

# **DRAMA AND THEATRE STUDIES**

**Year 1 Student Handbook (1BA DTP) 2025-2026**



**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 general Drama and Theatre Studies policies and guidelines, your degree structure and pathways please refer to the Undergraduate Student Handbook.

### **Who to contact**



**Head of Undergraduate Studies: Dr Ian R. Walsh**

[ian.walsh@universityofgalway.ie](mailto:ian.walsh@universityofgalway.ie)

### **Important Dates:**

12 <sup>th</sup> September	Introduction to First Year in Drama and Theatre Studies, 11.30 am – 12.00 noon the O'Donoghue Theatre in O'Donoghue Centre. See campus map here: <a href="https://universityofgalway.ie/buildings/maps/">universityofgalway.ie/buildings/maps/</a>
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You can find the full schedule of first year orientation in the College of Arts, Social Sciences and Celtic Studies that runs between 12<sup>th</sup>-13<sup>th</sup> September here:

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

### **Academic Term and Exam Dates 2025 - 2026**

<b>First Semester</b>	
Orientation:	First year orientation in the College of Arts, Social Sciences and Celtic Studies between 12 <sup>th</sup> -13 <sup>th</sup> September
Arts In Action	Will typically be Thursday at 1PM during teaching term in semesters one and two  Full programme of events to be launched in September

	All events free and open to students and may be integrated as part of your modules
Teaching – First Years (UG):	Monday, 15 <sup>th</sup> September – Friday, 28 <sup>th</sup> November (11 weeks of teaching)
Bank Holiday	Monday, 27 <sup>th</sup> October (NO CLASSES)
Study Week:	Monday, 1 <sup>st</sup> December – Friday, 5 <sup>th</sup> December
Semester 1 Exams:	Monday, 8 <sup>th</sup> December – Friday 19 <sup>th</sup> December (10 days of exams)
Christmas Holidays:	Saturday, 20 <sup>th</sup> December

<b>Second Semester</b>	
Teaching:	Monday, 12 <sup>th</sup> January – Thursday, 2 <sup>nd</sup> April (12 weeks of teaching)
Bank Holiday:	Monday, 2 <sup>nd</sup> February – NO CLASSES
St. Patrick's Day:	Tuesday, 17 <sup>th</sup> March
Easter Holidays:	Good Friday, 3 <sup>rd</sup> April to Easter Monday, 6 <sup>th</sup> April
Study Week:	Monday, 13 <sup>th</sup> April – Friday, 17 <sup>th</sup> April
Semester 2 Exams:	Tuesday, 21 <sup>st</sup> April to Friday, 8 <sup>th</sup> May (13 days of exams)
Bank Holiday:	Monday, 4 <sup>th</sup> May (NO CLASSES)
<b>Autumn Exams 2026</b>	
Autumn Repeat Exams:	Tuesday, 4 <sup>th</sup> August to Friday 14 <sup>th</sup> August (9 days of exams)
Bank Holiday:	Monday, 3 <sup>rd</sup> August

### **Course Structure**

In semester one, all students take DT1115 Introduction to Acting and DT1174

Theatre Tech and Digital Media

In semester two, all students take DT1172 Theatre Histories and DT1173 Performance Analysis

### **Timetable**

Module	Semester	Time	Venue
DT1115 Introduction to Acting	1	Tuesday 11-1	Studio 1

DT1174 Theatre Tech and Digital Media	1	Wednesday 1-2  Thursday 11-12	O'Donoghue Theatre  O'Donoghue Theatre
DT1172 Theatre Histories	2	Tuesday 11-1	BOI Theatre
DT1173 Performance Analysis	2	Monday 10-11  Thursday 1-2	Studio 1  Studio 1

### 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 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 2025-2026

- Ian R Walsh, Lecturer [Full-time], Head of Discipline and Head of Undergraduate Studies [ian.walsh@universityofgalway.ie](mailto:ian.walsh@universityofgalway.ie)
- Finian O'Gorman, Lecturer [Full-time], [finian.ogorman@universityofgalway.ie](mailto:finian.ogorman@universityofgalway.ie)
- Charlotte McIvor, Senior Lecturer [full-time], Head of Postgraduate Studies [charlotte.mcivor@universityofgalway.ie](mailto:charlotte.mcivor@universityofgalway.ie)
- 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], (On sabbatical until Week 7 Semester 2) [patrick.lonergan@nuigalway.ie](mailto:patrick.lonergan@nuigalway.ie)
- Miriam Haughton Lecturer [full-time], on research leave IRC Laureate 2024-2025 until Semester 2), [miriam.haughton@nuigalway.ie](mailto:miriam.haughton@nuigalway.ie)
- Máiréad Ní Chróinín, Druid Lecturer [part-time], Druid Academy Coordinator, [mairead.nichroinin@universityofgalway.ie](mailto:mairead.nichroinin@universityofgalway.ie)
- Michael O'Halloran, Technical Officer [part-time], DTS, [michael.ohalloran@nuigalway.ie](mailto:michael.ohalloran@nuigalway.ie)

- Teresa O'Donovan- Administrator [part-time], DTS, [drama@universityofgalway.ie](mailto:drama@universityofgalway.ie)

