

**DRAMA AND THEATRE STUDIES**

**Visiting Students (International and Erasmus) 2023-2024**



**OLLSCOIL NA GAILLIMHE**  
**UNIVERSITY OF GALWAY**



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

**\*\*Please be advised that space in modules for visiting students is extremely limited and ALL (even those from direct partner institutions) have to apply directly to the discipline of Drama and Theatre Studies as detailed on the next page by the end of the first week of classes in either semester.\*\***

This handbook contains an overview of modules available to Visiting Students (International and Erasmus) in Drama and Theatre Studies for 2022-2023 and the relevant procedure for applying to take them.

For information on general Drama and Theatre Studies policies and guidelines, please refer to the overall undergraduate programme student handbook which will be given to you following admission to your module(s). **As a Visiting Student, it is important that you familiarise yourself with local policies and guidelines for each subject you study, particularly for differences in matters including marking scales.**

**How to apply to take Drama and Theatre Studies modules as a visiting student:**

The Drama and Theatre Studies modules listed in this handbook are open to all visiting students BUT with preference given to direct partner institutions including:

Berea, Kentucky  
University of North Carolina (Chapel Hill)  
New School, New York.  
University of Illinois Chicago  
Tours  
Oviedo  
University of Malta  
Curtin, Perth.  
Fraser Valley, BC

**Semester One:** All students (including those affiliated with partner institutions) will have to submit expression of interest by email ([drama@universityofgalway.ie](mailto:drama@universityofgalway.ie)) with subject line "DTS VS Module expression of interest" by Friday 8 September at 12 noon. Students will be notified of outcome of applications by Monday 11 September at 5PM.

**Semester Two:** All students (including those affiliated with partner institutions) will have to submit expression of interest by email ([drama@universityofgalway.ie](mailto:drama@universityofgalway.ie)) with subject line "DTS VS Module expression of interest" by Friday 12 January at 12 noon. Students will be notified of outcome of applications by Monday 15 January at 5PM.

The expression of interest must include:

1. Name of and year level in home university.
2. Formal application statement (2-3 sentences on appropriate academic/practical background and/or other case for suitability to the module).

Places may have to be reduced due to public health restrictions and/or larger student intakes on our core degree programmes and/or at discretion of discipline so there is no guarantee all students can be accommodated even from direct partner institutions.

If you are accepted, you will be enrolled MANUALLY by our discipline administrator and will receive further instructions following your acceptance.

**\*\*Please note that it is your responsibility to verify that any modules you are accepted to are transferable for credits at your home institution.\*\***

### **Who to contact following admission to Drama and Theatre Studies modules:**

Your first point of contact for office hours or advice on general discipline policies in Drama and Theatre Studies is:

- Head of Undergraduate Studies- Dr Charlotte McIvor- [charlotte.mcivor@universityofgalway.ie](mailto:charlotte.mcivor@universityofgalway.ie)

You may also liaise with individual module instructors after acceptance into modules.

If the query is related to matters not directly related to Drama and Theatre Studies module work or discipline policies, you will have to liaise with the International Office and/or your home institution.

Other important discipline contacts include:

- Discipline Administrator- Teresa O'Donovan (Monday and Tuesday 8AM – 4PM and Friday 11.30AM – 4PM)- [drama@universityofgalway.ie](mailto:drama@universityofgalway.ie)

### **Location of Drama and Theatre Studies modules:**

All module classrooms are located in the O'Donoghue Centre for Drama, Theatre and Performance which is no. 8 on this campus map:

[https://www.universityofgalway.ie/media/buildingsoffice/files/maps/NUI-Galway-Campus-A4-Map\\_D6.pdf](https://www.universityofgalway.ie/media/buildingsoffice/files/maps/NUI-Galway-Campus-A4-Map_D6.pdf)

