

DRAMA AND THEATRE STUDIES

Year 1 Student Handbook (1BA DTP) 2024-2025



OLLSCOIL NA GAILLIMHE
UNIVERSITY OF GALWAY



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

This handbook contains an overview of your modules for First 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.

Who to contact

Head of Undergraduate Studies Finian O’Gorman

finian.ogorman@universityofgalway.ie

Important Dates:

12 th September	Introduction to First Year in Drama and Theatre Studies, 10.30 am – 12.00 noon (G012 Arts Millennium Building) see campus map here: universityofgalway.ie/buildings/maps/
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You can find the full schedule of first year orientation in the College of Arts, Social Sciences and Celtic Studies between 12th-13th September here

<https://www.universityofgalway.ie/colleges-and-schools/arts-social-sciences-and-celtic-studies/student-information/orientation/>

Academic Term and Exam Dates 2024 - 2025

First Semester	
Orientation:	12 th September, Introduction to First Year in Drama and Theatre Studies, 10:30 am – 12:00 noon (G012 Arts Millennium Building) see campus map here: universityofgalway.ie/buildings/maps/
Teaching – 1 st Years (UG):	Monday, 16 th September – Friday, 29 th November 2024 (11 weeks of teaching)
Teaching – all other years:	Monday, 9 th September – Friday, 29 th November 2024 (12 weeks of teaching)
Bank Holiday:	Monday, 28 th October 2024 - NO CLASSES
Informational Meeting About Third Year:	To be scheduled between weeks 10-12. Watch email and check in with instructors. See section of handbook about Third Year options for more information.
Study Week:	Monday, 2 nd December – Friday, 6 th December
Semester 1 Exams:	None for Year 1 Students
Semester 1 Exams:	Monday, 9 th December – Friday 20 th December (for all other UG Years) (10 days of exams)
Christmas Holidays:	Saturday, 21 st December 2024

Second Semester	
Teaching:	Monday, 13 th January – Friday, 4 th April (12 weeks of teaching)
Bank Holiday:	Monday, 3 rd February 2025 – NO CLASSES
St. Patrick's Day:	Monday, 17 th March 2025
Easter Holidays:	Good Friday, 18 th April to Easter Monday, 21 st April 2025
Field Trip:	Monday, 7 th April to Thursday, 10 th April 2025 (if applicable)
Study Week:	Friday, 11 th April – Thursday, 17 th April
Semester 2 Exams:	Tuesday, 22 nd April to Friday, 19 th May 2025 (13 days of exams)
Bank Holiday:	Monday, 5 th May 2025 (NO CLASSES)
Autumn Exams 2025	
Autumn Repeat Exams:	Tuesday, 5 th August to Friday 15 th August 2025 (9 days of exams)
Bank Holiday:	Monday, 4 th August 2025

Course Structure

In semester one, all students take DT1115 Introduction to Acting and DT1108 Theatre Histories 1.

In semester two, all students take DT1109 Theatre Histories 2 and DT1105 Introduction to Stagecraft.

Timetable

Module	Semester	Time	Venue
DT1115 Introduction to Acting	1	Tuesday 11-1	Studio 1
DT1108 Theatre Histories 1	1	Wednesdays 1-2 Thursdays 11-12	Studio 2 ODT Wk 11 & 12 Studio 1
DT1109 Theatre Histories 2	2	Tuesdays 11 -1	ODT Wk 1-5 Studio 1 Wk 6 - 12

DT1105 Introduction to Stagecraft	2	Monday 10 - 11 Wednesday 1 - 2	Studio 2 Studio 2
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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 (see below for information about email contacts). In general, if your query is complicated or personal, it is better to discuss it with the lecturer during a scheduled online slot.

