

DRAMA AND THEATRE STUDIES

Year 2 Student Handbook (2BA 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 Second 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

Important Date:

First Semester	
Orientation:	Monday September 8th, Studio 1, 12PM (<i>in place of first session of DT2118: Musical Theatre in context</i>)
Arts in Action	Will typically be Thursday at 1PM during teaching term in semesters one and two Full programme to be launched in September All events free and open to students and may be integrated as part of your modules
Teaching – all years:	Monday, 8 th September – Friday, 28 th November (12 weeks of teaching)
Bank Holiday:	Monday, 27 th October (NO CLASSES)
Informational Meeting for Third Year 2026/2027	Monday October 20 th at 5pm, Studio 1
Study Week:	Monday 1 st December to Friday, 5 th December

Semester 1 Exams:	Monday, 8 th December – Friday 19 th December (10 days of exams)
Christmas Holidays:	Saturday, 20 th December
Second Semester	
Teaching:	Monday, 12 th January – Thursday, 2 nd April (12 weeks of teaching)
Arts in Action	Continues Thursdays at 1PM during teaching with some Special performances.
Bank Holiday:	Monday, 2 nd February (NO CLASSES)
Third Year Production	Thursday 12 th March to Thursday 19 th March
St. Patrick's Day:	Tuesday, 17 th March (NO CLASSES)
Easter Holidays:	Good Friday, 3 rd April - Easter Monday, 6 th April
Study Week:	Monday, 13 th April - Friday, 17 th April
Bank Holiday:	Monday, 4 th May (NO CLASSES)
Semester 2 Exams:	Tuesday, 21 st April to Friday, 8 th May (13 days of exams)
Autumn Exams 2026	
Autumn Repeat Exams:	Tuesday, 4 th August to Friday, 14 th August (9 days of exams)
Bank Holiday:	Monday, 3 rd August
Repeat assignments due for continuous assessment modules	Friday, 14 th August <i>This deadline applies to those who have failed drama modules and have to repeat them during summer.</i>

Course Structure

In semester one, all students take DT2118 Musical Theatre in Context, DT2119 Modern Drama, World Theatre and Film, and DT210 Stagecraft: Theatre Design and Practice

In Semester two, all students take DT2115 Writing for Stage and Screen, DT2117 Socially Engaged Theatre and Performance, and DT2121 Theatre and Language

Timetable

Module	Semester	Time	Venue
DT2118: Musical Theatre in context	1	Monday 12-1 Monday 2-3	Studio 1 Studio 1
DT2119: Modern Drama, World Theatre and Film	1	Wednesday 12-1 Friday 12-1	Studio 1 Studio 1
DT2120: Stagecraft Theatre Design and Practice	1	Tuesday 12-1 Tuesday 2-3	O'Donoghue Theatre
DT2115: Writing for Stage and Screen	2	Wednesday 12-1 Friday 12-1	Seminar 1 Seminar 1
DT2117: Socially Engaged Theatre & Performance	2	Monday 12 - 1 Monday 2-3	Studio 1 Studio 1
DT2121: Theatre and Language	2	Tuesday 12-1 Tuesday 2-3	Studio 1 Studio 1

Staff Contacts and Office Hours

DRAMA AND THEATRE STUDIES STAFF CONTACTS FOR 2025-2026

- Ian R Walsh, Lecturer [Full-time], Head of Discipline DTS, Head of Undergraduate Studies in DTS ian.walsh@universityofgalway.ie
- Finian Gorman, Lecturer [full-time] finian.ogorman@universityofgalway.ie
- Charlotte McIvor, Senior Lecturer [full-time], Head of Postgraduate Studies in DTS, charlotte.mcivor@universityofgalway.ie
- Marianne Kennedy, Lecturer [full-time], Artistic Director, O'Donoghue Centre for Drama, Theatre and Performance, DTS, marianne.nichinneide@universityofgalway.ie
- Patrick Lonergan Professor [full-time], (On sabbatical until Week 7 Semester 2) patrick.lonergan@universityofgalway.ie
- Miriam Haughton Lecturer [full-time], on research leave IRC Laureate 2023-2025 until Semester 2), miriam.haughton@universityofgalway.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@universityofgalway.ie
- Teresa O'Donovan- Administrator [part-time], DTS, drama@universityofgalway.ie

Teaching Staff

Please find below contact details of most of your lecturers throughout the year.