### **Full List of Drama and Theatre Studies Academic Staff**

- Ian R Walsh, Lecturer [Full-time], Head of Discipline and Head of Postgraduate Studies in DTS, [ian.walsh@universityofgalway.ie](mailto:ian.walsh@universityofgalway.ie)
- Charlotte McIvor, Senior Lecturer [full-time], Head of School of English and Creative Arts, [charlotte.mcivor@universityofgalway.ie](mailto:charlotte.mcivor@universityofgalway.ie)
- Finian O'Gormanm Lecturer [full-time], Head of Undergraduate Studies
- Marianne Kennedy, Lecturer [full-time], Artistic Director, O'Donoghue Centre for Drama, Theatre and Performance, DTS, [marianne.nichinneide@nuigalway.ie](mailto: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](mailto:patrick.lonergan@nuigalway.ie)
- Miriam Haughton Lecturer [full-time], on research leave IRC Laureate 2023-2025), [miriam.haughton@nuigalway.ie](mailto:miriam.haughton@nuigalway.ie)
- Máiréad Ní Chróinín , Druid Lecturer [part-time], Druid Academy Coordinator, [mairiad.nichroinin@universityofgalway.ie](mailto:mairiad.nichroinin@universityofgalway.ie)
- Teresa O'Donovan- Administrator [part-time], DTS, [drama@universityofgalway.ie](mailto:drama@universityofgalway.ie)
- Michael O'Halloran, Technical Officer [part-time], DTS, [michael.ohalloran@nuigalway.ie](mailto:michael.ohalloran@nuigalway.ie)
- Aideen Wylde, Lecturer, Internships and Placements Coordinator [part-time], [aideen.wylde@universityofgalway.ie](mailto:aideen.wylde@universityofgalway.ie)

### **Academic Term and Exam Dates 2023 - 20234**

<b>First Semester</b>	
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 <sup>st</sup> Years (UG):	Monday, 18 <sup>th</sup> September – Friday, 24 <sup>th</sup> November 2023 (10 weeks of teaching)
Teaching – all other years:	Monday, 4 <sup>th</sup> September – Friday, 24 <sup>th</sup> November 2023 (12 weeks of teaching)
Drama Reading & Development Week:	Monday, 9 <sup>th</sup> – Friday, 13 <sup>st</sup> October 2023 (Week 6)
Bank Holiday:	Monday 30 <sup>th</sup> October 2023
Study Week:	Monday 27 <sup>th</sup> November to Friday 1 <sup>st</sup> December 2023
Semester 1 Exams:	Monday, 4 <sup>th</sup> December – Friday 15 <sup>th</sup> December (for all other UG Years) (10 days of exams)  <i>First year Drama, Theatre and Performance Students will be assessed by examination (practical and/or written) in first semester for this year ONLY. Please refer to full module outlines and Canvas for further information.</i>
Christmas Holidays:	Saturday, 16 <sup>th</sup> December 2023
<b>Second Semester</b>	
Teaching:	Monday, 8 <sup>th</sup> January – Thursday, 28 <sup>th</sup> March 2024 (12 weeks of teaching)
Arts in Action	Continues Thursdays at 1PM during teaching with some special performances.
Bank Holiday:	Monday, 1 <sup>st</sup> February 2024
Drama Reading &	TBD- Either Week Six or Week Seven

Development Week:	<i>THIRD-YEAR PRODUCTION STILL MEETS DURING THIS WEEK</i>
Third Year Production	<p>Technical and Dress Rehearsals- Sunday 3rd - Wednesday 6<sup>th</sup> March-9AM-5PM</p> <p>Performances- Thursday 7<sup>th</sup> March to Wednesday 13<sup>th</sup> March 2024</p> <ul style="list-style-type: none"> <li>• Thursday 7 March (preview), 7PM</li> <li>• Friday 8 March, 7PM</li> <li>• Saturday 9 March, 2PM and 7PM</li> <li>• (Dark Sunday 10 March)</li> <li>• Monday 11 March at 1PM and 7PM</li> <li>• Tuesday 12 March at 7PM</li> <li>• Wednesday 13 March at 1PM (closing performance for Arts in Action, strike to follow)</li> </ul>
St. Patrick's Day:	Monday, 18th March 2024
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 <sup>th</sup> April, 4PM, ODT
Study Week:	Monday, 8 <sup>th</sup> April to Friday, 12 <sup>th</sup> April 2024
Bank Holiday:	Monday, 6th May 2024
Semester 2 Exams:	Monday, 15th April to Wednesday, 1st May 2024 (13 days of exams)
Bank Holiday:	Monday, 3rd June 2024
<b>Autumn Exams 2024</b>	
Autumn Repeat Exams:	Tuesday, 6th August to Friday, 16th August 2024 (9 days of exams)
Bank Holiday:	Monday, 5 <sup>th</sup> August 2024