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

DRAMA AND THEATRE STUDIES STAFF CONTACTS FOR 2024-2025

- Ian R Walsh, Lecturer [Full-time], Head of Discipline ian.walsh@universityofgalway.ie
- Finian O’Gorman, Lecturer [Full-time], Head of Undergraduate Studies finian.ogorman@universityofgalway.ie
- Charlotte McIvor, Senior Lecturer [full-time], Head of Postgraduate Studies 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 2024-2025), miriam.haughton@nuigalway.ie
- Máiréad Ní Chróinín , Druid Lecturer [part-time], Druid Academy Coordinator, mairead.nichroinin@universityofgalway.ie
- Michael O’Halloran, Technical Officer [part-time], DTS, michael.ohalloran@nuigalway.ie
- Aileen Wylde, Lecturer, Internships and Placements Coordinator [[part-time](#)], aileen.wylde@universityofgalway.ie
- Teresa O’Donovan- Administrator [part-time], DTS, drama@universityofgalway.ie
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STAFF OFFICES

Staff offices are in the O'Donoghue Centre for Drama, Theatre and Performance. We are located at no. 8 on the campus map available [here](#).

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
DT1115 Introduction to Acting	Maisie Lee	Lee.maisie@gmail.com	
DT1108 Theatre Histories 1	Finian O’Gorman Ian Walsh	finian.ogorman@universityofgalway.ie ian.walsh@universityofgalway.ie	
DT1109 Theatre Histories 2	Patrick Lonergan Finian O’Gorman Ian Walsh	patrick.lonergan@universityofgalway.ie finian.ogorman@universityofgalway.ie ian.walsh@universityofgalway.ie	
DT1105 Introduction to Stagecraft	Finian O’Gorman Michael O’Halloran	finian.ogorman@universityofgalway.ie michael.ohalloran@universityofgalway.ie	

MODULE OUTLINES 2024-2025

***NOTE: These module outlines are PROVISIONAL.
Please check for finalised module outlines on Canvas after fully registering.***

SEMESTER 1

DT1115 - Introduction to Acting | First Year BA in Drama, Theatre and Performance

Instructor: Maisie Lee (maisie.lee@universityofgalway.ie)

Module Time and Location

Semester 1: Eleven weeks of instruction beginning Tuesday 17th September

Tuesdays, 11AM - 1PM

Studio 1

O’Donoghue Centre for Drama, Theatre and Performance

Module Description

The objective of this course is to provide an introduction to the fundamentals of an actor's process. This introduction is rooted in the dramatic works and teaching approaches of the contemporary Western theatre, with an emphasis on realistic acting technique and texts. You will be engaged in an active and experimental process that draws on your artistic and intellectual skills in order to furnish you with an understanding of basic realistic acting terminology and processes.

Learning Outcomes

Upon completion of this module, successful learners will be able to:

- Demonstrate a basic knowledge of acting terminology in relationship to the genre of realism and naturalism including awareness of major figures in the 20th and 21st century acting theory.
- Employ the relevant acting vocabulary when working on scenes and monologues in collaboration with partners
- Write specifically about their performance work as well as other performance that they have observed using the vocabulary established in class.
- Articulate the ethics, challenges and rewards of collaborative creative work.
- Demonstrate knowledge of repertoire of acting activities including techniques for warm-up and character development.

Requirements

- Students are expected to dress in clothes in which they can move freely, as classes might be physical. Please notify your teachers of any physical requirements they should be aware of.
- Students should bring water to every class.
- While not required, students are highly encouraged to keep a weekly "actor's journal" for any findings/notes.

Assessments

Performance 1: Scene	30%	Week 7 (29 th October)
Performance 2: Monologue	40%	Week 11 (26 th November)
Final Essay: Critical Reflection	30%	End of term (13th December)

Performance 1

Students will have been assigned scenes to perform in groups. Students will be assessed on ability to implement the techniques and work we have covered thus far. **A copy of the marked-up script showcasing units, objectives, and other table work will be required for submission by each individual.**

Performance 2

Students will choose a monologue which falls within the 'Realism' and/or 'Naturalism' genre of theatre of no-more than 2 minutes in length. After appropriate times for rehearsals, which will be accorded during class, students will present these monologues in class. Students should note that **additional rehearsals outside of class time are strongly encouraged**. Assessment will be made on ability to follow direction, and apply the various techniques we've covered in class, up to this point. After the performance, instructor might ask students to re-perform their monologues, following notes + directions / tasks.