MODULE	LECTURER	EMAIL	NOTES
DT2118 Musical Theatre in Context	Ian R. Walsh	ian.walsh@universityofgalway.ie	
DTT2119 Modern Drama, World Theatre and Film	Finian O'Gorman & Ian R. Walsh	finian.ogorman@universityofgalway.ie ian.walsh@universityofgalway.ie	
DT2120 Stagecraft Theatre Design and Practice	Marianne Ní Chinnéide & Michael O'Halloran & Máiréad Ní Chróinín	marianne.nichinneide@universityofgalway.ie michael.ohalloran@universityofgalway.ie mairead.nichroinin@universityofgalway.ie	
DT2115 Writing for Stage and Screen	Ian R. Walsh	ian.walsh@universityofgalway.ie	
DT2117	Charlotte McIvor	charlotte.mcivor@universityofgalway.ie	

Socially Engaged Theatre and Performance			
DT2121 Theatre and Languages	Marianne Ní Chinnéide	marianne.nichinneide@universityofgalway.ie	

MODULE DESCRIPTIONS 2025-2026

NOTE: Full module outlines will be available on Canvas.

Semester 1

DT2118 Musical Theatre in Context

Monday 12-1 Studio 1, Monday 2-3 Studio 1

Instructor: Dr Ian R. Walsh

Module Description

This module will explore the history and staging of musicals from the integrated musical to the mega-musical. The development, diversity of styles and value of the musical as art form is the focus of this module. Students will develop their analytical skills engaging with a wide range of musicals in seminars where issues of popular culture, entertainment, representation and queer politics will be explored. Classes will involve active viewing of clips from recorded productions, debate and discussion and embodied responses. Students will prepare a director's notebook on a musical revival as well as prepare a group performance response to a musical.

Learning Outcomes

- Identify a wide range of different styles of musical
- Learn to analyse the dramaturgy of the musical and identify the different approaches to genre.
- Explain and analyse cultural theories related to popular culture
- Learn through creative engagement via the director's notebook
- Develop design skills and learn how to work in a groups.

Assessment

Director's Notebook on Musical Revival: 60%

Group Creative Response: 40%

DT2119 Modern Drama, World Theatre and Film

Wednesday 12-1 Seminar 1, Friday 12- Seminar 1

Instructor: Dr Finian O’Gorman and Dr Ian R Walsh

Module Description

This module introduces students to key theatrical experiments in modern world theatre and film, from the late nineteenth century to the contemporary. Students will learn how to identify, analyse and apply the dramaturgical approaches of major modern and contemporary movements in drama and film including realism, expressionism, epic theatre, postmodern film, postdramatic theatre and site-specific work. They will also situate analysis of the international case studies in relation to historical, social and national contexts. Students will engage with these different movements through analysis and performance in lectures and workshops.

Learning Outcomes

- Identifying the particular conventions of a range of international modern and contemporary theatrical styles and film genres.
- Critically assess varying dramatic forms and film genres
- Situate experimental movements and seminal plays/films within their cultural and historical contexts
- Formulate a critical argument addressing a specific topic or issue
- Practice modern staging techniques and exercises useful for actors, directors, designers, critics and dramaturgs.
- Work in groups to stage or devise a short theatrical scene.

