources
- Depth of analytical and critical insight when working with primary and secondary sources
- Proper use of grammar, punctuation and MLA formatting

Archives

University of Galway is one of the world's leading Irish theatre archive repositories, featuring the access to the Abbey Theatre Digital Archive, the Gate Theatre Archive, in addition to holding the papers of the Druid Theatre, the Lyric Players Theatre, and more. The Hardiman Library offers a hub for research and discovery of the history and record of Irish theatre, performance and culture. From leading digital archives to documented records of various formats and types, the archives are accessible in a state of the art reading room and with on-site assistance of expert support and archivist staff, the theatre and performing arts collections are an extraordinarily rich research

resource.

The **Abbey Theatre Digital Archive** Partnership between the James Hardiman Library, University of Galway and The Abbey Theatre adds a new and hitherto unprecedented level of digital study and understanding of the Abbey Theatre Archive. Being the largest digital theatre archive in the world – of over one million items – this pioneering project will create a unique multimedia resource for the legacy and tradition of the Abbey Theatre. This resource includes original scripts and promptbooks by W.B. Yeats, Sean O'Casey, Samuel Beckett, Conor McPherson, Marina Carr, Frank McGuinness, and many more.

The **Druid Theatre Company** archive includes a record of the multi-award winning theatre company whose roots go back to their time in the then University College Galway. Druid have been recognised as world leaders in touring and staging the best of Irish plays and exploring the work of playwrights such as John M. Synge, John B. Keane, Geraldine Aron, Martin McDonagh, Enda Walsh, and Tom Murphy. The records of Druid Theatre Company as well as recordings of Druid productions from the early 1980s will make this a multi-dimensional resource for the study of the craft of one of the world's leading theatre companies.

The Thomas Kilroy Archive consists of the papers of the celebrated playwright, Thomas Kilroy. Famous especially for his epic history plays such as the *O'Neill* and, for his relationship with the likes of Field Day Theatre Company – with his work *Double Cross* – and also for his time as Literary Editor at the Abbey Theatre, Kilroy is one of the giants of 20th Century Irish Theatre.

The Taibhdhearc na Gaillimhe Archive is the administrative and creative archive of the national Irish Language Theatre of Ireland. The Taibhdhearc Archive is a comprehensive record of the growth of the Irish language movement within theatre and how the Taibhdhearc has connected and influenced playwrights writing in Irish and also those translating English language works by Irish and international playwrights into Irish.

The Lyric Players Theatre Archive. Founded by Mary O'Malley and with the theatre first based in her home, the Lyric Theatre and Lyric Players would quickly outgrow their first base and establish itself in the heart of Belfast's and the North's cultural heart. Mirroring the Abbey in its founding principles, the Lyric is a theatre of great Yeatsian tradition and the archive offers a detailed account of administrative and creative records of the theatre but also unheralded insights into the correspondence and professional relationships of Mary O'Malley to the theatre community of Ireland.

The Arthur Shields Archive consists of the papers of the actor and revolutionary Arthur Shields. Steeped in the Abbey tradition, Shields was a regular and one of the much loved members of the Abbey Company in the 1930s and was part of their many touring productions to the United States at that time. The papers offer a great insight into the Abbey Theatre of that time and also a beautiful photographic record of the Abbey, its U.S. tours and also the personal and private life of Arthur Shields.

The Siobhan McKenna Archive is the archive of one the great actresses of the Irish stage. Remembered so specially for her portrayal of Mommo in Tom Murphy's seminal play *Bailegangaire*, McKenna was lauded throughout her life for her work in English and Irish. The papers offer a view into the life and career of McKenna and documents exactly why she is so fondly remembered in Irish Theatre.

The Galway Arts Festival Archive documents the growth of this festival, again from roots in University College Galway to a festival for the community and city of Galway through to its incredible growth in becoming one of the largest annual multi-disciplinary Arts Festivals in Europe. The Galway Arts Festival is synonymous with exploring Irish culture, identity and tradition through national and world leaders in the Arts.

The Gate Theatre Archive encompasses 200,000 pages, 20,000 images, 150 hours of audio and 750 hours of video, representing a comprehensive archive of material since 1983. The digital archive is available for use in the Archives and Special Collections Reading Room at University of Galway. The archive of the Gate Theatre comprises material mainly from the period 1980-present. Material from prior to that period is currently stored at Northwestern University, Illinois. The Gate has distinguished itself internationally for its work with two Nobel Prize winners, Samuel Beckett and Harold Pinter. There is extensive correspondence with both writers, as well as huge detail about productions of their work. There is also extensive archival material relating to other major writers, including David Mamet, Conor McPherson and Brian Friel.