Final Essay

Students will write and submit a **1000 word** essay, critically assessing whether Stanislavsky's approaches to acting should remain the foundational set of techniques for actors' training today. Students should reflect on their own practice and experience with the techniques covered in class, assigned in class, and 1 reading that hasn't been assigned.

Class Schedule

All readings assigned are due for the day under which they are listed. It is good practice to look ahead at the following week to gauge and plan your work load, including readings, assessments and any other material that may be due the next time we meet.

Week 1 | 17th September | Contexts, Games

Introductory class, where students and instructors will discuss the concept of 'Acting' through various exercises, tasks, and drama games.

Reading (available via Reading List on Canvas)

Konstantin Stanislavski, "Chapters 1-3," *An Actor Prepares*, 1-46.

Further suggested reading

Sharon Carnickie, "Introduction," "Demythologizing Stanislavsky," "in *Stanislavsky in Focus: An Acting Master for the Twenty-First Century*, 1-17

J.L Styan, 'The Naturalistic Revolt' in *Modern Drama in Theory and Practice 1: Realism and Naturalism*.

Burstyn, Ellen. "The Actor's Studio Interview: Ellen Burstyn" *The Actor's Studio*. 2006. YouTube: <https://youtu.be/5QWu2SRo54>Links to an external site.

Week 2 | 24th September | Senses, Character & Environment

This class will look into discovering the somatic experience of the actor when acting, particularly the five senses and how actors can use their physical memory to develop character & environment.

N.B *Please bring a cup/glass from home*

Reading (available via Canvas)

Uta Hagen, "The Physical Senses" and "The Psychological Senses," *A Challenge For The Actor*

Week 3 | 1st October | The Magic IF and Physical Actions

The 'magic if' is a tool which helps the actor place themselves within the world of their character by asking themselves 'what would I do if I was in this situation?' In this class, we will work on further developing our acting abilities using physical actions and using the magic if.

Reading (available online)

Konstantin Stanislavski, "Faith and A Sense of Truth," from *An Actor Prepares*

Week 4 | 8th October | Units and Beats, Objectives, and Given Circumstances

"Why do we do the things that we do when we do them?"

This class will be geared towards both play-text analysis and breakdown into units and beats, as well as discovering objectives/intentions and given circumstances. Units and beats are sections (or moments) in a play-text where a specific objective is trying to be achieved. Units are larger sections and comprised of a series of beats. Objectives & Intentions are one of the most important factors in acting, and offer an entry point into authenticity, whereas given circumstances are informational anecdotes that help in making the scene more real: place, time, character descriptions, etc.

Students will work on putting into practice the units / beats / and given circumstances.

Students will be assigned their scenes at the end of class.

Reading

Bella Merlin, 'Mining the Text' in *The Complete Stanislavsky Toolkit*.

Week 5 | 15th October | Introduction to Monologues/ Scene Workshop + Rehearsals

This week, through discussion and exercises, students will reflect on the difference between scenes and monologues and the dramatic purpose of a monologue in realism.

Students will work on putting into practice the units / beats / and given circumstances of their scene with their scene partners and have time for in-class rehearsals.

Week 6 | 22nd October | Scene Workshop + Rehearsals

This week's class is dedicated for in-class rehearsals of midterm performance scenes.

Week 7 | 29th October | Presentation of Midterm Scenes

Each group will present their scenes to the class.

Week 8 | 5th November | Problematising Stanislavsky (1): Gender and Introduction to Monologues

Having now understood some of the basics of the Stanislavskian System, we can begin to consider and question: well, who does it serve? Though the System offers invaluable techniques and tools for most actor, issues and critique over the System can be highlighted. One of which is the issue of 'Gender'. If natural and 'truthful' acting is the goal, here, acting students (and by extension actors) are subject to the question of what is 'truthful' to them, their teacher and the audience, all of which are limited to their experiences as gendered people who have been subjected to a life of societal and cultural pressures and stereotypes.

In this class, we will begin discussing and exploring these issues, limitations, and barriers.

This week, students will also reflect on the difference between scenes and monologues, the dramatic purpose of a monologue in realism, and begin working on their performance pieces for the final practical examination (TBD during examination period).