Repeat assignments due for continuous assessment modules	Friday, 9 <sup>th</sup> August 2024  <i>This deadline applies to those who have failed drama modules and have to repeat them during summer.</i>
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**\*\*NOTE: This timetable and all module descriptions (including instructors) are provisional and subject to change. Liaise with Head of Undergraduate Programmes in Drama and Theatre Studies and/or your module instructor(s) for the most up to date information following your enrolment in modules.**

### **TIMETABLE SEMESTER 1**

<b>CLASS</b>	<b>Day &amp; Time</b>	<b>Venue</b>	<b>Instructor</b>	<b>ECTS</b>
DT2105: Modern Drama	Wednesday 12-1 Friday 12-1	Studio 2	Finian O’Gorman	5
DT2106: Irish Theatre	Monday 12-1 Monday 2-3	Studio 1	Ian R Walsh	5
DT3123: Musical Theatre	Tuesday 10AM-12PM	Studio 1	Ian R Walsh	10
DT3107: Theatre for Children and Young Audiences	Mondays, 9AM-1PM*  <i>*Note: Students will be split into Group A and Group B</i>  <i>Group A: 9AM-12PM</i>  <i>Group B: 10AM-1PM</i>	Studio 2 & CR1	Marianne Ní Chinnéide, Branar Theatre and Maia Purdue and Stefanie Weenink (Graduate Teaching Assistants)	10
DT3125: Voice Work and Shakespeare	Thursday 4-6 pm	Studio 1	Aideen Wylde	10
DT4101: Contemporary Irish Theatre	Monday 11am - 12pm Tuesday, 3-4pm	Studio 1 Studio 2	Finian O’Gorman	5
DT4102: Performance Studies	Wednesday 4-5pm Thursday 3-5pm	Studio 2	Charlotte McIvor (Module Convenor), Finian O’Gorman and Jamie Bigley (Graduate Teaching Assistant)	10

### **TIMETABLE SEMESTER 2**

CLASS	Day & Time	Venue	Instructor	ECTS
DT204: Introduction to Playwriting	Wednesday 12-1 Friday 12-1	Studio 1	Ian R Walsh	5
DT201: Introduction to Devising	Tuesday 12-1 Tuesday 2-3	Studio 2	Aideen Wylde	5
DT2104: Contemporary Theatre	Monday 12-1 Monday 2-3	Studio 2	Finian O’Gorman	5
TP307: Third Year Production  (NOTE: This is an intensive 30ECTs module equivalent to a semester of course work)	<b>Rehearsal Weeks (January 08<sup>th</sup> – February 22<sup>nd</sup>)</b> 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  Week 5 - Tuesday, Wednesday 9.30am - 5.30pm / Thursday 3.00pm - 18.00pm  Week 6 - Monday, Tuesday,	O’Donoghue Theatre and TBC	Marianne Ní Chinnéide, Mike O’Halloran and Michelle Palmer and Stefanie Weenink (Graduate Teaching Assistants)	30

	<p>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><b>Tech Weeks &amp; Show Weeks (Feb 26<sup>th</sup> – March 14<sup>th</sup>)</b></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><b>Debrief Weeks (March 18<sup>th</sup> – 22<sup>nd</sup>)</b></p> <p>Week 11 - Monday, Tuesday, Wednesday 9.30am - 5.30pm</p> <p>Week 12 - No classes</p> <p><b>Performances will take place on</b> March 6<sup>th</sup>, 7<sup>th</sup>, 8<sup>th</sup>, 9<sup>th</sup>, 11<sup>th</sup>, 12<sup>th</sup>, 13<sup>th</sup> and 14<sup>th</sup></p>			
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	Technical Training Sessions will take place 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.			
DT4108: Arts Management	Monday 11am – 12pm Tuesday, 3-4pm	Studio 2 Studio 1	Máiréad Ní Chróinín	5

#### MODULE DESCRIPTIONS 2023-2024

Full outlines will be on Canvas before the beginning of term.

Modules may be taught by one or more instructors but there is always one module convener who is the primary point of contact for questions about your module. They will be identified to you at the beginning of your module.

