

DRAMA AND THEATRE STUDIES

Year 3 Student Handbook (3BA DTP and 3BA PS) 2023-2024



OLLSCOIL NA GAILLIMHE
UNIVERSITY OF GALWAY



***None the Wiser*, Drama and Theatre Studies, Spring 2023**

**Drama and Theatre Studies,
School of English and Creative Arts,
O'Donoghue Centre for Drama, Theatre and Performance
University of Galway**

This handbook contains an overview of your modules for Third year in Drama and Theatre Studies.

For information on the following general Drama and Theatre Studies policies and guidelines, please refer to the undergraduate student handbook.

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Who to contact in Drama and Theatre Studies- Third Year

Head of Undergraduate Studies – Finian O’Gorman - finian.ogorman@universityofgalway.ie

Third Year Exchange and Erasmus Coordinator – Patrick Lonergan –
Patrick.lonergan@universityofgalway.ie

Third Year Internships Coordinator- Aideen Wylde - aideen.wylde@universityofgalway.ie

Academic Term and Exam Dates 2023 - 2024

First Semester	
Orientation:	Third Years: Monday September 4, Studio 1, 1-2PM (<i>Following first session of “DT3107: Theatre for Children and Young Audiences”</i>)
Arts in Action	Will typically be Thursday at 1PM during teaching term in semesters one and two Full programme to be launched in September All events free and open to students and may be integrated as part of your modules
Teaching – 1 st Years (UG):	Monday, 18 th September – Friday, 24 th November 2023 (10 weeks of teaching)
Teaching – all other years:	Monday, 4 th September – Friday, 24 th November 2023 (12 weeks of teaching)
Applications for second semester internships due	Friday 29 th September at 5PM (<i>see details later in handbook, no late applications accepted</i>)
Drama Reading & Development Week:	Monday, 9 th – Friday, 13 st October 2023 (Week 6)
Bank Holiday:	Monday 30 th October 2023
Study Week:	Monday 27 th November to Friday 1 st December 2023

Semester 1 Exams:	Monday, 4 th December – Friday 15 th December (10 days of exams)
Christmas Holidays:	Saturday, 16 th December 2023
Second Semester	
Teaching:	Monday, 8 th January – Thursday, 28th March 2024 (12 weeks of teaching)
Arts in Action	Continues Thursdays at 1PM during teaching with some special performances.
Bank Holiday:	Monday, 1st February 2024
Drama Reading & Development Week:	TBD- Either Week Six or Week Seven <i>THIRD-YEAR PRODUCTION STILL MEETS DURING THIS WEEK</i>
Third Year Production	<p>Technical and Dress Rehearsals- Sunday 3rd - Wednesday 6th March-9AM-5PM</p> <p>Performances- Thursday 7th March to Wednesday 13th March 2024</p> <ul style="list-style-type: none"> • Thursday 7 March (preview), 7PM • Friday 8 March, 7PM • Saturday 9 March, 2PM and 7PM • (Dark Sunday 10 March) • Monday 11 March at 1PM and 7PM • Tuesday 12 March at 7PM • Wednesday 13 March at 1PM (closing performance for Arts in Action, strike to follow)
St. Patrick's Day:	Monday, 18th March 2023
Easter Holidays:	Good Friday, 29th March - Easter Monday 1st April 2024
Field Trip:	Tuesday, 2nd April to Friday, 5th April (if applicable)
MA Performance Lab Workshop Showing:	Thursday 4 th April, 4PM, ODT

Study Week:	Monday, 8 th April to Friday, 12 th April 2024
Bank Holiday:	Monday, 6 th May 2024
Semester 2 Exams:	Monday, 15 th April to Wednesday, 1 st May 2024 (13 days of exams)
Bank Holiday:	Monday, 3 rd June 2024
Autumn Exams 2024	
Autumn Repeat Exams:	Tuesday, 6 th August to Friday, 16 th August 2024 (9 days of exams)
Bank Holiday:	Monday, 5 th August 2024
Repeat assignments due for continuous assessment modules	Friday, 9 th August 2024 <i>This deadline applies to those who have failed drama modules and have to repeat them during summer.</i>

Course Structure

In the first semester, students take **one** of the following options:

- DT3109 Theatre Internship (30 ECTs) (work experience with a professional theatre company, usually 4-6 weeks, with critical reflection and research essay component, decided by application in spring 2023) **OR**
- TP312 International Theatre Experience (30 ECTs) **OR**
- Three modules (30 ECTs in total) from the following list:
 - DT3103 Irish Language Drama and Theatre
 - DT3107 Theatre for Children and Young People
 - DT3123 Musical Theatre: History and Performance
 - DT3125 Voice Work and Shakespearean Performance

In the second semester, students usually take **one** of the following options:

- TP307 Third Year Production (30 ECTs) with Marianne Ní Chinnéide and Michael O'Halloran as well as Stefanie Weenink (Graduate Teaching Assistant) and Michelle Palmer (Graduate Teaching Assistant) (can involve acting, design, backstage work and/or a combination of roles) **OR**
- DT3110 Theatre Internship (30 ECTs) (work experience with a professional theatre company, usually 4-6 weeks, with critical reflection component, applications opened for semester two in September) (*apply in autumn 2023 as below, subject to passing application stage and outcome of negotiations with companies*) **OR**
- TP310 Theatre Experience Abroad (30 ECTs)- International exchange within Europe (Erasmus) or further abroad (North America, Australia) (*arranged during second year*)

TIMETABLE SEMESTER 1

CLASS	Day & Time	Venue	Instructor
DT3107: Theatre for Children and Young People	Mondays, 9AM-1PM* <i>*Note: Students will be split into Group A and Group B</i> Group A: 9AM-12PM Group B: 10AM-1PM	Studio 2 and Seminar Room 1	Marianne Ní Chinnéide and Branar
DT3103: Irish-Language Drama and Theatre	Mondays, 3-5PM	Studio 1	Marianne Ní Chinnéide and Mairéad Ní Chróinín
DT3123: Musical Theatre	Tuesdays, 10AM-12PM	Studio 2	Ian R. Walsh
DT3125: Voice Work and Shakespeare	Wednesdays, 4-6PM	Studio 2 (ODT w12)	Aideen Wylde

TIMETABLE SEMESTER 2

CLASS	Day & Time	Venue	Instructor
TP307: Third Year Production	Rehearsal Weeks (January 08th – February 22nd) Week 1 – Monday, Tuesday, Wednesday 9.30am - 5.30pm / Thursday 3.00pm - 18.00pm Week 2 - Monday, Tuesday, Wednesday 9.30am - 5.30pm / Thursday 3.00pm - 18.00pm Week 3 - Monday, Tuesday, Wednesday 9.30am - 5.30pm / Thursday 3.00pm - 18.00pm Week 4 - Monday, Tuesday, Wednesday 9.30am - 5.30pm / Thursday 3.00pm - 18.00pm	O'Donoghue Theatre and TBC	Marianne Ní Chinnéide and Mike O'Halloran with Stefanie Weenink and Michelle Palmer (Graduate Teaching Assistants)

	<p>Week 5 - Tuesday, Wednesday 9.30am - 5.30pm / Thursday 3.00pm - 18.00pm</p> <p>Week 6 - Monday, Tuesday, Wednesday 9.30am - 5.30pm / Thursday 3.00pm - 18.00pm</p> <p>Week 7 - Monday, Tuesday, Wednesday 9.30am - 5.30pm / Thursday 3.00pm - 18.00pm</p> <p>Tech Weeks & Show Weeks (Feb 26th – March 14th)</p> <p>Week 8 - Monday, Tuesday, Wednesday 9.30am - 5.30pm</p> <p>Week 9 - Monday, Tuesday, Wednesday, Thursday 9.30am - 5.30pm</p> <p>Week 10 – Monday, Tuesday, Wednesday 3.00pm - 10.30pm / Thursday 10.00am - 6.00pm</p> <p>Debrief Weeks (March 18th – 22nd)</p> <p>Week 11 - Monday, Tuesday, Wednesday 9.30am - 5.30pm</p> <p>Week 12 - No classes</p> <p>Performances will take place on March 6th, 7th, 8th, 9th, 11th, 12th, 13th and 14th</p> <p>Technical Training Sessions will take place</p>		
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	<p>on Thursdays in Week 1-7 for selected groups of technicians by means of working on Arts in Action and or specific technical training in the theatre with the Technical Officer or another technician / designer.</p>		
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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. In general, if your query is complicated or personal, it is better to discuss it with the lecturer during a scheduled meeting slot in their office hours.

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 2023-2024

- Ian R Walsh, Lecturer [Full-time], Head of Discipline and Head of Postgraduate Studies in DTS, ian.walsh@universityofgalway.ie
- Finian O’Gorman Lecturer [full-time], Head of Undergraduate Studies in DTS finian.ogorman@universityofgalway.ie
- Charlotte McIvor, Senior Lecturer [full-time], Head of School of English and Creative Arts, charlotte.mcivor@universityofgalway.ie
- Marianne Kennedy, Lecturer [full-time], Artistic Director, O’Donoghue Centre for Drama, Theatre and Performance, DTS, marianne.nichinneide@nuigalway.ie
- Patrick Lonergan Professor [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
- Michael O’Halloran, Technical Officer [part-time], DTS, michael.ohalloran@nuigalway.ie
- Aideen Wylde, Lecturer, Internships and Placements Coordinator [part-time], aideen.wylde@universityofgalway.ie

Teaching Staff

Please find below contact details of most of your lecturers throughout the year, this list is not yet complete and is subject to change:

MODULE	LECTURER	EMAIL	NOTES
DT3123 Musical Theatre	Ian R. Walsh	ian.walsh@universityofgalway.ie	
DT3107: Theatre for Children and Young Audiences	Marianne Ní Chinnéide, Branar and Maia Purdue and Stefanie Weenink (Graduate Teaching Assistants)	Marianne.nichinneide@universityofgalway.ie	
DT3103: Irish Language Theatre	Marianne Ní Chinnéide and Mairéad Ní Chróinín	Marianne.nichinneide@universityofgalway.ie mairéad.nichroinin@universityofgalway.ie	
DT3125 Voice Work and Shakespeare	Aideen Wylde	aideen.wylde@universityofgalway.ie	
TP307 Third Year Production	Marianne Ní Chinnéide and Michael O'Halloran (module convenors)	Marianne.nichinneide@universityofgalway.ie Michael.ohalloran@universityofgalway.ie	

Module Description 2023-2024

Semester 1

DT3107: Theatre for Children and Young People

Teaching Team: Marianne Kennedy (module convenor) with Branar (<https://branar.ie/en>) and Maia Purdue and Stefanie Weenink (Graduate Teaching Assistants)

This class has students from Drama and Theatre Studies and Children's Studies and will be held on Monday mornings. As a result, the class will be broken into two groups (A and B), with a mixture of students from both disciplines in each group.

- Group A:** Students will attend lecture with Marianne Kennedy from 11am - 12pm and their practice-based work with Branar from 9 - 11am.
- Group B:** Students will attend lecture with Marianne from 10 - 11am and their practice-based work with Branar from 11am - 1pm.

Course Overview

This module provides a broad introduction to and practical engagement with the rapidly developing and vibrant field of Theatre for Children and Young People in Ireland and abroad. The course will examine the field in terms of three main areas: theatre (form and performance), young people (children) and audience. In essence, this module will enable students to engage fully with the distinctiveness and complexity of Theatre for Children and young audiences, and provide them with a practical and theoretical understanding to allow them to further interrogate the field.

Over the course of 12 weeks, students will engage with artists and academics through lecture, readings, reflection and discussion, practitioner-led workshops and ensemble theatre-making and attending childrens' theatre. Students will attend prescribed performances and talks during the Babóró International Arts Festival for Children in Week 7 of the module. A central part of the module is engaging in the making and devising of work for a young audience under the mentorship of the artists of Branar, one of Ireland's leading theatre companies, making work for children. This will culminate in the devising and the performing of a theatre piece in the form of a 'Tiny Show', which will be performed for a school's audience, and receive feedback from same. The performance work will be experimental in nature and presented as a work-in-progress (meaning in development).

Learning Outcomes

On successful completion of this module, students will have:

- Developed a knowledge of Children's Theatre and its genealogy.
- Developed a critical understanding and vocabulary around the area of theatre for children and young people.
- Developed an understanding of a range of ensemble and devising theatre techniques and processes and their application in both a children's theatre and classroom context.
- Developed and created work for children and young people.
- Explored working creatively with children as theatre artists and co-creators.
- Critically engaged with the Drama Curriculum in the Irish educational system and Arts education in Ireland.
- Learned how to engage aesthetically with and understand children's theatre through engagement with recorded performances of Children's Theatre.
- Located and contextualised theatre for young audiences within a wider socio-cultural, artistic and educational context.
- Understood the policies and funding structures relating to Drama and Theatre for Children and young people at a national and international level.

Assessment Breakdown:

As the format of this class is a collaborative one, students will be required to rehearse as well as read and watch digital recordings outside of class times as well as attend events during the Babóró International theatre Festival for Children and Arts in Action.

Coursework 1: Arts in Action Show and Review

10%

Students will attend A Little Green Door's Production of *Nine Stories about Love*, 7th September 2023 at 1pm in the O'Donoghue Centre for Drama, Theatre and Performance and write a 500 word review of the performance for the following class.

Coursework 2: Mid-term Assessment (2,000 words) 30%
Attend events during the Babóró International Festival for Children, 14-23 October. Write an essay on Theatre for Children and Young Audiences.

Coursework 3: Tiny Show and Critical Reflection 60%
or
Part A: 'Tiny Show' 40%
Part B: Critical Reflection 20%

Part A: 'Tiny Show' 40%
The framework, the 'Tiny show' is one developed by Branar Téatar do Pháistí and now also used by the Babóró International Festival for Children in the development of new work. 'Tiny Shows/Seónna Bídeacha' are a theatre-building activity intended to be a creative and supported environment where artists and theatre professionals can experiment with the creation of new work, new skills or new roles in a developmental context. As a group, you will perform a 15 minute Work-in-Progress of your proposed 'Tiny show' for an invited audience (of children). This will require rehearsals outside of class time.

Part B: Critical Reflection 20%
Each student will write a critical reflection essay on the process and performance of the 'Tiny Show', their own role in it and the learnings from this. They must also situate this work in the area of Theatre for Young people in general.

Please note that in order to open the videos on Digital Theatre Plus you must have logged in to your library account at the James Hardiman Library website.