***Please bring in one monologue of choice which falls with the 'realism' and/or 'naturalism' genre of theatre performance for next week. This must from a play/dramatic work, NOT film or television. We encourage use of Drama Online database on the James Hardiman Library website for reviewing a range of dramatic works quickly to make your selection. ***

Reading (available online)

Rosemary Malague, "Chapter One: The 'Given Circumstances,'" An Actress Prepares: Women and the "Method," 1-29.

Further Reading (not required, though interesting)

Chris Bodner "Does Method Acting Disadvantage Actresses", *The Atlantic*, 13th August 2016.
<https://www.theatlantic.com/notes/2016/08/method/495794/Links to an external site.>

Week 9 | 12th November | Problematising Stanislavsky (2): Disability & Diversity

Continuing with our previous class, we start to dissect Stanislavsky's System when it comes to Disability & Diversity, in the context of realism, naturalism and 'truthful' acting. Much of the idea around Stanislavsky's System is based on the concept of an able bodied actor, and the idea of achieving 'neutral' by stripping one's own idiosyncrasies. But what can be gained from using the information that lies within each of our bodies (injuries, spasms, physicality, etc)? Can we still reach a 'truthful' point in the acting process, and what happens to the performance when we use such personal characteristics?

Reading (available online)

Carrie Sandahl, 'The Tyranny of Neutral: Disability and the Actor' in *Bodies in Commotion: Disability and Performance* ed. Carrie Sandahl and Philip Auslander. pp. 255-268

Richard Schechner, 'Race Free, Body-Type Free, Age Free Casting'. *TDR* Vol 33, No 1 (Spring 1989), pp. 4-12.

Week 10 | 19th November | Workshopping Monologues + Final Essay Prep

This class is reserved for further workshopping and rehearsals of final performance pieces. Students will also be introduced to the final essay.

Week 11 | 26th November | Practical Examination-Presentation of Monologues

Students will present their monologues in front of the class and lecturer. Some additional notes / directions may be given during the performances, on which students will be assessed as to how well they can implement these notes on their feet.

Required Readings

Core Texts:

Including excerpts from but not limited to:

Burstyn, Ellen. "The Actor's Studio Interview: Ellen Burstyn" *The Actor's Studio*. 2006. YouTube: <https://youtu.be/5QWu2SRo54> Links to an external site.

Carnickie, Sharon, *Stanislavsky in Focus: An Acting Master for the Twenty-First Century*, Amsterdam: Harwood Academic Publishers, 1998. Print

Hagen, Uta. *A Challenge for the Actor*. New York: Scribner, 1991. Print.

Merlin, Bella, *The Complete Stanislavski Toolkit*, London: Nick Hern, 2007. Print

-----, *Routledge Performance Practitioners: Konstantin Stanislavsky*. New York: Routledge, 2003. Print

Sandahl, Carrie and Auslander, Philip, Editors. *Bodies in Commotion: Disability and Performance*. University of Michigan Press, 2005. Print

Stanislavski, Constantin , *An Actor's Work on a Role*, translated by Jean Benedetti London: Routledge, 2010. Print.

----- *An Actor Prepares*. Elizabeth R. Hapgood, trans. New York: Routledge, 1964. Print.

Styan, J.L, *Modern Drama in Theory and Practice 1: Realism and Naturalism*. Cambridge:CUP, 1981.

Secondary and Further Reading:

Adler, Stella. *Stella Adler on America's Master Playwrights: Eugene O'Neill, Clifford Odets, Tennessee Williams, Arthur Miller, Edward Albee, et al*. Barry Paris, ed. New York: Alfred A. Knopf, 2012. Print.

----- *Stella Adler on Ibsen, Strindberg, Chekhov*. Barry Paris, ed. New York: 2000. Print.

----- *The Technique of Acting*. New York: Bantam, 1990. Print.

Ball, David. *Backwards and Forwards: A Technical Manual for Reading Plays*. Illinois: Southern Illinois University Press, 1983. Print.

Berry, Cicely. *The Actor and the Text*. New York: Applause Theatre Books, 1992. Print.

----- *Voice and the Actor*. New York: Wiley Publishing Inc., 1973. Print.