Assessment:

- Performance Proposal 20% - due week 7
- Group performance 20% - Staged or filmed scene from play/film covered on the – in class week 7. course or devised piece in one of the styles covered.
- Group performance 20% Applied Creative Task – Group response to prompt
- Discursive Essay 40%

DT2120 Stagecraft: Theatre Design and Practice Module Description

Tuesdays 12pm -1pm & 2pm - 3pm O’Donoghue Theatre

Module Convener: Marianne Kennedy

Teaching team: Michael O'Halloran, Máiréad Ní Chróinín, Marianne Kennedy

Module Description

Theatre Design and Practice will build on the previous learnings of Stagecraft and will focus primarily on design for lighting, sound, costume and set. This module will allow students to analyse the processes of design by studying play texts and creating specific stagecraft elements for them such as costume design drawings and lighting plots.

Learning Outcomes

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

- Demonstrate a working knowledge of the elements and design theories of stagecraft disciplines - set, lighting, costume, and sound by submitting academic and practical written and project work.
- Be able to analyse the stagecraft elements of a production from script to live performance in terms of vision & execution

Indicative Content

Lectures

Weekly lectures that introduce approaches to stage design. These lectures will explore theoretical arguments for design led theatre and theatre design methodologies as a creative practice, drawing on theatre design studies and studies of stagecraft. They will introduce students to key concepts and practitioners that inform the study of theatre and stage design. Through practitioner case studies, students will be encouraged to apply these critical perspectives to theatre and stage design in Ireland and internationally.

Workshops

Weekly Workshop labs in which the design approaches, methodologies and cases studies covered are explored through practical engagement, creative exercises and ensemble design strategies. These workshops will focus on giving students practical tools to lead on design elements of theatre and stage. They will include design workshops; exploring design practices in both scripted and devised theatre; investigating the intersection of design and storytelling, design as intercultural interlocuter, design as a dramaturgical tool and design and the audience. These workshops will also explore design as a methodology of audience translation and interpretation.

Assessment

20% = Set Design – drawings plus 800 words

20% = Costume Design – drawings plus 800 words

20% = Sound Design – sample audio files plus 800 words

20% = Lighting Design – drawings plus 800 words

20% = Final pitch and Portfolio including all design elements

Semester 2

DT2115 Writing for Stage and Screen

Wednesday 12-1 Seminar 1, Friday 12-1 Seminar 1

Lecturer: Dr Ian R. Walsh

Module Description

This module introduces students to writing for the stage and screen through weekly lectures and practical workshops where they will complete writing tasks and analyse dramas and screenplays. 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 ranging from Greek tragedy to the Hero's Journey in the Hollywood screenplay. Students should be prepared to write in class, read work out loud to peers and to comment on each other's work.

Learning Outcomes

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

Assessment:

- Short Scene - 20%
- Critical Reflection Essay -30%
- Longer Scene - 50%

DT2117: Socially Engaged Theatre and Performance

Monday 12-1 Rehearsal 1, Monday 2-3 Rehearsal 1

Instructor: Dr Charlotte McIvor

Module Description

This module examines techniques, methods and dramaturgies of socially engaged theatre and performance practices drawn from an international field. This module defines socially engaged theatre and performance as works and /or projects that aim to reflect on, analyse and/ or challenge social structures and hierarchies through theme, content, process, collaborators and/or staging. The practitioners, work, and techniques that we will study range from the explicitly politically engaged and/or activist to those less interested in politics and direct activism and more focused on grassroots community empowerment. This module ultimately empowers learners to create their own socially engaged theatre and performance work-in-progress by the end of the semester drawing on and extending the techniques and methods introduced in the module.

Learning Outcomes

By the end of this module, a learner will be able to do:

- Identify and analyse the work of selected key practitioners and/or landmark projects, processes and techniques in the international field of socially engaged theatre and performance
- Workshop with and apply selected techniques and methods frequently used in socially engaged theatre and performance practices which may include but are not limited to Theatre of the Oppressed, Forum Theatre, documentary/verbatim theatre, performance art, and devised theatre techniques
- Define and critically reflect on their own approach to socially engaged theatre and performance practice
- Plan and execute a group or individual performance project which demonstrates application of socially engaged aesthetic techniques and methods

Assessment

30%- Midterm essay/Performance Portfolio

This assessment will combine critical reflection on in-class performance exercises and/or tasks with examination of the field of socially engaged theatre and performance studied to date in terms of key theorists and thinkers.

