

Drama and Theatre Studies

Undergraduate Student Handbook 2025-26



OLLSCOIL NA GAILLIMHE
UNIVERSITY OF GALWAY



Discipline of Drama and Theatre Studies,

School of English and Creative Arts,

University of Galway

Contents

Welcome	3
Term and Exam Dates 2024-2025	4
First Semester	Error! Bookmark not defined.
Second Semester	Error! Bookmark not defined.
Drama at University of Galway	4
Staff Contacts and Office Hours.....	7
Communications	8
Modules and Structure: BA in Drama, Theatre and Performance (GY118)	9
Third Year Internship Application Process and Eligibility.....	10
Overview of Preparing for Erasmus/Study Abroad Options in Year Three.....	12
Pathways to Secondary School teaching with BA DTP and Performance and Screen Studies	
Credits and Workload	17
Student Feedback	18
Conduct in Class	19
Attendance, Punctuality, Sick Leave	20
Policy on Extensions, Repeats and Deferrals	21
James Hardiman Library and Online Research Resources for Drama Students	23
Student Support Services	26
Student Registry Helpdesk	26
Student Services	26
University Policies and Procedures relating to Students of University of Galway	26
Disability Support Services	26
Academic Writing Centre	27
Student Counselling Service	27
Canvas	27
Code of Conduct.....	27
Some Examples of Breaches of the Student Code of Conduct:	28
Extra-Curricular Activities and Professional Theatre Work	28
Theatre Outings and other events	29
Plagiarism	30
Marking Criteria for Written Work	37
Marking Criteria for Performances	38
Writing an Academic Essay : Some Tips.....	39
Common Errors: Grammar, Punctuation, Style	44
DTS Style Sheet – Use of MLA Style	48

Welcome

We would like to welcome you warmly to the discipline of Drama and Theatre Studies based in the O'Donoghue Centre for Drama, Theatre and Performance at University of Galway.

We hope very much that your time studying here develops your heart *and* mind as you engage with the study and practice of drama, theatre and performance as crafts and disciplines that can both frame *and* change how we see the world.

Drama and Theatre Studies at University of Galway is the leading international centre for the study of Irish drama, theatre and performance. We offer students and researchers exciting opportunities to learn from excellent lecturers and leading theatre practitioners, in a range of courses at undergraduate and postgraduate levels. We have special expertise in Irish theatre, theatre archives, playwriting, performance, theatre business and much more. As an Undergraduate student of Drama and Theatre Studies, you will join a welcoming environment that both supports and challenges you on your journey.

This handbook should cover any queries you may have in regard to your undergraduate programme, as well as giving guidance on other related issues in the university.

NOTE

The statements in this handbook represent policy and/or advice for all undergraduate programmes hosted within the discipline of Drama and Theatre Studies. We reserve the right to alter policies during the academic year and will notify students when this happens. In the case of any conflict between university regulations and Drama policies, university regulations take precedence.

There is information in this handbook that pertains to **ALL** undergraduate students in Drama and Theatre Studies, and some specialised information that will pertain to **ONLY** your programme.

Yours sincerely,

Dr Ian R. Walsh, Head of Discipline

Drama and Theatre Studies
School of English and Creative Arts
University of Galway