Boal, Augusto. *Games for Actors and Non-Actors: 2nd Edition*. London: Routledge, 2002. Print.

----- *Theatre of the Oppressed*. New York: Theatre Communications Group, 1993. Print.

Bogart, Anne. *And Then You Act: Making Art In An Unpredictable World*. London: Routledge, 2007. Print.

----- *A Director Prepares: Seven Essays on Art and Theatre*. London: Routledge, 2001. Print.

Bogart, Anne and Landau, Tina. *The Viewpoints Book: A Practical Guide to Viewpoints and Composition*. New York: Theatre Communications Group, 2005. Print.

Boleslavsky, Richard. *Acting: The First Six Lessons*. New York: Theatre Arts/Routledge, 1987. Print.

Brecht, Bertolt. *Brecht on Theatre: The Development of An Aesthetic*. New York: Hill & Wang, 1977. Print.

Brook, Peter. *The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate*. New York: Touchstone, 1968. Print.

Bruder, Melissa et. al. *A Practical Handbook for the Actor*. New York: Vintage Books, 1986. Print.

Caldarone, Maria and Lloyd-Williams, Maggie. *Actions: The Actor's Thesaurus*. New York: Drama Publishers, 2004. Print.

Cohen, Lola, ed. *The Lee Strasberg Notes*. New York: Routledge, 2010. Print.

Chekhov, Michael. *To The Actor On The Technique of Acting*. London: Routledge, 2002. Print.

-----*On the Technique of Acting*. New York: Harper Perennial, 1991. Print.

Gordon, Mel. *The Stanislavsky Technique: Russia: A Workbook for Actors*. New York: Applause, 1987. Print.

Grotowski, Jerzy. *Towards A Poor Theatre*. Eugenio Barba, ed. New York: Routledge, 2002. Print.

Hagen, Uta. *A Challenge for the Actor*. New York: Scribner, 1991. Print.

----- *Respect for Acting*. Hoboken, N.J.: John Wiley & Sons, 2008. Print.

Johnston, Keith. *Impro: Improvisation and the Theatre*. New York: Routledge, 1987. Print.

Linklater, Kristen. *Freeing the Natural Voice: Imagery and Art in the Practice of Voice and Language*. New York: Drama Publishers, 2006. Print.

Mamet, David. *True and False: Heresy and Common Sense for the Actor*. New York: Vintage, 1999. Print.

Meisner, Sanford and Longwell, Dennis. *Sanford Meisner on Acting*. New York: Random House, Inc.: 1987.

Merlin, Joanna. *Auditioning: An Actor-Friendly Guide*. New York: Vintage, 2001. Print.

Rodenberg, Patsy. *The Actor Speaks: Voice and the Performer*. New York: Palgrave Macmillan, 2002. Print.

Shurtleff, Michael. *Audition: Everything an Actor Needs to Know to Get the Part*. New York: Walker and Company, Inc., 1978. Print.

Spolin, Viola. *Theatre Games for the Lone Actor: A Handbook*. Evanston, IL: Northwestern University Press, 2001. Print.

-----*Improvisation for the Theatre: Third Edition*. Evanston, IL: Northwestern University Press, 1999. Print.

Stanislavski, Constantin. *An Actor Prepares*. Elizabeth R. Hapgood, trans. New York: Routledge, 1964. Print.

----- *Building A Character*. Elizabeth R. Hapgood, trans. New York: Routledge, 1977. Print.

----- *Creating A Role*. Hermione L. Popper, trans. New York: Routledge, 1989. Print.

Stanislavski, Konstantin. *An Actor's Work*. Jean Benedetti, trans. London: Routledge, 2008. Print.

Strasberg, Lee. *A Dream of Passion: The Development of the Method*. New York: Penguin Books, Inc.: 1988. Print.

Wagh, Robert. *An Acrobat of the Heart: A Physical Approach to Acting Inspired By The Work of Jerzy Grotowski*. New York: Vintage, 2000. Print.

DT1108 Theatre Histories 1

Wednesdays, 1-2pm Lecture, Studio 2

Thursdays, 11am-12pm, Workshop, Studio 1.