For further details of archival collections, opening hours of service, requests of material or queries on access to material please contacts the archivists or visit the hompage for more information: http://www.library.nuigalway.ie/aboutourcollections/archives/

Practice-as-Research Dissertation Guidelines – Drama and Theatre Studies at University of Galway

The Minor Dissertation: Practice-as-Research

1. **General Parameters**
2. **What is a practice-as-research project?**
3. **Learning Outcomes**
4. **Practical Assessment**
5. **Written Assessment**
6. **Practical Considerations**
7. **Further Reading**

General Parameters

- Students must submit a proposal that not only proposes a practical performance project but uses a research question to drive the work. (See below for further elaboration on what a practice-as-research project is).
- The practice-based portion of the research and its outputs may take the form of a series of closed workshops or experiments, final public performance (theatre-based, site-specific work, installation), a work-in-progress showing, creation of mixed or intermedial performance outputs, or other format to be negotiated with the supervisor.
- Students may create new work in any genre of their choosing, work with and/or adapt existing texts (plays, poetry, novels), run workshops or design lecture/demonstrations dependent on practical engagement from performers, audience, etc as part of the practice-based research process.
- The student will complete a 7,500-10,000-word minor dissertation that critically analyses the process and outcomes of their practice-based research by situating her/his practice in a historical and theoretical lineage of practice.
  - o The documentation of the process may incorporate a critical journal or studio notes from the process, but any writing that is not analytical should be included in the appendix as opposed to the main body of the writing and will not contribute to the overall word count. All material in the dissertation should be analytical (*why* you did what you did and how it should be situated within a lineage of practice) rather than merely descriptive (*what* you did)
  - o This work must also include an appendix with relevant supporting material including original performance text, technical designs, studio notes, research, rehearsal or

production images, or other supplements as appropriate to the individual project. This appendix does NOT contribute to the overall word count.

- The practical component and written portion of the practice-based research dissertation will be assessed as an integrated project and students will receive one mark for the two major outputs of the project.

What is a practice-as-research project?

- A practice-as-research project uses the medium of performance (or other modes of artistic practice) to investigate a research problem or question. It is not "art for art's sake" but is performance with an interrogatory or investigative purpose.
- Practice-as-research is a research *methodology* (a major means by which we generate and test our knowledge) that results in practical *outputs* and increased critical and theoretical *understanding* that we translate into the written portion of the dissertation.
- Therefore, the practice *is* the research, or a major part of it – it is not field notes, or a research-aid.
- The parallel of the scientist and the laboratory experiment is often called upon to illuminate the process.
- Practice-based research projects yield evidence from the beginning of your project up through the final performance. Therefore, your task as a researcher is to analyse both the process and the outcomes of the performance. This requires a different set of skills from performance criticism where you evaluate others' work as an audience member.
- Furthermore, you are required to situate the aims of your project in a longer genealogy of theatre history and performance studies and consider what your project contributes now to ongoing debates in the field. This necessitates a literature review as a key component of the written portion of the project.
- As with all kinds of research, the questions you ask at the start of your project might (and likely will be) very different from the questions that you end up pursuing ultimately. This is to be expected. What matters in terms of assessment, however, is that the process continues to be driven by asking coherent research questions investigated through the medium of performance.

Learning Outcomes

On successful completion of the practice-based research dissertation, a student will:

- Demonstrate skills of researching and reviewing the relevant literature and lineage of practice to investigate a particular question
- Situate their project within the context of the existing body of work (literature review and lineage of practice)
- Critically analyse and evaluate the intellectual journey and practice development embedded in their project
- Select and apply appropriate technical and practical approaches and skills
- Articulate ideas to present a convincing academic argument
- Document (the mode of documentation most suitable to the process) and critically reflect on the process of creation

Practical Assessment

We will seek evidence of the following when assessing your practice-based research output:

- Significant and detailed engagement with the research question

- Conceptual coherence
- Feasibility of scope
- Documentation (critically reflective diaries/audio-visual material) of planning prior to practice
- Demonstration of clear and considered methodological approach
- Contribution of practitioner in terms of energy, commitment and execution of technical skills as appropriate to style of practice

Written Assessment

We will seek evidence of the following when assessing the written portion of your dissertation:
- Statement and development of a guiding thesis statement
- Evidence of an original or novel approach
- Critical analysis of the development and outcomes of your practice-as-research
- Situation of your own practice within a clear, comprehensive and credible lineage of practice
- Integration of primary and secondary sources into argument
- Proper use of grammar, punctuation and MLA formatting