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DT3103: Irish Language Drama and Theatre
Teaching Team: Marianne Kennedy and Máiréad Ní Chróinín

This module will open out the field of study that is Contemporary Irish Language Drama and Theatre, encouraging students to actively engage in the creation of work alongside the academic interrogation. This module aims to provide students with a practical and theoretical understanding of the field in order that they can fully engage with it as an academic discipline and also as an applied theatre practice or as an artist, educator and audience member. To understand the contemporary context, we will examine the history of Irish language drama and theatre.

The module will view Irish language theatre through the lens applied theatre, contextualizing theatre in the Irish language within other minoritised theatre communities and within multilingual theatre practices. The module will also examine the function of the Irish language theatre as an important language planning tool. Together students will interrogate historical and contemporary scripts, view new work and examine both traditional, literary and indeed fresh approaches to the creation of Irish language theatre. The course will explore cultural representation on the Ireland of Ireland through the lens of the language.

The module has practice and the creation of work at its core, culminating in a final work-in-progress performance/ adaptation project. These work-in-progress showings will be created, written and devised by the students themselves using theatrical forms including 'ensemble devising', adaptation and new writing. In as far as possible the working language will be 'Gaeilge' though it will be accessible to those with little Irish.

LEARNING OUTCOMES

On successful completion of this module, students will be able to:

1. Initiate an Irish language performance project.
2. Demonstrate a knowledge of field contemporary Irish language academic essays and plays.
3. Initiate an Irish language performance project.
4. Apply knowledge of ensemble acting and devising to Irish language Theatre.
5. Reflect effectively on his or her own role in the performance project.
6. Engage with an element of Irish language theatre or play through an academic essay.
7. Be able to interrogate Irish language in relation to applied theatre research and practice.

Transferable Key Skills

8. Communicate ideas effectively in writing
9. Communicate ideas effectively in an oral presentation
10. Increase understanding and fluency in Irish
11. Plan and deliver a performance project through the development of a project idea, to the point of delivery

Assessment

Assessment 1: Mid-term Assessment 30%

Irish Language Theatrical Event Pitch

Students will work in partners to deliver a proposal pitch 'as Gaeilge' or bilingually for an Irish language theatrical event, play or festival in and through the Irish language. Students will research other similar theatrical events that have happened historically, since the foundation of the state to contextualise their proposal. Students will also outline during this proposal, the contribution that this event will make to the field of contemporary Irish language theatre and the arts more generally, paying particular focus particularly on audience development and referring to language planning.

Assessment 2: WiP performance and Critical Reflection 40%

Devised Work-in-progress Showing	30%
Critical reflection (1,000 words)	10%

The student will, as an individual or as a pair undertake to create a 10 or 20 minute bilingual or Irish language devised performance piece. The piece will be on a contemporary theme but may be inspired by the plays of the module or themes discussed in the module. Each student will also undertake a short critical reflection of process of creating the work and of their role in the process. They will describe how they see the piece develop into the future in relation to the field of Irish language theatre.

Assessment 3: Final Essay (2,500 words) 30%

The student will write an academic essay on an aspect of Irish language theatre. Essay titles will be provided by the lecturer.

Written work can be submitted in the Irish or English languages.

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DT3103: Musical Theatre

Instructor: Ian R. Walsh

This module will explore the history and staging of musicals from *Oklahoma* to *Hamilton*. The development, diversity of styles and value of the musical as an art form is the focus of this module. Students will develop their analytical skills engaging with a wide range of musicals where issues of popular culture, entertainment, representation and queer politics will be investigated. The module will consist of seminars that will explore the dramaturgy of the musical, and analyse the musical in terms of issues of representation and politics. Some of the class will involve active viewing of clips from recorded productions and films. Students will have to prepare readings in advance of classes (some of these will be provided) and are expected to come prepared to seminars.

Learning Outcomes

Students will

- be introduced to a wide range of different styles of musical.
- learn to analyse the dramaturgy of the musical and identify different styles and approaches of the genre.
- further develop performance analysis skills
- introduced to cultural theories related to Musical Theatre
- situate their analysis in relation to cultural theories.
- will develop transferable skills from working with a group
- will learn through creative engagement and process work.

Assessment:

Director's Notebook on Musical Revival: 50% - 1,500 words concept statement & 500 words describing extra materials.

Essay: 50% - 2,000 words.

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DT3125: Voice Work & Shakespearean Performance

Instructor: Aideen Wylde

How can we, as performers and practitioners seeking truthful expressions of human behaviour, harness the universal themes that appear in Shakespeare's texts? This module aims to tackle this question by demystifying the tools of rhyme and rhythm, which are more 'second nature' to performance than we might think. In this performance lab, students will explore fundamental techniques in vocal performance using various Shakespearean texts, monologues and verse through continued practice. Students will also explore an eclectic range of theories and experimental approaches to applying these texts through vocal training and some movement. This module will introduce students to the intertextual nature of Shakespeare's works and how these have had a lasting impact on contemporary literature and storytelling. Historical and cultural contexts in which these plays were written or have been reinterpreted will also be considered. Theorists and practitioners include Cicely Berry, Kristin Linklater, Janette Nelson, Tim Crouch, Abigail Rokison, Gordon Luck and Barbara Houseman, amongst others.