Lecturers: Dr Finian O’Gorman and Dr Ian R. Walsh

General Introduction to the Module:

This module offers students the opportunity to develop their skills in analysing and staging dramatic texts from diverse periods in the European theatrical tradition. They will trace developments in theatre from Ancient Greece through to the Renaissance in Europe. Students will discuss, stage and analyse theatrical conventions at play in a range of texts, and examine the relationship between space, audience, language, and convention. We will pay particular attention to the practice of theatrical revival, asking how old plays can be performed in a way that is respectful of the past and relevant to the present.

Course Objectives

Students will be offered the opportunity to learn, historically situate and evaluate the conventions of the stage. The course aims to foster active learning and creative thinking through developing the practice of analysis in practical sessions, and in the discussion of lecture materials.

Learning Outcomes

1. identify and discuss a wide range of theatrical conventions,
2. evaluate and situate the different historical genres covered
3. analyse theatrical texts in terms of performance conventions
4. test and practically investigate how conventions work on stage
5. develop a specialised critical vocabulary for theatre analysis
6. recognise the importance of historical and cultural context in the development of dramatic convention

Features of Teaching

This module will consist of one-hour lectures (Wednesday) and one-hour practical teaching workshop (Thursday). In the practical workshops you will test and explore the practice implications of your analysis for staging and performance.

NOTE:

- **For the practice-based classes, you will need to be wearing clothes that will allow you to move comfortably (including lying or sitting on the floor!)**

- **Weekly critical reading and viewings will be posted on Canvas. Students should come to class having read the relevant materials.**

Assessment:

- Scene Analysis: 30% **Deadline: 1st November**
- In-class Group Performance: 30% **Deadline: 28th November**
- Critical Reflection: 40% **Deadline: 16th December**

Weekly Schedule

Week 1:

18/9 Lecture: Theatre Histories 1 Course Overview (Finian and Ian)

19/9 Workshop: Context, Conventions, Challenges in Practice (Finian)

Week 2:

25/9 Lecture: Introduction to Greek Theatre (Ian)

26/9 Workshop: Conventions of Greek Theatre in Practice (Ian)

Week 3:

2/10 Lecture: *Oedipus Rex* (Ian)

3/10 Workshop: *Oedipus Rex* in Practice (Ian)

Week 4:

9/10 Lecture: Introduction to Medieval Theatre (Finian)

10/10 Workshop; Conventions of Medieval Theatre in Practice (Finian)

Week 5:

16/10 Lecture: *Everyman* (Finian)

17/10 Workshop; *Everyman* in Practice (Finian)

Week 6:

23/10 Lecture: Mid-term Assignment preparation (Ian)

24/10 Workshop: Mid-term Assignment Workshop (Ian)

Week 7:

30/10 Lecture: Introduction to the Commedia Dell'arte (Ian)

31/10 Workshop: Commedia Dell'arte in Practice (Ian)

Week 8:

6/11 Lecture: *The Servant of Two Masters* (Ian)

7/11 Workshop: *The Servant of Two Masters* in Practice (Ian)

Week 9:

13/11 Lecture: Critical Reflection Preparation (Finian)

14/11 Workshop; Critical Reflection Workshop (Finian)

Week 10:

20/11 Lecture: Rehearsals (Finian)

21/11 Workshop: Rehearsals (Finian)

Week 11:

27/11 Lecture: Final Presentations (Finian and Ian)

28/11 Workshop: Final Presentations (Finian and Ian)

Critical Reading (Suggested)

Balme, Christopher, *Cambridge Introduction to Theatre Studies* (Cambridge, CUP, 2008)

Aston, Elaine and George Savona, *Theatre as Sign System* (London: Routledge, 1991).

Fischer-Lichte, Erika, *History of European Drama and Theatre* (London: Routledge, 2002)

Wickham, Glynne, *A History of the Theatre* (new edition) (London: Phaidon Press, 1992).

Zarrilli, Phillip, et al, *Theatre Histories: An Introduction* (London: Routledge, 2006).

SEMESTER 2

DT1109 - Theatre Histories II

Time: Tuesday, 11am-1pm, O'Donoghue Theatre Week 1-5 and Studio 1 Weeks 6-12.