6. Practical Considerations
- The practice-as-research proposal must be approved by the MA programme board before students commence workshopping or rehearsal on the project.
- Students will be assigned a supervisor from within the O'Donoghue Centre for Drama, Theatre and Performance. The role of the supervisor is to provide dramaturgical, theoretical and conceptual support for the development of the project.
- These parameters emphasise the anticipated needs of theatre-based projects but students can design projects that might instead document practical workshop design and delivery in educational settings or other formats to be negotiated with the head of the Postgraduate Studies in Drama and Theatre Studies and/or supervisor.
- This is a student-led project and provisions for casting, rehearsal and the sourcing of materials for the project are the sole responsibility of the student.
- Students will be able to apply to avail of rehearsal space in the O'Donoghue Centre for Theatre and Performance. You can book Studio 3 directly but if you need additional rehearsal space, you must email ODCbookings@nuigalway.ie directly. You may only use rehearsal space it if has been pre-booked and approved. You can choose to organise rehearsal and performance space independently of the O'Donoghue Centre.

7. Further Reading
- Allegue, Ludivine. *Practice-As-Research: In Performance And Screen*. Basingstoke: Palgrave Macmillan, 2009. Print.
- Barret, Estelle and Bolt, Barbara. Eds. *Practice as Research: Context, Method, Knowledge*. London: I.B. Tauris, 2010. Print.
- Kershaw, Baz and Nicholson, Helen. Eds. *Research Methods in Theatre and Performance*. Edinburgh: Edinburgh UP, 2011. Print.
- Nelson, Robin. *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances*. Basingstoke: Palgrave, 2013. Print.
- Spatz, Ben. *What A Body Can Do: Technique as Knowledge, Practice as Research*. London: Routledge, 2015. Print.
- Smith, Hazel and Dean, Roger. Eds. *Practice-led Research, Research-led Practice in the Creative Arts*. Edinburgh: Edinburgh UP, 2009. Print.

- Wilson, Mick and Van Ruiten, Schelte. Eds. *SHARE: Handbook for Artistic Research Education*. SHARE Network 2010—2013. Also available to download (free) as PDF

Playwriting Dissertation Guidelines –
Drama and Theatre Studies at University of Galway

The Minor Dissertation: Playwriting

A. **General Parameters**
B. **Learning Outcomes**
C. **Play Assessment**
D. **Critical Reflection Assessment**
E. **Practical Considerations**
F. **Schedule**
G. **Further Reading**

A. General Parameters

- Students must submit a dissertation proposal by the stipulated deadline.
- The Playwriting Dissertation consists of a written play and a critical reflection on the process of writing the play.
- The play cannot be shorter than 40 minutes stage time, maximum length to be decided in consultation with supervisor.
- The completed play will be submitted to the supervisor with an accompanying 5,500 word written account of the writing process that situates her/his practice in a historical and theoretical context.
- The dissertation will be submitted as one document (play and critical reflection essay in one document)

B. Learning Outcomes

On successful completion of the playwriting dissertation, a student will:

- Develop an original play from proposed idea to full draft
- Incorporate feedback and redraft scenes
- Select and apply appropriate playwriting technical and practical approaches and skills
- Demonstrate skills of researching and reviewing the relevant literature and lineage of practice
- Situate their project within the context of the existing body of work (lineage of practice)
- Critically analyse and evaluate the intellectual journey and practice development embedded in their project
- Document and critically reflect on the process of creation

C. Play Assessment

We will seek evidence of the following when assessing the written portion of your dissertation:
- Feasibility of scope as per guideline that work would 'run for a maximum of 40 minutes in performance'
- Demonstration of clear and considered dramaturgical approach to completed play regardless of genre or form resulting in:
  - Originality

- o Conceptual and thematic coherence
- Evidence of multiple drafts and evolution of concept following feedback by DTP advisor
- Clear situation of the completed play's stylistic and dramaturgical approach in a lineage of practice
- Analytical engagement with the historical and theoretical dimensions of the work's content

D. Critical Reflection Assessment

We will seek evidence of the following when assessing the written portion of your dissertation:

- Reflection on the writing process and identifying the specific challenges encountered.
- Clear situation of the completed play's stylistic and dramaturgical approach in a lineage of playwriting practice
- Analytical engagement with the historical and theoretical dimensions of the work's content
- Identification of strengths and weaknesses of the play in terms of character, plot, dialogue and staging.

E. Practical Considerations

- The MA programme board must approve the playwriting proposal before students commence writing their play.
- Students will be assigned a supervisor from within Drama and Theatre Studies. The role of the supervisor is to provide dramaturgical, theoretical and conceptual support for the development of the project.
- Students will present a workshop reading of an excerpt from their play in early or late summer. You will receive feedback on the draft in progress/excerpt shown from your supervisor and mentor and/or another member of the Drama and Theatre Studies staff.