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#### **SEMESTER ONE MODULE DESCRIPTIONS**

##### **DT2105: Modern Drama**

**Module Convenor: Dr Finian O’Gorman**

This module introduces students to some of the key theatrical experiments in modern European theatre, from the late nineteenth century to the 1960s. Students will have the opportunity to explore, through both textual analysis and practical staging, a range of plays that represent important modern movements such as realism, naturalism, symbolism, expressionism, the absurd and epic theatre. The module will place particular emphasis on how the dramaturgies of these plays were shaped by their historical and cultural contexts.

##### **Learning Outcomes**

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

1. Identify the conventions of a range of modern theatrical styles
2. Critically assess varying dramatic forms and functions
3. Situate experimental movements and seminal plays within their cultural and historical context

4. Research and use archival material
5. Formulate a critical argument addressing a specific topic or issue
6. Give presentations to small groups
7. Practice modern staging techniques and exercises useful for actors, directors, designers, critics and dramaturgs.

### **Assessment**

- Research exercise [due Week 5]: 15% (375 words)
- Essay planning exercise [due Week 8]: 15% (375 words)
- End-of-term Performance [Week 12]: 20% (5-8 mins approx)
- End-of-term Essay: 50% (1250 words)

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### **DT2106: Irish Theatre**

**Module Convenor: Ian R. Walsh**

This module explores Irish theatre from the foundation of the Irish Literary Theatre in 1897 into the contemporary period charting how plays and performances in Ireland have been in constant dialogue with changing artistic, cultural, social, and political contexts. The course will interrogate the dominating themes emerging from these works, and also, their dramaturgical forms. Each week, students will read and discuss key Irish plays, practitioners and archive materials in their cultural and theatrical contexts, aiming to form a deeper appreciation of the contours and preoccupations of the Irish theatrical tradition. Students will also engage with these materials practically through practical workshops staging scenes from key dramatic texts, exploring directing methods, acting styles and scenography.

### **Learning Outcomes:**

On completion of this module, students will:

- Learn the key characteristics of Irish drama and be able to identify the seminal theatre practitioners in Irish theatre history.
- Understand the social and political contexts that shaped the development of Irish theatre
- Develop the ability to collaborate in a group by working towards the creation of a short devised performance or short scene
- Improve writing and critical analysis skills

### **Assessment:**

- Performance Pitch – 20%
- Performance **or** presentation: 30%
- Final essay: 50% - 1500 words

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### **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 children's theatre. Students will attend prescribed performances and talks during the Baboró 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*, 7<sup>th</sup> 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: 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:**

<b>LO1</b>	Students will develop a solid understanding of vocal performance practice
<b>LO2</b>	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
<b>LO3</b>	Students will learn how to analyse, interrogate and reinterpret Shakespearean texts from the performer’s perspective
<b>LO4</b>	Prepare a scene of choice for in-class performance in Week 12
<b>LO5</b>	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.

## **DT4102: Performance Studies**

**Teaching Team:** Charlotte McIvor (Module Convenor), Finian O’Gorman and James Bigley (Graduate Teaching Assistant)

This module is an introduction to performance theory as utilised in the field of Performance Studies and its relationship to practice and practice-as-research as a critical methodology. It will extend your understanding of performance beyond its role in drama and theatre as related primarily to the role of the actor. Performance Studies is an interdisciplinary field of inquiry that combines tools and methods from theatre studies, anthropology, sociology, cultural studies, literary studies and others. Through the study of this interdisciplinary field, we will investigate the possibilities of ‘performance’ as a theoretical and methodological lens through the study of key thinkers and case studies and experiment with investigating the relationship practice to this theoretical field and theatremaking more broadly.

## **Learning Outcomes**

- Situate key thinkers and movements within the broader field of Performance Studies
- Identify major key terms and methodologies including performativity, liminality, ritual, play, performance ethnography, and performance art among others
- Apply theoretical concepts to performances or film screenings that you experience

- Experiment with and execute practical performance tasks through the lens of performance studies theories and methodologies
- Understand the relationship between forms of artistic and social performance

### **Assessment**

**Class Group Activity Design Presentation:** 40%: Group project designing an activity/game intended to activate the week's reading or performance examples for the whole class.

These presentations will take place Thursday from weeks 3-8 approximately.