Term and Exam Dates 2025-2026

<u>First Semester</u>	
Orientations:	Second Years: Monday September 8th, Studio 1, 12PM (<i>in place of first session of DT2118: Musical Theatre in context</i>) Third Years: Monday September 8 Studio 2, 1-2PM (<i>Following first session of "DT3107: Theatre for Children and Young Audiences"</i>) Fourth Years: Monday September 8, Studio 2, 11AM (<i>in place of first session of "DT4403 Arts and Cultural Producing"</i>) First Years: 12th September 11.30 am – 13.00 the O'Donoghue Theatre in O'Donoghue Centre.
Arts in Action	Will typically be Thursday at 1PM during teaching term in semesters one and two Full programme to be launched in September All events free and open to students and may be integrated as part of your modules
Teaching – 1 st Years (UG):	Monday, 15 ^h September – Friday, 28 th November (11 weeks of teaching)
Teaching – all other 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
Semester 1 Exams:	Monday, 8 th December – Friday 19 th December (10 days of exams)
Christmas Holidays:	Saturday, 20 st December
<u>Second Semester</u>	
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	Wednesday 4 th - Thursday 12 th March
St. Patrick's Day:	Tuesday, 17 th March (NO CLASSES)
Easter Holidays:	Good Friday, 3 rd April - Easter Monday, 6 th April
Bank Holiday:	Monday, 4 th May (NO CLASSES)
Semester 2 Exams:	Tuesday, 21 nd April – Friday, 8 th May (13 days of exams)
Bank Holiday:	Monday, 1 st June
Autumn Exams 2025	
Autumn Repeat Exams:	Tuesday, 4 th August to Friday, 14 th August (9 days of exams)
Bank Holiday:	Monday, 3rd 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>

Drama at University of Galway

History

The Discipline of Drama and Theatre Studies was established at University of Galway in 2014 and is part of the School of English and Creative Arts.

The first Drama programme at University of Galway was an MA in Drama and Theatre Studies, established by Adrian Frazier in 1999. An undergraduate BA Connect with Theatre and Performance was established in 2008, and its first programme directors were Vincent O'Connell, Ros Dixon and Irina Rupp. In 2012, the university launched its first formal degree in Drama: the BA in Drama, Theatre and Performance. The first Professor of Drama and Theatre Studies, Patrick Lonergan, was appointed in 2013. In that same year, the university began work on a dedicated Centre for Drama, Theatre and Performance, which was opened formally by President Michael D Higgins in April 2017.

As of September 2022, Drama at University of Galway has approximately 120 undergraduates, 15 MA students and 10 PhD students. Most of our PhD students are holders of very prestigious research awards. The discipline has nine staff: Miriam Haughton, Patrick Lonergan, Charlotte McIvor, Marianne Ní Chinnéide, Máiréad Ní Chróinín, Teresa O'Donovan, Mike O'Halloran, and Ian R. Walsh.

The university has a long history of excellence in the performing arts – a history that pre-dates the establishment of Drama as a degree subject. Notable graduates include the co-founders of Druid Theatre, Garry Hynes and Marie Mullen, both of whom went on to become Tony Award winners for direction and acting respectively. The university now enjoys a close partnership with Druid Theatre, with whom we run a Druid Academy programme for training emerging theatre-makers. In more recent years, graduates also include the award-winning novelists Claire-Louise Bennett and Deirdre O'Sullivan.

The university also has formal partnerships with many other theatre companies and arts organisations, including the Galway International Arts Festival, Abbey Theatre (Ireland's national theatre), the Gate Theatre, and others.

We have particular research and teaching strengths in the area of Irish theatre, and our aim is to be known as the world's leading centre for the study of that subject. We locate the study of Irish theatre in a broad international context, using an Irish perspective to explore issues of global importance. Interaction and partnership with our international colleagues is an essential feature of our teaching and research.

Every year, we host productions, lectures, public interviews with theatre practitioners, international conferences, and other events.

Ethos

In our teaching, research and our other activities, we hold the following values.

- **Theory and practice should always inform each other.** We believe that a student can most effectively understand theatre practice through an immersion in the history and theory of that practice – and we also believe that the reader of the theatrical text must have a hands-on awareness of how such work is performed, staged and received by audiences. We produce research that aims to situate theatre in its theoretical, historical, social and practical contexts, and our staff both publish research and engage in theatre practice.
- Our **teaching is inspired by the model of the ensemble:** a group to which each individual contributes, thereby creating something that is greater than the sum of its parts. The values of mutual respect, collegiality, and teamwork inform our teaching and our class activities. Individual rigour, excellence and creativity are encouraged and valued, but always in the context of the wider community.
- We believe that **theatre is important.** We engage in theatre practice, research and teaching that aims to have a measurable impact on the lives of people in our communities. Often, this work will explicitly relate to matters of social justice. We also believe that theatre, like all of the creative arts, has an inherent value that enriches and ennobles our families, communities, societies, and environment.
- **Partnership is key to our activities.** We actively seek out opportunities to work with theatre practitioners, international theatre scholars, academics in other disciplines, public and private agencies, and members of our community. We do so because we see different approaches to theatre as enriching: as something that challenges us to be reflective, analytical, generous and socially responsible.