G. Further Reading

- Aristotle, *The Poetics*, (Any edition or translation)
- Waters, Steve, *The Secret Life of Plays*. London: Nick Hern, 2011.
- Edgar, David, *How Plays Work* London: Nick Hern, 2010
- Turner, Cathy and Synne Behrndt, *Dramaturgy and Performance,* Basingstroke: Palgrave, 2007
- Vogler, Christopher, *The Writer's Journey: Mythic Structure for Screenwriters and Storytellers,* Studio City, CA: M. Wiese Productions c1998

Semester 1 Module Overviews

Please note that all module overviews are provisional.

Check Canvas for final and up-to-date module outlines at the start of classes.

<u>DT6130:</u> **Critical Methods in Drama, Theatre and Performance**
<u>Instructors:</u> **Dr Charlotte McIvor (module convenor), Dr Ian R Walsh, Dr Finian O'Gorman and Dr Barry Houlihan**

This module develops critical approaches to examining and writing about theatre and performance. Different modes of 'seeing', analysing, and writing on theatre and performance are introduced and

interrogated. Students will learn to distinguish between research and practice-as-research critical methodologies and theoretical approaches and work through the difference of working with primary and secondary sources as analytical tools for theatre and performance.

Students will confront issues related to writing on theatre and performance which may include but are not limited to the role of the critic, gender, sexuality, interculturalism and technology as well as the theoretical perspectives of postmodernism, psychoanalysis and theatre historiography.

This course particularly questions how and why contemporary performance and theatre-making takes an increasingly immediate and politicized agenda. This course will be delivered through a seminar structure, and students must attend class with the assigned plays or performance examples/other kinds of objects and/or articles engaged with.

Learning Outcomes:

- Identify and define pivotal theoretical keywords within theatre and performance studies
- Apply theoretical frames to a range of case studies across theatre and performance practices
- Recognise and describe the difference between research and practice-as-research methodologies and approaches as used within the field of theatre and performance studies
- Trace lineages of theory and practice in relationship to keywords/schools of intellectual thought and/or practical case studies
- Debate theatre and performance studies' engagement with and understanding of social change and/or political debate as a key function/outcome of performance practice
- Integrate secondary sources into discussion of primary theatre and performance case studies

Assessment:

40%: Mid-term essay: Combining theory + performance analysis + working with primary sources (2000 words)
- In this essay, you will:
  - Choose one of the theoretical keywords that we will be studying on this module
  - Apply it as a lens to discuss a performance example that we have *not* discussed in class
  - Work with at least ONE type of primary source (i.e. performance reviews, interviews with artists in print, video or other media) to deepen and support your argument and discussion of your performance example in relationship to this keyword.
    - Use of the university theatre archives is encouraged here, see for full list of collections, and access timetable: https://library.nuigalway.ie/collections/archives/

Further instruction:
  - You must engage at least TWO additional secondary sources that are not assigned or recommended reading.
  - You may draw on as many readings from assigned or recommended reading as you like.
  - You may choose a keyword that we have already engaged with in class or look ahead on the module outline.

      o   This performance example may be a play (either analysed in performance or as literary text) or be derived from popular culture and/or other artistic forms such as dance, performance art, visual art, music, and so on.

60%: Final essay-written or video

For your final essay, you must choose a keyword that we have not discussed in class (referring to the list below or choosing your own) and create a claim-driven literature review of its history and usage in theatre and performance studies. Some of these proposed keywords apply to theatre and performance practices, others refer to theoretical ideas that have been used to discuss theatre and performance practices.

This can be approached as either a written essay (3500 words) OR a video essay (*16-18 minutes with submitted textual script or storyboard*)

You will consider:
- Why is this terminology used and why does it matter as a keyword?
- To what objects or periods has this been applied? Is it primarily relevant to research or practice-as-research critical methodologies?
- What are the debates that scholars have had regarding its usage?
- How does this term/category aid in understanding theatre and performance practice more effectively?

**

DT6127: Producing 1
Instructor: Dr Máiréad Ní Chróinín

Course Overview

This module builds understanding of the crucial role of the producer in theatre and the arts more generally. It examines various forms that producing can take, the practical skills needed to fulfil that role, and the wider social and political context of producing theatre both nationally and internationally.

The module covers such areas as conceiving, organising, financing, and promoting a single artistic event; setting up a company and strategic planning; financial planning; audience engagement; and project management.

As part of this module students will gain these skills through practical assignments focused on developing the students' own project ideas, and through case studies from Ireland and abroad.