Activity/games must:

- Demonstrate understanding and application of ideas and themes from that week's reading and/or performance examples
- Involve all or part of the class in execution. If the whole class is not involved, the others should be assigned an active watching role.
- Activity and presentation or performance elements as appropriate should last 15-20 minutes in duration with 10-15 minutes of class discussion based on the offering.
  - Students can create a short presentation and/or handouts based on the reading as appropriate. See marking rubric for further details on how the presentation overall will be assessed.
- Obey all university codes of student conduct
- Not create considerable mess or involve extensive use of materials that need set-up or break-down time.

**Performance Project:** 30%

- Performance presented in-class Weeks 11 and 12 as individual or group projects.

**Critical Reflection Essay:** 30%.

- Critical Reflection Essay on Performance Project will be 2500 words and submitted via Turnitin on Canvas.

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### **DT4101: Contemporary Irish Theatre**

**Instructor:** Finian O'Gorman

This course introduces students to the major figures and trends in contemporary theatre and performance working and/or touring to Ireland. This course utilises approaches and methodologies from critical theory, including theatre and performance studies, memory and trauma studies, feminisms, and archival research to grasp the complexity and theatricality of these works, highlighting in particular their cultural, political and social consciousness. Case studies will range from theatre, dance theatre, performance art, theatre advocacy and more. Students will be invited to stage scenes or create new work in responses to the case studies, which will include playwrights, directors, producers, performance artists, theatre companies, festivals and theatre organisations.

## Learning Outcomes

- Students will gain a deeper understanding of contemporary texts, practitioners, and dramaturgical approaches in Irish theatre.
- Students will extend their knowledge of the range of research methodologies and theoretical approaches to contemporary dramatic texts.
- Students will improve their knowledge of the performance conventions associated with the texts under consideration through practical workshops.

## Assessment

**In-Class Presentation:** (20%)

**Final Performance:** (20%)

**Final Essay:** 1250 words (60%)

## Semester 2

### **DT204: Introduction to Playwriting**

**Module Convenor: Ian R. Walsh**

This module introduces students to writing for the stage through weekly practical workshops where they will complete writing tasks and analyse plays. They will learn to develop characters, write dialogue and learn how to structure stories dramaturgically as well as being introduced to different genres and styles of writing for the stage. The course draws on dramaturgical strategies including Aristotelian drama, the hero's journey and the postdramatic as a means to explore the act of contemporary playwriting. Students should be prepared to write in class, read work out loud to peers and to comment on each other's work.

#### **Learning Outcomes:**

On completion of this module students will:

- Understand and practice key dramaturgical strategies for writing for the stage
- Develop methods to create dialogue and convincing characters
- Complete a dramatic scene and be able to identify what worked theatrically in the scene.
- Practice writing for specific genres and adapting stories for the stage

#### **Assessment:**

- Short Scene 20%
- Critical Reflection on scene: 20%
- Longer scene/short play (20 minutes max playing time): 60%

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### **DT201: Introduction to Devising Theatre**



### Module Convenor: Aideen Wylde

Devised theatre, or collective creation, is arguably the most useful tool for emerging theatre makers, where the resulting performance is developed out of the collaborative, improvisatory work of an ensemble. Introduction to Devising Theatre builds on foundational production skills learned in year one modules like Acting I, Stagecraft and Modern Drama, creating a forum for students to explore basic devising techniques from several leading practitioners in the field (*Complicité*, Twyla Tharp, *Empatheatre* and others). These explorations will culminate in the creation of a short original piece or pieces of theatre presented in class in week 11. These sessions are part-workshop-part-discussion based and students should be prepared for exercises and reflective processes, as a group and individually.

### Learning Outcomes

- Describe, situate and implement basic principles of devised and collaborative theatre-making practices.
- Create and deliver a short, devised work-in-progress performance for an in-house audience.
- Assist in the planning and execution of thematic concept through participation in the capacity of performance, design, dramaturgy and/or management.
- Critically reflect on the mechanisms of collective creation and live production as part of a wider understanding of drama, theatre and performance practices.

### Assessment

- 50% In-class and rehearsal contributions to development process and outcome of final devised piece
- 50% Personal Practice Reflective Portfolio on development process (Part I) *and* Critical Reflection and Outcomes Essay (Part II)

#### **Part I: Personal Practice Reflective Portfolio**

Each student will document their work on a week-by-week basis in a personal portfolio that reflects their unique approach to research, in-class learning, and further personal exploration and practice inspiration. The student will also be asked to document the evolution of the devising process undertaken in class, with weekly tracking of this development clearly outlined.