50%- Performance Project

Individual or group performance project that demonstrates the application of one or more socially engaged theatre and performance techniques and methods in practice

20%- Annotated Performance Critical Reflection Essay

This essay critically situates and analyses the original performance project output including documentation of the performance planning and execution.

Tuesdays, 1pm - 3pm, Semester 2, Studio 1

Instructor: Marianne Kennedy

Module Description:

This module explores how language functions in performance through examining diverse approaches to non-anglophone texts, translation, adaptation and multilingual theatre. There will be a particular emphasis on minority language theatre, using the Irish language as a case study to contextualise these minoritised theatre communities within multilingual theatre practices. The module will investigate through case-studies how language in theatre has shaped dramaturgies, performance practice and strategies of adaptation and translation in Ireland often using methodologies of socially engaged and indeed applied theatre practices. Through practical tasks, discursive debate and written assignments students will interrogate concepts of nation, interculturalism, heteroglossia and globalization in relation to spectatorship, community and citizenship.

Learning Outcomes:

On successful completion of this module the learner will be able to:

1. Devise a short multilingual group performance.
2. Develop multilingual ensemble practices and learn to work in and with intercultural groups.
3. Critically interrogate issues of multilingualism, minority languages, globalization and interculturalism.
4. Gain knowledge of the area of multilingual theatre and performance and its lineages of practice.

Indicative Content

Lectures:

Languages at Play in Theatre: Weekly lectures that introduce themes and approaches to multilingual theatre, minority language theatre, globalisation and interculturalism. These lectures will explore theoretical arguments for multilingual theatre, drawing on performance studies and postmodern linguistic studies. They will introduce students to key concepts that inform the study of multilingual theatre, including the definition of 'language', 'minority'/'minoritized' languages, globalization, interculturalism, and decolonization. Through practitioner case studies, students will be encouraged to apply these critical perspectives to Irish-language theatre, to multi-lingual theatre in Ireland, and to theatre in other world languages.

Workshops:

Multilingual Dramaturgies: Weekly Workshop labs in which the approaches, themes and cases studies covered are explored through practical engagement, performance exercises and devising strategies. These workshops will focus on giving students practical tools to create multilingual theatre. They will include workshops on creating a multilingual ensemble and working with intercultural groups; exploring multilingual practices of adaptation and devising; investigating the intersection of multilingual dramaturgical

practices and applied theatre; and considering the audience and exploring methods of translation and interpretation on stage.

Assessment

- **Devised Multilingual Group Performance:** This will be a theatrical work-in-progress presentation on one or more of the themes or approaches covered in the multilingual case studies on the course including minority languages, globalisation and interculturalism. 20%
- **Final Devised Group Performance:** students will devise a short ensemble performance that responds to work or themes covered in the course. 40 %
- **Written or video Essay 1: Critical Essay** that makes an argument in relation to issues of multilingual theatre, minority languages and theatre, globalisation and interculturalism in theatre. 40%

Overview of Preparing for Erasmus/Study Abroad Options in Year Three

1. STUDYING ABROAD

Drama and Theatre Studies offers students opportunities to study at an international university in the third year. You can go for the first or second semester, or for the entire year. Some exchanges include an element of financial support, allowing students who might not otherwise be able to afford to travel abroad the opportunity to go on an exchange. Students who wish to go on international exchange must maintain an average of at least 60% and have a good record of attendance and participation.