Learning Outcomes
By the end of this module the student will:
- Have a clear understanding of the role of the producer, how this role interacts with other roles in theatre, and the different types of producer.
- Understand how to communicate who they are as an artist/producer, and how to conceive and develop a concrete production idea.
- Strengthen their skills at application writing and budgeting for arts events.

- Strengthen their awareness of the audience and how to create events that offer unique audience experiences.
- Gain an understanding of how to forge strategic partnerships to produce work.
- Gain an understanding of the roll out of a project, including managing the creative team, marketing, and financial management.

Assessment

Coursework 1: 20%
Artist / Producer Presentation:
Students will prepare and deliver an oral presentation, supported by a Powerpoint presentation. The presentation will focus on communicating their practice as an artist / producer. It will cover:
- Who they are and where their artistic impulse(s) come from
- Influences on their work (lineage of practice)
- Description of their work – form, aesthetic, etc. – with specific examples
- Future areas/ideas of interest

Coursework 2: 30%
Event Reflection & Pitch: Arts in Action
During the semester students will take on a number of roles in the producing of the Arts in Action series (University-wide arts programme that brings professional artists into the university for lunchtime events during term-time). Roles will include: marketing; box office; ticketing.

For Coursework 2, students will reflect on their experience of Arts in Action and prepare a pitch for an event for the series in Semester 2. (Previous student pitches have gone on to be produced as part of the Arts in Action series).

Coursework 3: 50%
Funding Application - Arts Council Theatre Project Award
Students will complete a funding application for a specific event, following the template of the Arts Council of Ireland's 'Theatre Project Award'.
The funding application will focus on:
- The background of the producer / producing company
- The project idea
- How the project idea meets the funder's focus and criteria
- Project collaborators and team
- Project partners and additional financial / other support
- Detailed costings and budget for the event, including ticket pricing and income
- Detailed timeline
- Legal considerations (rights, health & safety, etc.)
- Detailed documentation (rights, partner agreements, team CVs, etc.)

**

DT6123: Playwrights Workshop 1
Module Convener: Dr Aideen Wylde

This workshop-based module explores a range of playwriting strategies and dramaturgical approaches. Group-led examination of play texts and in-class writing tasks will inform the student's journey towards completion of a one-act play script. Dramaturgical models explored may include (but are not limited to)

Aristotelian drama, adaptation, storytelling models, documentary & verbatim theatre, Epic Theatre and more radical postdramatic playwriting stylistics. Students should be prepared to read work aloud in class and workshop ideas whilst learning to critique each other's work in a rigorous and supportive learning environment.

A note - this module is geared towards the production of two new pieces of work over the term. Some basic knowledge of theatre or creative writing is useful, but not strictly necessary. Weekly reading and a Further Reading list will be available on Canvas.

Learning Outcomes:
- Exploration and development of strategies in playwriting through the completion of a Tiny Play (15 minutes) and a One-Act Play (at least 30 minutes)
- Broadening of student's knowledge of canonical theatrical works and contemporary playwrights
- Charting dramaturgical approaches across different styles of theatre and applying these to student's own work
- Enhancement of critical reflection skills regarding their personal playwriting practice

Assessment:
- Midterm: Tiny Play 20%
- Final: One-Act Play (30-40 minutes duration) 50%
- Final Critical Reflection Essay: 30%

**

DT6120: Ensemble Acting and Devising
Module Convenor: Marianne Kennedy

Course Overview
This module will develop students' practical knowledge and critical understanding of both ensemble acting and ensemble devising. Students will engage in conscious ensemble building and collaborative practice in order to shape solidarity of being and purpose. Students will form an understanding of how to build a creative collaborative community, where all participants have an investment in the quality and subject of the work, and where communication, negotiation and cooperation are core principles. The students of this module will develop an understanding of devising theatre, a practice that is concerned with experimentation, invention and creation. They will engage in a variety of approaches, while also considering the role of the dramaturg, methods of critical feedback and audience engagement.

Finally, intertwined throughout this course, the students will be exposed to multi-disciplinary approaches designed to draw attention to the processes by which theatre artists think and work together creatively. Therefore, the course will have a particular focus on the students' identities as theatre artists and their personal understandings and expressions of collaboration and creativity.

Learning Outcomes
On successful completion of this module, students will be able to:
- Recognise the importance of collaboration and co-operation in ensemble work.
- Contribute creatively and successfully to the work of the collective.
- Manage the complexities of theatre-making as an ensemble.
- Understand a range of devising methodologies.
- Employ and adapt these methodologies within their own creative work.
- Recognise the importance of dramaturgical concepts in relation to devised performance.

- Create a meaningful and original theatre piece with a partner and as part of an ensemble.
- Reflect critically on both the creative process and the product.