These sessions are part-workshop-part-discussion/lecture-based. Students should be prepared for physical and vocal performance exercises and reflective processes, as a group and individually.

Learning Outcomes:

LO1	Students will develop a solid understanding of vocal performance practice
LO2	Students will become familiar with the textual lives of Shakespeare's plays and significant characters, and how this knowledge might be applied in their own theatre practice
LO3	Students will learn how to analyse, interrogate and reinterpret Shakespearean texts from the performer's perspective
LO4	Prepare a scene of choice for in-class performance in Week 12
LO5	Students will develop ensemble, presentation, and organisational skills through groupwork and performance assessment

Assessment:

Assessment 1: 30%:

Presentation

Students will deliver a 5-minute individual presentation on a practitioner, production, Shakespearean text, or contemporary interpretation of a Shakespearean character or narrative analysing its specific approach to voice and performance styles. The presentation should include one short practice-based exercise, which they will lead the group in, to illustrate the work or approach etc. being discussed.

Assessment 2: 30%

Final Performance

Students will complete a performance assessment in groups at the end of term. Students will select an extract or scene for reinterpretation, using techniques explored during the term. With this assessment, students should find additional performative ways of responding to any of the texts/readings/exercises and themes on the course, and be able to discuss these approaches in a post-showing Q&A.

Assessment 3: 40%

Critical Practice Exploration Essay

Students will be asked to complete a 1,500-word paper using one of the following themes as a basis for their investigation:

- *Shakespeare and the natural world*
- *Shakespeare and gender roles*
- *Shakespeare and mental health*
- *Shakespeare and love*

Students should reference 3 texts, techniques or practitioners previously explored, examining how these themes have been performed by others, and how they might approach staging these themes as performer or director. This reflection should also discuss how particular themes might impact an actor's performance choices and provide examples of this.

TP307: Theatre in Practice

Teaching Team: Marianne Kennedy & Mike O'Halloran (module convenors) with Michelle Palmer and Stefanie Weenink (Graduate Teaching Assistants)

This year's Third Year production module participants will design, construct, produce, market and perform a *full length play* (Title of the play to be confirmed in Semester 1).

Please note that this is a full 30ECTS module which constitutes your entire coursework for the semester and that the devising/rehearsal process will be run as a professional theatre experience. The higher number of contact hours is because we are producing an original outward-facing production for the University of Galway campus and wider Galway community.

SUMMARY MODULE DATES (Detailed dates are available on the Schedule Document)

- **Phase I: Creating the Ensemble, Devising, Research, Design Stage (Weeks 1-3)**
- **Phase II: Rehearsal and Staging (Weeks 4-7)**
- **Phase III: Technical/Dress Rehearsal and Public Performance weeks (Weeks 8-10)**
Performances will take place on March 6th, 7th, 8th, 9th, 11th, 12th, 13th and 14th 2023
- **Phase IV: Debrief week** Week 11 - Monday, Tuesday, Wednesday 9.30am - 5.30pm

Production and Performance Roles

Each student will take on a major role or several minor roles in the production. These roles will be agreed with the module director. The Major role will be worth 70% of the overall performance grade. The Minor role will be worth 30%. Further details are available in the Assignment 2 details under the Assessment Outline below.

Roles, both 'on' and 'off' stage will be decided in the following way:

Each student will fill out an expression of interest form. Auditions and interviews for these roles will take place Semester 1 in person or online for those studying abroad. There is no guarantee that students will get their first choice in terms of role.

All roles, both production and performance will require presence in the rehearsal room for during the rehearsal period. More time will be required during the two weeks prior to production. Students must also be available for all of the shows, including those at weekends.

Individual students will draft a unique work plan and brief of expectations during this period, in consultation with their lecturer/ director, that will be tied to their final critical reflection essay.

- **Major Roles**
 - a. These roles may include major Performance roles, Assistant Director, Stage Manager/s, Sound Design and operation, Composition, Set Design, Costume Design and build, lighting and projection design, writer/ adapter, marketing.These will be worth 70% of the overall Performance grade as per Assignment 2 below.
- **Minor Roles**
 - b. Students will also take on a minor role which may include a minor acting role or assistant designing etc., set painting, set building, front of house management, actor

dressing, hair, make-up. These roles will count for 30% of the overall performance grade as per Assignment 2 below. Minor Performance Roles may include, Movement Director, Assisting in many of the roles of production for example, Sponsorship, Outreach, Front of House, Scenic Artist, Production Management, Lighting Technician / op, Sound Technician / op, Wardrobe team, Set build Crew, set painting crew, set dressing crew, video design.