Terminology

The term 'Erasmus' refers to the EU scheme for mobility, which covers studying in another European country or a work placement/assistantship, where you study/work in the language of the host country – usually Spain, France, Italy, or Germany. Erasmus exchanges include a grant to support students' travel costs. Note that these arrangements are put in place through the International Office.

'Exchange' refers to studying in another country, usually English-speaking, such as the US.

Fees, Grants and Funding

When you travel abroad, you pay your fee to University of Galway, just as students coming to University of Galway from abroad pay their home universities.

Holders of SUSI grants retain their grants while on international exchange, but you will probably need to provide a letter from the department to show that your exchange is a core part of your studies.

Students on Erasmus also receive a grant.

The university, through Galway University Foundation, has been able to provide financial support to students travelling on non-Erasmus exchanges in recent years. While this cannot be guaranteed from year to year, the opportunity should be borne in mind.

Some of our exchanges to the US provide students with free room and board. These are awarded competitively.

International universities may have costs that would not normally arise in Ireland, for items such as course readers, theatre visits, etc. Students should ensure they are aware of these costs before travelling.

Drama Exchanges 2025/2026

University	Number of Places	Special features	Academic specialisms
Berea College, Kentucky https://www.berea.edu/thr/	2	Room and board is included for free in the exchange and places are awarded on a competitive basis judged by exchange application and overall academic results.	All students participate in a work programme; for University of Galway students this has involved working in the college theatre. Opportunity to appear in productions.
University of North Carolina, Chapel Hill http://drama.unc.edu/	4	One of the top-rated theatre schools in USA	On-campus theatre allows for regular visits; strong opportunities in costume, design, and other areas. Broad theatre curriculum. Nice campus, easy to get to from Ireland.
Fraser Valley, BC, Canada https://www.ufv.ca/theatre/	2		Opportunities to get hands-on practical experience in a very beautiful part of Canada. Excellent supports for incoming students.
Curtin, Perth, Australia https://haymantheatre.curtin.edu.au/study/	2	NOTE: Semester rhythm is different here. Check calendar. You will have to arrive in summer for autumn semester.	Practice-based opportunities. Perth hosts one of the world's major theatre festivals every Feb/March.

New School, New York https://www.newschool.edu	2		New York based conservatoire – very high standards but great opportunity. On-campus accommodation.
Tours, France	4	For French students first but others who have an interest may go if spaces available	Opportunities to gain credit for doing Drama in extra-curricular contexts. University very central and easy to get to.
Oviedo, Spain	4	For Spanish students first but others can go if spaces available. NOTE: Be advised that for the autumn term, exams happen AFTER Christmas holidays and the semester goes through the end of January. It is advised to go in semester two if you plan to be at University of Galway second semester or do another exchange.	Opportunities to do courses in English in Irish Drama and other modules.
University of Illinois, Chicago https://www.uic.edu	2		Chicago is one of the U.S.'s most vibrant theatre cities. Range of practice-based modules across theatre arts.

Who to contact

Within Drama

Dr Ian R. Walsh, Head of Undergraduates

Applying to go on exchange

- Places on exchange are necessarily limited and sometimes are awarded competitively.
- Usually, a student will not be permitted to go on exchange unless they have an average of 60% in their exams in first year and second year. Languages are the exception, but these are Erasmus and not Exchanges.
- In order to protect our exchange agreements, we will only send students on exchange if we are confident that they will represent Drama and the university well. Accordingly, we are very unlikely to approve an application for exchange from any student who has shown persistent problems with lateness, absence, failure to submit work, or other lapses in basic professionalism. This will be the case even when absences etc. have been excused by the presentation of a medical certificate.

Schedule and Guidelines for Student Applications to Study Abroad

If you wish to study abroad in the first or second semester, or both semesters, of third year, please adhere to the following deadlines in second year:

October (second years only, semester one): Attend an information seminar on studying abroad in October with Drama staff and fourth year students who completed a study abroad. Precise date will be announced in September.