Assessment Breakdown:
40%   Midterm Performance and Critical Reflection Paper
- 15%   Mid-term Performance Project.
- 25%   Mid-term Performance Project Paper: Critical Reflection (1500 words).

60%   Final Performance and Critical Reflection Paper
- 25%   Final Performance Project
- 35%   Final Performance Project Paper (3000 words)

* Please note, students are asked to keep a class notebook in which to record and critically reflect on readings, media and practice. The notebook will not be assessed separately, but students are encouraged to reference specific insights in their critical reflection papers.

Semester 2 Module Overviews

Please note that all module overviews are provisional.

Check Canvas for final and up-to-date module outlines at the start of classes.

DT6138: Creative Practices in Drama, Theatre and Performance
Teaching Team: Dr Charlotte McIvor (module convenor), Dr Ian R. Walsh and Mike O'Halloran

This module builds on key skills for creating and critiquing drama, theatre and performance initiated through the core module DT6130 Critical Methods in Drama, theatre and Performance. While Critical Methods is led by the development of theoretical methodologies for interpreting and analysing plays and performances, Creative Practices centres on how productions and performances are brought into being through individual and collectives' use of practice and research as essentially intertwined skill sets- an understanding necessary whether you are writing about or making theatre yourself.

As such, we survey technical theatre skills, dramaturgy as a role and set of basic techniques and processes and culminate our examination in the conceptualisation of an individual self-directed research project in drama and theatre studies, which can take the form of textual research or practice-as-research. This module therefore will include workshops in production (lighting, sound and video) based in the O'Donoghue theatre and workshops on dramaturgical techniques and processes and research/practice-as-research skills in the O'Donoghue centre culminating in preparation for and proposal of a dissertation project that can be either research, practice-as-research or playwriting. This module will ultimately ensure that students are equipped to collaborate in creative teams such as in technical production and/or dramaturgical role contexts as well as plan and execute independent research projects across a range of methodologies through the conceptualisation, pitch and initial development stage.

Learning Outcomes:
On completion of this module students will be able to:

- Demonstrate an understanding of how production documents such as risk assessments, schedules, show reports, lighting and sound plans are integral to the creative process.
- Research, write and present a dissertation proposal that develops a coherent academic argument and/or practical focus.

- Situate the function and basic techniques of dramaturgy within a professional theatrical and dramatic textual analysis contexts
- Apply dramaturgical processes and/or techniques to a task involving either a production of a play/new performance or working with a new play
- Demonstrate advanced skills of conceptualising a dissertation project using a research methodology of choice (research or practice-as-research).

Assessment
- Production workshops critical reflection task 15%
- Dramaturgical Task 25%
- Dissertation Presentation (5-7 minutes) 30%
- Dissertation Proposal Write-Up Document 30%

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DT6121: Drama and Theatre Studies Work Placement
Module Convenor: Marianne Kennedy

This module analyses the context in which theatre, performance and the arts is produced and received across the landscape of Irish and global cultural industries. Students will acquire skills relevant to working in the creative and cultural sector, and develop specific strategies to plan for career trajectories. The first phase of this module begins with an analysis of the cultural sector, examining how theatre operates as part of a wider creative ecosystem both culturally and economically. Following this, students will be asked to discern where they see their own professional futures in terms of artistic goals and ethos, and practically, in terms of employment and further training. Students work towards an internship proposal, ideally concluding with a placement. This internship is not guaranteed however and is subject to companies approval, environmental factors as well as students record of attendance, participation and interpersonal skills. If internships are not completed an individual research assignment will be undertaken instead.

Learning Outcomes:

On completion of this module, a student will be able to:
1. Demonstrate research lead expertise regarding the artistic and economic operations of theatre and art sector in Ireland, further informed by international policies and histories
2. Identify the value of a business/entrepreneurial mindset to their own development as an artist
3. Develop an understanding of the different skills and roles needed to an artist to maintain a sustainable practice
4. Articulate an artistic identity through the development of a clear mission statement
5. Reflect on the centrality of relationships and networks to effective management in the creative and cultural sector

Assessment:
1. Mid-term - Personal Development Plan (2000 words): 50%
Employing skills analysis, a personal online archive and strategic capacity planning, students will identify areas for artistic, creative and business development in an actionable plan over a three-year period. This should include:
- Artistic/Arts Admin CV and online professional archive (not part of the word count)
- A costed, three-year strategic capacity and personal development plan to include
    i. an artist mission statement and artistic statement
    ii. a summary analysis of where the student is and current skills
    iii. a personal SWOT analysis

iv.leadership learning and team working skills

2. Final Assessment: 50%
Internship (2-3 weeks full time) and Reflective Essay (2000 words)
OR
Individual Research Project (4000 words)