Learning Outcomes

- Understand and apply knowledge of the main characteristics of professional theatre production and performance
- Apply a structured process of critical reflection to theatre practice
- Apply enhanced skills in the areas of ensemble, textual analysis and (if appropriate) devising

Documentation

You will need a large (A4 size or larger) notebook that you will have to bring with you every day to rehearsal. The purpose of this notebook is to record thoughts, impressions, questions, and collect images that will be of use in making our play and in your retracing of your own process when working on the written assignments.

Assessment:

Assessment 1

Stagepass

10%

Each student will achieve a Stagepass as part of the module

Assessment 2

A. Presentation (5 minutes long) and Role Description: 10%

Students will present a 5 minute presentation on an element of the production that relates to their role. Students will also produce a detailed description of their role, including areas of responsibility and areas for clarification.

B. Mid-term Research Essay Detail (1,500 – 2,000 words): 30%

In consultation with the lecturer/director by e-mail, you will devise an original research question built around the play and its contexts and write a 1,500 -2,000 word research essay on this topic.

Prompts for the presentation and research essay will be available through the detailed Assessment document.

Assessment 2

Performance in Production Role(s) (50% of overall marks for the module)

- All production categories (design, performance, etc.) will be assessed in terms of process as well as product, with second marking of both process and final outcomes in the form of feedback before and during production run. In the case that you have several roles you will receive feedback for each one and an overall grade.
- 30 of the 50% will be dedicated towards the process of the production.
- 20 of the 50% will be dedicated towards the dress rehearsal and run of the show.

Assessment 3

Critical Reflection Essay (20% of overall marks of the module) - 1,500-2,000 words

In this critical reflection essay, you must cover the following areas:

- Provide a summary of your role(s) and contribution to team
- Give outline of preparation and process of role(s) in and out of rehearsal
- Self-assessment of your performance in your role(s)
 - Achievements
 - Including how your vision/contribution enabled the work of others on the team
 - Challenges
 - Including how you tried to address challenge and what worked, what didn't in your approach

Required Readings:

- Leach, Robert. "Modern Theatre . . . Modernist Theatre." *Makers of Modern Theatre*, Routledge, 2004, pp. 13–17.
- Bucur, Maria. *Gendering Modernism : a Historical Reappraisal of the Canon*. Bloomsbury Academic, an Imprint of Bloomsbury Publishing Plc, 2017. (Pages TBC)
- Alison Oddey, "An Introduction to Devised Theatre," *Devising Theatre: A Practical and Theoretical Guide*, (London: Routledge, 1996), pps. 1-23.
- Kathryn Mederos Syssoyeva, "Towards A History of Collective Creation," in *A History of Collective Creation*, eds. Kathryn Mederos Syssoyeva and S. Proudfit, (Basingstoke: Palgrave Macmillan, 2013), pps. 1-13.
- Charlotte McIvor and Siobhán O’Gorman, "Devising Ireland: Genealogies and Contestations," in *Devised Performance in Irish Theatre: Histories and Contemporary Practice*, eds. Charlotte McIvor and Siobhán O’Gorman, (Dublin: Carysfort Press, 2015), pps. 1-32.

Theatre Internships- Application Process and Workload

In your Third Year, you can apply to do an internship as a 30ECTs module. Applications open in spring and autumn of every year.

Through this experience, you will perform a role or roles as an intern with a host theatre company.

The student may nominate the host theatre company or companies, and a request will be administered through Drama, Theatre and Performance. Students are not guaranteed their first preferences, and internships will only be made available to students who have achieved a 2.1 or higher with exemplary attendance and participation records in the first and second years.

Internships will be normally decided as part of a competitive application process and are subject to a student's high marks (above 60), previous regular attendance and the ability of a partner theatre company to provide typically 4-5 weeks of full-time working hours.

We evaluate applications with representatives from the programme board of the BA in Drama, Theatre and Performance and assess attendance, participation, and academic achievement as well as materials submitted (CV, statement of purpose for internships). Each year, we receive more applications than we can accommodate.

If the programme board allows your application to move forward, please bear in mind:

- Internships can only be arranged when the university is satisfied that the experience will meet appropriate educational and professional development aims. We also have to consider supervisory arrangements, insurance, and related matters.
- Internships will be organised by the department, and cannot be organised by students themselves.
- Students should expect to need to do an interview with any company before an internship can be offered. We then enter in a period of negotiation with them, and you will need to bear in mind that due to the small team-based nature of theatre work, this negotiation can be lengthy and frequently falls through.
- In the event that an internship falls through during negotiations and an alternative cannot be arranged, students then do modules or the production.
- When students apply for an internship, decisions about where to send them are based on the skills students wish to develop (e.g. marketing, script development, administration), and on the availability of suitable spaces.
- Any student applying for an internship should be willing to accept an internship in Galway if offered one. Internships in other locations may be possible (e.g. Dublin, Cork) but decisions about where to send students can only be made in relation to academic and professional criteria.
- Internships will normally only be in professional theatre companies that the university has an existing relationship with. In practice, this is likely to be limited to Arts Council funded organisations in Galway and Dublin.