Lecturer: *Prof Patrick Lonergan*, Dr Finian O'Gorman, Dr Ian R. Walsh

Module Outline

Following on from Theatre Histories I, this module offers students the opportunity to investigate the function of theatre as an artistic, cultural, social and political event through engaging in international case studies of selected theatrical traditions from the Elizabethan Stage to Melodrama. Students are asked to critically engage with how we might stage these plays for contemporary audiences in light of issues of gender representation and colonialism.

Learning Outcomes

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

- Use a knowledge of major developments in international theatre to inform their own work and to analyse the contemporary plays and performances.

- Use research methodologies to inform performance projects and written assessments.
- Devise creative and original work that is grounded in a knowledge of classical themes, conventions and staging techniques.
- Critically reflect on issues of gender and colonialism in the dramatic canon

Features of Teaching

This module will consist of Two-hour workshops that will mix lectures, discussion, practical exercises, scene work, group activities and more as students explore both canonical texts and established historical theatre conventions.

NOTE:

- **For the practice-based classes, you will need to be wearing clothes that will allow you to move comfortably (including lying or sitting on the floor!)**
- **Weekly critical reading and viewings will be posted on Canvas. Students should come to class having read or viewed the relevant materials.**

Assessment

Theatre Production Review: 30%

End-of-Semester Performance: 20%

Final Critical Essay: 50%

Weekly Schedule

Week 1: Elizabethan Theatre (Patrick)

Week 2: *The Tempest* (Patrick)

Week 3: Comedy and Farce (Ian)

Week 4: Moliere's *Don Juan* to Mozart's *Don Giovanni* (Patrick)

Week 5: Restoration Drama (Ian)

Week 6: Reading Week

Week 7: *The Rover* (Ian)

Week 8: Melodrama (Finian)

Week 9: *Arragh-na-Pogue* (Finian)

Week 10: Final Essay Preparation (Finian)

Week 11: Rehearsals (Finian)

Week 12: Final Performance (Finian and Ian)

Critical Reading (Suggested)

Balme, Christopher, *Cambridge Introduction to Theatre Studies* (Cambridge, CUP, 2008)

Aston, Elaine and George Savona, *Theatre as Sign System* (London: Routledge, 1991).

Fischer-Lichte, Erika, *History of European Drama and Theatre* (London: Routledge, 2002)

Wickham, Glynne, *A History of the Theatre* (new edition) (London: Phaidon Press, 1992).

Zarrilli, Phillip, et al, *Theatre Histories: An Introduction* (London: Routledge, 2006).

DT1105 Introduction to Stagecraft 2024 - 2025

Times

Mondays 10.00am – 11.00am Studio 2

Wednesdays 1.00pm – 2.00pm Studio 2

Course Instructors

Finian O’Gorman finian.ogorman@universityofgalway.ie

Mike O’Halloran michael.ohalloran@universityofgalwaygalway.ie

Course Description

This course introduces students to theatre as an event of cultural, artistic and economic production. It examines the building blocks of making theatre and performance in relation to historical, aesthetic, economic, and social conditions. Histories, theories and practices of performing, production, liveness, audience, space and scenography will be interrogated, building students’ knowledge of roles, skillsets and working relationships within theatre, as well as the wider economic and political contexts that inform and surround cultural production. Assessments are focused on case studies and a portfolio submission. Through these, students must assess aspects of production via study of histories, visual dramaturgy and production information and pitch a hypothetical full production. This course does not include a study of playtexts, instead examining how performances are produced, critically assessing the relationship across concept, creation, and legacy.

Learning outcomes

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

- Identify and define key creative roles in making theatre, including the role of the audience.
- Demonstrate critical engagement with the main processes involved in staging a performance.
- Gain a broad understanding of the economic and political contexts informing cultural production.
- Demonstrate introductory knowledge of theatre-making skills, such as lighting and production.
- Engage theoretically with core themes of theatre, including the relationship across concepts spectacle, embodiment, and space.
- Produce semiotic analyses examining the selected case studies.
- Work individually and in teams.

Reading

- Check the module tab on Canvas for the reading that you are required to do before class each week.