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DT6109: Applied Theatre
Instructor: Dr Charlotte McIvor

This workshop-based module introduces students to core concepts and practices in the field of applied theatre and performance techniques which may include but are not limited to educational theatre, Theatre for Social Change, community arts/theatre, socially engaged art, Theatre of the Oppressed and other Boalian techniques, and social circus. We will engage in instructor-led activities and games associated with the above named genres of applied theatre and performance practices in order to acquire skills and rehearse exercises to use in your future facilitation repertoire. We will also highlight the applied theatre projects and interventions by University of Galway Drama and Theatre Studies staff including but not limited to Active* Consent, Circus++/Galway Community Circus, Garrai an Giorria, Tuam Oral History Project and more as relevant. Ultimately, students will transition to leading peers through in-class exercises and work towards developing a proposal for an original applied theatre/performance programme in a local context which will include the submission and creation of a portfolio of lesson plans and supporting final critical reflection essay.

Learning Outcomes

- Identify key working methods and genres in the practice of applied theatre and performance
- Distinguish between different working methodologies and genres within the larger field of applied theatre and performance
- Analyse key debates over ethics and collaboration in this field of practice
- Building on our practical classroom exercises, lead basic exercises appropriate for use with a specific target group
- Interrogate the role of the faciliator in applied theatre work
- Propose a framework for an original applied theatre project
- Demonstrate knowledge of a more advanced repertoire of activities and techinques from one targeted area of specialisation in applied theatre

Assessment

25%

***1000-word mid-term essay-* (Week Six)**
    You will choose from a list of essay topics based on developing module themes and practical classroom exercises.

25%

***Final Project Presentation and Workshopping of Session Plan-* (Week Twelve)**
    - You will **perform a 10-minute presentation (which may include but does not require the use of PowerPoint or Prezi)** that introduces the key aspects of your project

as required by the final completion of the portfolio (see below) and **workshop/introduce one 15-20 minute section of a session plan live in class** and receive feedback on presentation and delivery.
- You will submit any notes, outlines or presentations that you use in delivering this presentation and conducting your exercise.
- Class members may work as individuals or groups for this project

50%

Project Portfolio with critical reflection essay component

You will follow and compete the template provided on Canvas to structure your portfolio.

For this assignment, you will:
- Choose an applied theatre **genre** or **methodology**
- Select a **site/group of collaborators** in/with which you would ideally like to mount your project detailing clear reasons why and the particular interventions your project would make in this cultural and social context
- Draft a **timeline** for the planning, completion and execution of your project including follow-up
- Articulate the **concepts and themes** that you will explore through your project
- Present **2-4 lesson plans** (depending on the length of your sessions as appropriate to age level and population) that detail your step-by-step planning of activities that build on each other in subsequent sessions
- Conclude with a **2000 word critical reflection essay section** on your proposed project which:
  - Identifies relevant lineages of practice (i.e. the work of other companies and theorists you are drawing on)
  - Discusses ethical dimensions of the work
  - Considers how you will measure impact/efficacy of the work for/with your group
  - Articulates further development that is still needed if the project were to be fully mounted or questions that you feel remain unresolved for you about the portfolio as it stands

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DT6122: Performance Lab
Module Convenors: Finian O'Gorman and Marianne Kennedy

This module explores the relationship between theory and practice in a laboratory format that combines making and staging new theatrical works with exploration of practice-as-research methodologies in theatre and performance studies. The purpose of this module is to provide students with a critical vocabulary and practical methods for approaching practice-as-research as a methodology that will result in the creation of new theatrical or performance work guided by students' individual or shared intellectual and artistic interests. The first part of the semester will be focused on a survey of divergent approaches to the creative process in contemporary performance practice by way of artist accounts and film viewings, and engagement with critical theory focused in theatre and performance studies on practice-as-research. In the second half of the semester, students will work solo or in groups with instructor supervision to create or stage short original theatre or performance works that engage a research problem or question. Please note that this class will require you to dress comfortably and frequently engage in intensive physical theatre exercises. In

addition, be advised that this class necessitates significant outside rehearsal and includes the presentation of final performances in week 13 of the semester after other modules have concluded.