#### **Part II: Critical Reflection and Outcomes Essay**

- Define devising and collective creation with reference to at least **TWO** readings on the Secondary and Further reading list.
- Reflect on one exercise/decisive moment in class and its outcomes in practice (i.e. the draft scenes, images, movement you created) for you as an individual and for the ensemble. Discuss the challenges, breakthroughs and benefits of employing these methods in your future creative practice.
- 850 words not including supporting materials like script drafts, images etc.

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### DT2104: Contemporary Theatre

Module Convenor: Dr Finian O’Gorman

This module will analyse seminal plays and processes of production pervading contemporary theatre and performance. It will introduce students to major playwrights, theatre and performance artists, and festivals globally. Plays, performances and encounters will be analysed in conjunction with core processes of staging and production, considering their programming and reception in wider cultural and industry contexts. Dominant themes and issues stemming from this selection of works will be identified and interrogated, such as representations of gender, sexuality, and race, the relationship between people and place, globalization and neoliberalism, the staging of violence, and the body in performance. Theory will be imbricated in practice, and vice versa. Particular focus will be directed at how plays and performances respond to cultural moments and audience expectations.

### **Learning Outcomes**

By the end of this module, a successful student will:

- Produce knowledge of the dominant processes involved in the contemporary practice of making theatre and performance.
- Possess knowledge of the dominant style(s) and tone(s) of contemporary theatre, evidenced through a research-led essay.
- Work individually and collaboratively
- Produce a performance or presentation
- Research the key historical, social and political issues informing the culture the plays/performances are written and produced in, and apply that theoretical knowledge in writing and in practice.

### **Assessment**

In this course, students will complete either:

#### **1. Programming Presentation: (50%)**

In this presentation, you will

- Examine an existing theatre and performance venue
- Review its typical programming history
- Consider its strengths and weaknesses for contemporary audiences
- Propose a new programming mission statement for 2023.
- Work individually, in pairs or as part of a group. Please note that if working with other people, only one grade will be given for the presentation, and not separate grades per person.

**OR**

#### **Performance Project (50%)**

In-class performance in Week 12:

In your performance project, you will:

- Write and perform an original piece
- Deliver a performance of maximum 15 minutes
- All students must perform and be off-book.
- Consider the relevance to a contemporary audience.

- Work individually, in pairs or as part of a group. Please note that if working with other people, only one grade will be given for the presentation, and not separate grades per person.

## 2. Final Essay (50%)

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### **DT4108: Arts Management**

**Instructor: Máiréad Ní Chróinín**

This module examines the practical aspects of how young artists can build and sustain their careers. It gives a holistic perspective on artist wellbeing, working as a team, financial management and budgeting for the independent artist, funding applications, and engaging and building an audience for your work.

The module will place the practical aspects of making a life as an artist in Ireland in the context of wider Irish and international debates and discussions in the field of arts management, cultural policy and arts activism, including the question of equality and diversity in the arts, arts and the environment, and building safe workplaces in the arts.

### **Learning Outcomes**

By the end of the module the student will:

- Understand how to communicate who they are as an artist, and develop their ability to conceive and describe a concrete production idea.
- Strengthen their understanding of the value of wellbeing practices and skills to artists and arts workers.
- Build their personal budgeting and financial management skills, including the use of Excel.
- Gain an understanding of the funding environment in Ireland (and internationally) and what funds are available to young artists.
- 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.

### **Assessment**

#### ***Coursework 1: 20%***

##### **Self-Care Plan:**

In the context of building a wellbeing practice as an independent artist / arts worker, students will reflect on, and develop, a personal self-care plan. (Template provided – Max 500 words).

#### ***Coursework 2: 20%***

##### **Audience Proposal:**

Students will research a specific audience cohort and design an event for their local venue that responds to the interests/needs of that audience.

They will also research and propose ways of reaching and engaging that audience. (Template provided – Max 1,500 words).