Workload

Third Year Internships constitute 30 ECTs.

You register for:

- DT3109: Theatre Internship (Semester One)
- DT3110: Theatre Internship (Semester Two)

As this is a full semester's workload, this experience constitutes 600 hours of work combined-which represents work done in the office/theatre as full-time work hours and research and critical reflection tasks designed to help you consolidate the experiences you have had and use them in the service of forward-planning.

Please bear in mind that the on-site element of internships does not run for the full semester and this experience involves significant independent and self-directed work.

Supervision

Your internship will be overseen by Dr Aideen Wyle, Drama and Theatre Studies Internship/Placement Coordinator. You will also be directly overseen by a supervisor/supervisor on site at your host theatre company.

You will have two in-person or online meetings with Aideen:

- Set-up meeting once your dates are confirmed to review assessment guidelines and confirm understanding of duties and internship guidelines (scheduled during August/September)
- Check-out meeting to review progress on assessment, answer any questions, and reflect on experience (at the end of your internship experience depending on dates set with the company).

You also must provide bi-weekly or monthly (depending on length of placement) email updates to Aideen and include these in an appendix to your critical reflection journal.

- Confirm with her whether you should be on bi-weekly or monthly updates.
- Send these 3-5 bullet point updates of your activities including any events, achievements or challenges according to the agreed rhythm.

Internship Agreement:

- You must agree to and sign an internship agreement with Aideen as Internship/Placement Coordinator and she will provide a copy of this to the company that you are working with before beginning your placement. (See end of document for standard agreement).
- Due to the unique nature of each placement's timeline, all assessment deadlines are determined individually with the Internship/Placement Coordinator and noted as part of the internship agreement.
-

Assessment:

- 30%- Internship participation and completion (Approximately 4-5 weeks of working time)
 - Completion of internship supervisor report by nominated representative at the company with which you were placed. **These must be sent to Aideen Wylde (aideen.wylde@universityofgalway.ie) within TWO weeks of the completion of your internship by your nominated representative.** She will liaise with company and yourself in terms of following through on this documentation.
- 40%- Critical reflection journal (up to 6500 words, but cannot be less than 5000 words)
 - Critically documents your working experiences including researched reflection on the meaning of your daily work with this company in relationship to issues and concerns reflective of the wider theatre industry
 - You must move beyond summary of the daily work you do to critically analyse the efficacy of your work (and that of the company) that you engaged in during this placement and areas in which your work (or that of the company) might improve from technical or theoretical perspectives
 - You must decentre emotions or binaries of success and failure in your assessment of this work experience
 - You should be working on this daily throughout your work experience. **Do not wait until the internship is over to complete this task!**
 - In most circumstances, this critical reflection journal will be due within two weeks of your internship's conclusion and **MUST** include text of email updates to internship placement coordinator as above in appendix.
- 30%- Final research paper (4000 words)
 - Building on your work with this company, you must devise in consultation with head of Third Year an original essay title which investigates some aspect of your work with the company, their history, or the current aesthetic practices they are engaged with.

- You must meet with the Head of Third Year to have this topic approved or schedule a phone/Skype call.
- Sample Titles:
 - Abbey Theatre internship in marketing: “The history of show posters at the Abbey Theatre, 1985-1996”
 - Blue Teapot Theatre Company internship in educational theatre and disability theatre: “Disability as an asset of the ensemble: Blue Teapot’s use of the collective in adapting contemporary plays written for non-disable performers”
 - Baboró International Art’s Festival for Children Internship: “But what about the babies?: The Growth of Theatre for Early Years”
- This final research paper represents a broadening and consolidation of the knowledge you gained as part of your internship through further research.
- This final research paper must use no fewer than FIVE secondary sources and should use MLA formatting.
- See undergraduate student handbook for resources on academic writing.

INTERNSHIP AGREEMENT (STANDARD)

1. Internships are unpaid. Students are responsible for their own transportation, accommodation and subsistence costs while working.
2. An internship is a professional working experience. Interns are required to attend punctually (normally from 9 to 5 or 10 to 6) each day, Monday to Friday, and at other times as required by the company.

APPROVED WORK DATES AND SCHEDULE (FILL

IN BELOW):

Start Date:

End Date:

Hours per week:

(including note of any irregular distribution of hours over internship period)

3. Interns should present themselves in personal attire that is appropriate to the working environment.
4. Persistent lateness or underperformance will result in the early termination of an internship.
5. Requests for periods of leave should be made in advance and, where possible, should be identified during the application process.
6. While on internship, students are still engaged in formal University Galway activity and are thus

subject to the University of Galway code of conduct.

7. Interns must be mindful at all times that they represent University of Galway and that their conduct will have an impact on the availability of future internships for subsequent students.