Learning Outcomes

On completion of this module, learners should be able to:

- Utilise physical theatre and devising and/or collective creation exercises and tasks to generate new performance work working both solo and in groups
- Use practice-as-research methods to guide the creation of a new theatrical work or performance working either solo or within a small group
- Negotiate between artistic inspiration and research-led inquiry within a practice-as-research exploratory process
- Initiate and complete a series of practice-as-research experiments culminating in a final performance presentation
- Integrate technical theatre elements in the creation and staging of a final performance presentation (working with support of the technical manager)
- Critically reflect on your original performance work within the context of lineages of creative practice, practice-as-research methodologies and discourse, and wider secondary critical and theoretical literatures

Assessment

20% Midterm assignment- Final Project Presentation + Supporting Materials

You (and your group as applicable) will prepare a 7-10 minute verbal presentation/pitch on your concept for the final performance project in week six or seven (*depending on final scheduling of reading and development week*)

You will need to submit following your presentation:

- A written blurb for the project of 200 words or less that articulates the AIM and FOCUS of the project and the RESEARCH INQUIRY it is testing.
- An annotated bibliography of FIVE or more sources that have influenced the development of your project proposal [primary or theoretical sources]
  - 'What is an Annotated Bibliography?': http://guides.library.cornell.edu/annotatedbibliography
- No less than FIVE images as part of this document that are an influence on the present development of your piece with a 50-word description for each image.
  - Links to videos with 50-word descriptions of content are also acceptable.
- You can also submit a PowerPoint as supporting documentation.

60% Final Performance Project
- Presented in Week 13 of semester

20% Final Performance Project Critical Reflection Paper (1750 words)

**

DT6134: Creative Arts Ideas Lab
Module Convenors: Prof Patrick Lonergan and Dr Ian R Walsh

In this module, students from a variety of different disciplines work together to find innovative solutions to key problems in the creative arts. We will work with our creative arts partners to address important challenges and questions. These will vary from year to year but might include examples such as the following:

- Working with a local community group to increase participation in and/or access to the arts
- Developing a social media identity or narrative for part of the company's work
- Using archival material to uncover the stories of neglected artists and audiences.

What all of these projects have in common is that they will address real needs in our communities, will have a real impact on the organisations, and will allow students to produce work that can form part of their future portfolio of skills and experiences.

The module follows an iterative (i.e. step-by-step) process that takes students through the different stages of developing a creative project. We will develop key skills in communication, critical thinking and research and place strong emphasis on learning through doing things in collaboration with others.

A major part of the course is a workshop with IdeasLab involving an intensive programme in Design Thinking. Design Thinking is possibly the number one emerging innovation approach and practice. It transcends all sectors and industries to enable 'designers' to abductively create solutions to problems that are often ill defined or misunderstood.

The Design Thinking methodology is a proven and repeatable approach that any organisation, business, network or profession can employ to uncover new opportunities, gain new perspectives and insights on problems, and develop innovative solutions of value. It is increasingly being regarded as a core skill in the workplace today with more and more Irish and global organisation adopting this process to address key issues and challenges within their business. During this module, participants will develop their expertise in Design Thinking through experiential learning activities and immersive challenges. Students will be brought through all the stages of the Design Thinking process which will culminate in a final presentation of their user journey focused on a real world problem and supported by a real world solution. Further detail is provided below.

Assessment

Assessment for the module is divided into two parts:

- Design Thinking component (50%)
- Research Essay of 3,500 words (50%)

Design Thinking Component
This part of the module will be assessed on a pass/fail basis. Students will be assessed on the quality of their input to their start up team and active participation and engagement. Participation will be evaluated during each session by the module facilitator in consultation with the module leader. Students will be expected to attend all training sessions and presentations for their team in the final presentation.

- Class Participation(10%)
- User Journey maps- before solution and after solution (15%)
- Presentation of the design thinking and business acumen (25%)

Research Essay
Students will complete a case study involving research into a particular creative enterprise, which they will use as a model for their own future practice.

Word count: 3,000 words. Due approx. three weeks after the last class.

DT6100 Dissertation
Date/time/venue: 1 May-31 August 2025, on-campus/remotely.
Module Convenor: Dr Miriam Haughton
Supervisors: Miriam Haughton, Marianne Kennedy, Patrick Lonergan, Charlotte McIvor, Máiréad Ní Chróinín, Finian O'Gorman, Aideen Wylde

Overview
Students will complete a minor dissertation in the subject area of drama, theatre and performance studies. Students must submit a proposal that designates not only a topic area or thematic focus but presents an original topic and is guided by specific research questions. Proposal workshops will be scheduled throughout the year to provide guidance and a supervisor will be assigned during the dissertation period to provide mentoring. The structure of the dissertation is usually three chapters with an introduction and conclusion. However, playwriting portfolios follow a more distinct framework, and theses with significant practice as research methodologies may also present a more bespoke design. Students may pursue dramatic, theatrical and performance research and methods, in addition to theoretical, textual, archival or ethnographic research, working with primary and secondary sources.