- If you wish to undertake an exchange in the US, Canada, or Australia you express your interest in writing to ian.walsh@universityofgalway.ie
- If you wish to undertake an Erasmus exchange to Oviedo in Spain, or Tours in France, express your interest in writing to ian.walsh@universityofgalway.ie
- If you wish to study in Italy or Germany, you contact your language discipline directly, and they will advise you further regarding dates and availability.
- An application process will be arranged for October of second year, and students will need to complete it then.

December-April (second years only, semester two): During these dates, you will be informed if a place is available at the host institution, and how to make an application. It is then your responsibility to liaise with the host institution and University of Galway international office to provide accurate documentation by the host institution's deadline.

Assessment and Registration

Students who are on Erasmus and/or other Exchange must register with University of Galway for specific modules. Please pay attention to your college emails so that you can find out the right course codes.

Assessment for Erasmus: Students are obliged to complete the equivalent of 20 ECTS of work per semester while abroad. At least 9 ECTS per semester must be in Drama, Theatre and Performance or related subjects (e.g. Literature, Film, Music, Dance, Cultural Studies, etc.). Students should also take classes in the language of their host institution.

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

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

Guidelines and Recommendations

- Before deciding whether to go on exchange, undertake a detailed examination of the cost of accommodation, food, class materials and visits, etc. It is **your** responsibility to ensure that you find out this information before you leave and that you have adequate funds in place to cover these costs.
- On arrival in your host university, email ian.walsh@universityofgalway.ie with details of your courses and credits.
- You must send a monthly report of your activities to Drama and Theatre Studies at University of Galway (ian.walsh@universityofgalway.ie) throughout your time abroad. This can be short (a few bullet points), but it is your opportunity to bring to our attention any issues that you are facing in a timely manner.
- Express concerns or worries you have immediately with Drama staff in Galway.
- Speak to students who have previously completed an exchange to the location you are going to; Drama and Theatre Studies can facilitate these introductions.
- Research the theatre amenities and resources of the university – is there a theatre building; is there a drama society; are there costs involved in taking theatre classes (e.g. the cost of theatre tickets)?

Many students who study abroad report that the experience is rewarding, but it may also be overwhelming and lonely at times. If you choose to study abroad, it is advisable to request contact with past students who have studied at the same host institution. It is also advisable to make contact with clubs or societies before you travel and send an introductory email to the academic coordinator. If there is a structure for communication with peers in place, this can ease the settling-in period, which may feel alien or disorientating. Ensuring that a structure of communication with peers is in place can make a major difference to the experience abroad as a whole, and one's engagement with study on campus as well as cultural engagement throughout the semester.

Overview of Application Process for Third Year Internships

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

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

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

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

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

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

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

Workload

Third Year Internships constitute 30 ECTs.

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

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

For full information if you are doing this module, please refer to the Third Year Handbook.

INTERSHIP AGREEMENT (STANDARD)

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

APPROVED WORK DATES AND SCHEDULE (FILL

IN BELOW):

Start Date:

End Date:

Hours per week:

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

3. Interns should present themselves in personal attire that is appropriate to the working environment.
4. Persistent lateness or underperformance will result in the early termination of an internship.
5. Requests for periods of leave should be made in advance and, where possible, should be identified during the application process.
6. While on internship, students are still engaged in formal University Galway activity and are thus subject to the University of Galway code of conduct.
7. Interns must be mindful at all times that they represent University of Galway and that their conduct will have an impact on the availability of future internships for subsequent students.
8. Students on internships must respect the confidentiality of the host organisation and the university, and must under no circumstances reveal any sensitive or confidential information about either organisation. In particular, comments or photographs relating to internships on social networking sites (Facebook, Twitter, Snapchat, Instagram), blogs, or other public fora are strictly prohibited unless approved in advance by the student's immediate supervisor at the company.
9. Where interns experience any difficulties in meeting the responsibilities associated with the internship, these should be brought to the attention of University of Galway personnel as early as possible.