8. Students on internships must respect the confidentiality of the host organisation and the university, and must under no circumstances reveal any sensitive or confidential information about either organisation. In particular, comments or photographs relating to internships on social networking sites (Facebook, Twitter, Snapchat, Instagram), blogs, or other public fora are strictly prohibited unless approved in advance by the student's immediate supervisor at the company.

9. Where interns experience any difficulties in meeting the responsibilities associated with the internship, these should be brought to the attention of University of Galway personnel as early as possible.

Erasmus and Exchange Protocols

This section covers:

1. What do I register for at University of Galway during my time abroad?
2. What do I do when I arrive?
3. Do I have to stay in contact while I'm away?
4. What do I do if I experience issues abroad?
5. How do my marks from Erasmus/Exchange get recorded by University of Galway?
6. University of Galway Contact Information for Erasmus/Exchange Students

1. What do I register for at University of Galway during my time abroad?

Semester One: TP312: International Theatre Experience

Semester Two: TP310: Theatre Experience Abroad.

2. How do I prepare for going abroad?

Review the International Travel Toolkit for undergraduate students:

<https://www.universityofgalway.ie/international-students/outbounduniversityofgalway/outbound-study-abroad/undergraduatetoolkit/>

3. What do I do when I arrive?

If you are going abroad, **you MUST within one week of arrival**, send

patrick.lonergan@universityofgalway.ie a list of the courses you are taking, outlining:

- Credits available
- Contact hours per week
- Forms of assessment.

Assessment for Erasmus: Students are obliged to complete the equivalent of 20 ECTS of work per semester while abroad. At least 9 ECTS per semester must be in Drama, Theatre and Performance or

related subjects (e.g. Literature, Film, Music, Dance, Cultural Studies, etc.). Students should also take classes in the language of their host institution.

You must complete a learning agreement between University of Galway and your host institution

NOTE: If you are on Erasmus for one semester, you must complete 20 ECTs. If you are on Erasmus for both semesters, you must complete 40 ECTs.

Assessment for Exchange: Students on exchange to institutions in the US, Australia and Canada are required to complete the minimum credits demanded by the university and/or state to meet visa requirements and academic requirements. In the US, different states request a different minimum. So, please confer with the host institution and ensure your selection of courses meets the visa requirements of the state, and the academic requirements of the host institution. Please send these in writing to patrick.lonergan@universityofgalway.ie in the first week of study.

3. Do I have stay in contact while I'm away?

- You MUST send a monthly report of your activities by the 15th of every month to Drama and Theatre Studies at University of Galway (patrick.lonergan@universityofgalway.ie) throughout your time abroad. This can be short (a few bullet points), but it is your opportunity to bring to our attention any issues that you are facing in a timely manner.
- You must provide Prof. Lonergan with an email address which you will be checking regularly and through which you will be immediately contactable BEFORE departing.
- Express concerns or worries you have immediately and follow the steps below to resolution, keeping Prof. Lonergan informed as below.
- Feel free to send images of your time abroad and/or trailers from any performance projects you take part in abroad. Let me know if you'd be willing for me to share these with other prospective students considering time abroad or on our discipline's social media. As we've continually emphasised, you are ambassadors for our programme, and we want to celebrate your accomplishments and experiences abroad!

4. What should I do if I experience issues abroad?

- Identify who you need to liaise with at your host institution (within department or university offices including International Office, Registration, Accommodation)
 - If you don't know, contact a lecturer or peer within your host department
 - You can CC Prof. Lonergan on this and other exchanges below.
- Make contact with Prof. Lonergan and advise him of your situation
 - Prof. Lonergan will link you with Erasmus or International Office at University of Galway if needed who can also help identify on-site links at your host institution
 - Follow up with your contact(s) at your host institution
 - Inform Prof. Lonergan of the resolution of the issue(s)

5. How do my marks from my Erasmus/Exchange get recorded by University of Galway?

It is YOUR responsibility to immediately send your results to Prof. Lonergan on receipt. This can be sent as a downloaded file, an image that you take with your phone of hard copy results or on your screen, but these must be official and not provisional results (i.e. your calculation of all marks received, etc.).

Speak to student registration at your host institution if you have questions about how/when results will be communicated.

If you anticipate a serious delay (post-early-mid January or post-June/July), please communicate with Prof. Lonergan IMMEDIATELY, as this might result in delays to your registration in Fourth Year.

6. University of Galway Contact Information for Erasmus/Exchange Students

Erasmus/Exchange Office for Outbound Students

Staff Contacts: Mary Lyons, International Affairs Officer, and Jodi Blumenfeld, International Exchange Coordinator

Tel. 353 91 493749/493491

E-mail: outgoingerasmus@universityofgalway.ie

www.universityofgalway.ie/erasmus-programme/outgoingstudents/

Prof. Patrick Lonergan, Internships and Placements Coordinator,
Email: patrick.lonergan@universityofgalway.ie