### **Coursework 3: 20%**

#### **Funding Application – Arts Council Agility Award:**

Students will complete a funding application for the Arts Council of Ireland's 'Agility Award'. The application will focus on the following areas, which will be explored through in-class exercises during the module:

- Describing your artistic goal and your project idea
- Identifying and connecting with mentors, partners and creative team members
- Creating a detailed budget and timeline
- Creating and gathering the necessary supporting documentation (Letters of Support, etc.)

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### **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 6<sup>th</sup>, 7<sup>th</sup>, 8<sup>th</sup>, 9<sup>th</sup>, 11<sup>th</sup>, 12<sup>th</sup>, 13<sup>th</sup> and 14<sup>th</sup> 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

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## ***SEMESTER TWO MODULE DESCRIPTIONS***

### **DT204 Introduction to Playwriting**

**Lecturer/Convenor: Maria Tivnan**

This class offers the chance for students to assemble their own “toolkit” in the craft of playwriting. Students will read and analyse plays, focusing on a single key element each week (the class may also draw on examples from beyond the world of theatre, such as film, television, graphic novel, etc). These elements represent the building blocks that can be used and adapted to construct a world for the stage. Students will learn to identify structures such as scenes and acts; reversals and recognitions; rising action/falling action, etc. Every second week, students will put their newfound skills into practice, writing a short (1-3 page) scene in response to a given prompt. Students will have the opportunity to hear their work read aloud in class. The final assignment will be to write a one-act play (between 30-45 pages) on a theme of the student’s own choice, selected in consultation with the Lecturer

### **DT2104 Contemporary Theatre**

**Lecturer/Convenor: Dr Miriam Haughton**

This module will analyse seminal plays and processes of production pervading contemporary theatre and performance. It will introduce students to major playwrights, theatre and performance artists, and festivals globally. Plays, performances and encounters will be analysed in conjunction with core processes of staging and production, considering their programming and reception in wider cultural and industry contexts. Dominant themes and issues stemming from this selection of works will be identified and interrogated, such as representations of gender, sexuality, and race, the relationship between people and place, globalization and neoliberalism, the staging of violence, and the body in performance. Theory will be imbricated in practice, and vice versa. Particular focus will be directed at how plays and performances respond to cultural moments and audience expectations.

**DT2109 - Theatre Practicum II****Lecturer/Convenor: Dr Charlotte McIvor**

This module builds on students' practical production skills from the first year of the DTP practical curriculum through transitioning students into supporting leadership roles as well as providing continued acting opportunities. This module will focus on building devised theatre technique skills through the creation of an original piece written and performed by the class in a workshop format.

**TP307: Theatre in Practice****Convenors/Lecturers: Charlotte McIvor, Mike O'Halloran and TBC**

We are currently finalising production choice and/or additional personnel possibly being involved in the project. We are looking at either a one-act festival of modernist works or a contemporary adaptation of a classical work as per your survey results last year, but these plans are still falling into place and subject to change as we confirm full staffing and numbers that will be present.

**INFORMATIONAL MEETING AND INTERVIEWS IN SEMESTER ONE:**

We will have an informational meeting for those who will be involved in the production on **Wednesday 29<sup>th</sup> November at 3PM** and interviews for those interested in production roles other than performance as their main contribution on **Thursday 30<sup>th</sup> November between 1-5PM**.

The meeting will be in-person but recorded and broadcast online for those abroad.

Interviews will be in-person or online with sign-ups released mid-semester.

**AUDITIONS FOR ACTING PARTS IN SEMESTER TWO:**

Auditions for the play will take place in the first week of term on Monday and Tuesday 8<sup>th</sup> and 9<sup>th</sup> January. Audition materials and directions will be sent to you by mid-semester. Auditions will be able to be done online and in-person with sign-ups released mid-semester.

*Please note we will work with time differences for those abroad regarding slots for interviews and audition as well as adjusting audition process as needed for those still abroad at the beginning of semester two.*

This is a full 30ECTS module which constitutes your entire coursework for the semester and that the rehearsal process will be run as a professional theatre experience. Review the hours listed in the table at the beginning of this document. 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. Unless otherwise specified, all ensemble members are called for all module meeting hours. Lateness or absence will not be tolerated in accordance with DTP attendance policy.

Members of the ensemble will rotate into and hold individual production roles including but not limited to:

- Performance
- Stage Management
- Assistant Direction
- Design/Scenography
- Marketing/Outreach/Public Engagement

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