Assignments

Assessment

1. Analytical Report: 40% [Week 8]
2. Company Pitch: 50% (this is a group assignment) [Week 12]
3. Submitted preparation documents: 10% [Week 14]

Week 1 – Introduction to the module and O’Donoghue Centre venue tour	
Mon 13/01 Finian O’Gorman (FOG)	Students are divided into companies and draw up a contract with the company name, the company mission, a schedule of weekly meetings (time/date/location), minutes of meetings, targets for the course, and procedures for dealing with group disagreement and conflict. These contracts must be typed up, signed and emailed to lecturers within one week. In Week 11 and 12, you will deliver a pitch for a full production. This pitch will include company ethos, project concept, budget, design, performance style,

	cast, and health and safety considerations. Further pitch guidelines are in the 'Assessment' folder on Blackboard.
Wed 15/01 Mike O'Halloran (MOH)	Students will look at the theatre spaces, and backstage facilities of the O'Donoghue Centre and discuss basic theatre safety practices.
Week 2 -	
Mon 20/01 (FOG)	Company Mission, Ethos, Values <ul style="list-style-type: none"> • How theatre companies present their purpose.
Wed 22/01 (MOH)	Venues 1 <ul style="list-style-type: none"> • An in depth look at the various different types of performance venue that are in use today.
Week 3 -	
Mon 27/01 (FOG)	Company Mission, Ethos, Values <ul style="list-style-type: none"> • Finding a purpose for your company.
Wed 29/01 (MOH)	Production Paperwork 1 <ul style="list-style-type: none"> • Overview of production, Risk Assessment, Budgets, Touring Riders.
Week 4 -	
Mon 03/02	*No class: Bank Holiday for Imbolc
Wed 05/02 (MOH)	Stage Management 1 <ul style="list-style-type: none"> • A study of the process of Stage Management including the role of the SM, ASM and DSM in the rehearsal room and performance venue. Plus a look at the documentation which is required and the equipment used to "run a show".
Week 5 -	
Mon 10/02 (FOG)	Company Style <ul style="list-style-type: none"> • Performance style and what it means for a company.
Wed 12/02 (MOH)	Lighting 1 <ul style="list-style-type: none"> • An overview of a venue lighting system, the hierarchy of a lighting team from designers down to technicians and their roles and responsibilities.
Week 6 -	
Mon 17/02	- *No class: St Patrick's Day
Wed 19/02	- *No class: Reading & Development Week
Week 7 -	
Mon 24/02 (FOG)	Company Style <ul style="list-style-type: none"> • Finding a signature style of performance for your company.

Wed 26/02 (MOH)	Sound 1 <ul style="list-style-type: none"> An overview of a venue sound system, the hierarchy of a sound team from designers down to technicians and their roles and responsibilities
Week 8 -	
Mon 03/03 (FOG)	Funding and Festivals <ul style="list-style-type: none"> How theatre companies in Ireland find funding and audiences.
Wed 05/03 (MOH)	Costume 1 <ul style="list-style-type: none"> A broad overview of the Costume process
Week 9 -	
Mon10/03 (FOG)	Presentation and Supporting Documents check-in. <ul style="list-style-type: none"> A check-in on how your theatre company has developed and what you plan to pitch on the final week.
Wed 12/03 (MOH)	Set 1 <ul style="list-style-type: none"> A broad overview of the Set process
Week 10 -	
Mon 17/03 (FOG)	Best (and worst) practices. <ul style="list-style-type: none"> Using contemporary theatre companies as examples of what (not) to do.
Wed 19/03 (MOH)	Video 1 <ul style="list-style-type: none"> An overview of the various types of equipment used to present video content in a live performance.
Week 11 -	
Mon 24/03 (FOG)	End-of-term presentation preparation. <ul style="list-style-type: none"> A preparation session where we troubleshoot and plan for the end-of-term presentations.
Wed 26/03 (MOH)	Control 1 An overview of the various means of implementing “show control” and how professional shows are being automated for their operation by smaller technical teams.
Week 12 - Final Group Presentations	
Mon 31/03 (MOH & FOG)	Three Groups Present (random selection)
Wed 02/04 (FOG & MOH)	Three Groups Present (random selection)