**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
DT1115 Introduction to Acting	Finian O’Gorman & Ian Walsh	<a href="mailto:finian.ogorman@universityofgalway.ie">finian.ogorman@universityofgalway.ie</a> <a href="mailto:ian.walsh@universityofgalway.ie">ian.walsh@universityofgalway.ie</a>
DT1174 Theatre Tech and Digital Media	Michael O’Halloran	<a href="mailto:michael.ohalloran@universityofgalway.ie">michael.ohalloran@universityofgalway.ie</a>
DT1172 Theatre Histories	Patrick Lonergan & Ian Walsh	<a href="mailto:Patrick.lonergan@universityofgalway.ie">Patrick.lonergan@universityofgalway.ie</a> <a href="mailto:ian.walsh@universityofgalway.ie">ian.walsh@universityofgalway.ie</a>
DT1173 Performance Analysis	Ian Walsh	<a href="mailto:ian.walsh@universityofgalway.ie">ian.walsh@universityofgalway.ie</a>

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## MODULE OUTLINES 2025-2026

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

### SEMESTER 1

#### DT1115 - Introduction to Acting

Tuesdays, 11AM – 1PM, Studio 1, O’Donoghue Centre for Drama, Theatre and Performance

**Instructors:** Finian O’Gorman ([finian.ogorman@universityofgalway.ie](mailto:finian.ogorman@universityofgalway.ie))  
Ian Walsh ([ian.walsh@universityofgalway.ie](mailto:ian.walsh@universityofgalway.ie))

#### 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 <sup>th</sup> October)
Performance 2: Monologue	40%	Week 11 (26 <sup>th</sup> 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.

## **DT1174 Theatre Technology and Digital Media**

Semester 1: Wednesday 13.00 - 14.00 / Thursday 11.00 - 12.00 O'Donoghue Theatre

**Instructor:** Michael O'Halloran ([michael.ohalloran@universityofgalway.ie](mailto:michael.ohalloran@universityofgalway.ie))

### **Module Description**

Theatre Technology and Digital Media has been designed to give incoming students a base level of understanding when it comes to the theatre venue environment and the technology present within. Beginning with venues themselves, students will be taught about the various types and shapes of venues commonly used. Moving on to discussions and demonstrations of common hazards and risks present in those environments and how to manage them. Documentation is a cornerstone of a successful theatrical production, and this module will cover and give samples of the most common documents used by professional Stage Managers, Production Managers and Designers.

Following on from those core items, students will then be given full demonstrations of theatre lighting, audio and video playback/camera systems.

### **Learning Outcomes**

On completion of this module, a learner will be able to:

- Explain the differences between the various styles of theatre venue (in the round, traverse etc)
- Identify and put measures in place to minimise potential risks
- Demonstrate a base level understanding of theatrical sound, lighting and video systems
- Create and make use of theatrical documentation such as Show Reports, Risk Assessments, Schedules etc.
- Demonstrate a clear understanding of theatrical terminology used in the technical fields

### **Assessment**

15% = Short test A – Covering Week 1-2

15% = Short test B – Covering Week 3-5



15% = Short test C – Covering Week 7-9  
55% = Final Assignment

## **SEMESTER 2**

### **DT1172 Theatre Histories**

Tuesday's 11:00 am – 1.00 pm Bank of Ireland Theatre  
**Instructors:** Dr Ian R. Walsh and Prof Patrick Lonergan

#### **Module Description**

This module introduces students to the historical contexts and conventions of a range of theatrical periods from the classical theatre of ancient Greece to Victorian melodrama. Students will engage with the changing styles of theatre in these periods through active learning and creative thinking in performance-based workshops and through discussion in lectures.

#### **Learning Outcomes**

- Identify and discuss a range of theatrical conventions
- Evaluate and situate the different historical genres covered
- Analyse theatrical texts in terms of performance conventions
- Test and practically investigate how conventions work on stage
- Work in groups to create an ensemble-led performance piece.

#### **Assessment**

- Group Performance exploring the theatrical conventions of a particular period- in-class Week 7
- Critical Reflection on Group Performance - due Week 9
- Scene Analysis Essay – due week 14.

### **DT1173 Performance Analysis Module Outline**

Monday 10:00 am – 11:00 am Rehearsal Room 1; Thursday 1:00 pm – 2.00 pm Rehearsal Room 1

**Instructor:** Dr Ian R. Walsh

#### **Module Description**

In this module students will learn to analyse a range of theatre and film performances. They will be introduced to analytical concepts such as mise-en-scène, proxemics, space and place and semiotics while analysing a broad range of performances from around the world.

Emphasis will also be placed on how performances are produced for audiences with students introduced to aspects of reception and spectator theory. The Practice of writing theatre and film criticism will also be explored. Students will apply and test their knowledge through active analysis of video materials in class and some live performance.

### **Learning Outcomes**

- Analyse a performance on stage and screen
- Explain and use concepts such as mise-en-scène, proxemics, space and place.onsider the important role of audience in performance and reception theory
- Understand how set, lighting and costume design contribute to performance.
- Develop a relevant vocabulary to use when reviewing theatre and film.

### **Assessment**

- Scene Analysis: 40%
- Performance Review: 40%
- Embodied Response: 20%

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