Our Graduates' Attributes

The study of Drama and Theatre Studies allows students to develop skills that have applications in many fields. A drama graduate will be valued for their creativity, initiative, ability to improvise solutions to problems, skills in public speaking, and experience of teamwork.

After graduation, many of our students will work in the creative arts, and we have several courses and resources that will help students to build careers in that area. But many students will work in other areas too: education, business, information and communication technology, and more. Our aim is to support all students in achieving their professional goals, whatever they are, and however they evolve over the course of their time with us.

There are many different models of drama teaching at third level. Some students attend conservatoires, where they receive professional training in acting or other areas. Others take degrees in Drama in which the subject is studied largely in classroom-based settings, with a strong focus on theory, history and the reading of play-scripts. Our course aims to be distinctive in having a strong focus on both theory and practice.

We also aim to provide our students with opportunities to develop new skills and interests. All of our students take classes in acting, but we also want to expose you to such areas as directing, playwriting, design, stage management, and arts management and administration.

This approach is enhanced by our commitment to providing the best kind of university education: one that develops the skills of critical thinking, analysis, argumentation, research, formal writing, and reflection.

For all of the above reasons, our aim for the University of Galway drama graduate is that they will be seen as versatile, reflective, skilled, creative and committed.

Staff Contacts and Office Hours

Staff in Drama aim to be approachable and responsive to students' needs, insofar as practically 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, the College of Arts office or the Disability Support Services.

All full-time Drama staff hold regular office hours, usually twice weekly during the semester. Office hours will be conducted either in person or online via the MS Teams or Zoom videoconferencing app. Hours will usually take place at the same time each week and this is listed on your module outlines and will be signposted in class. Many lecturers will also provide students with an opportunity to sign up for particular slots. In general, students should try to keep consultations to about 10 minutes, so as to ensure that all students have a chance to meet lecturers during office hours.

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 in-person or online slot.

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

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

In addition, some of your modules may be taught by part-time teaching staff. Please refer to Canvas and your module outlines for contact information for these lecturers. Please note that only those listed above will hold regular office hours.

STAFF OFFICES

Staff offices are in the O'Donoghue Centre for Drama, Theatre and Performance.

CLASSROOMS

All classroom/rehearsal venues are in the O'Donoghue Centre for Drama, Theatre and Performance or Bank of Ireland theatre (which is adjacent to this building) with the below abbreviations used.

S1: Studio 1

S2: Studio 2

S3: Studio 3

CR1: Classroom 1

ODT- O'Donoghue Theatre

BOI: Bank of Ireland Theatre

The O'Donoghue Centre for Drama, Theatre and Performance is no. 8 on [this campus map](#).

Communications

Your Responsibilities

University of Galway's systems are organised in such a way that we can only contact you on a university email account. You must check your email regularly: at least twice weekly during term and frequently during the summer months.

Changes to Your Name

Students may need to change their name, address or other aspects of their central university records during their Studies due to gender confirmation, change in marital status, change in residence, etc.

You can find information on the necessary procedures here: <https://www.universityofgalway.ie/student-registry-helpdesk/our-services/name-address/>. This includes information about what to do if you have not legally changed your name or gender identity but seek to make the change to your university records.

You can read the university policy on Gender Identity and Gender Expression here: <https://www.universityofgalway.ie/equalityanddiversity/>

Please be aware that unless the record is changed centrally, your programme/discipline may not have notice of your correct name and you may need to liaise with lecturers/head of programme.

Email Etiquette

Email is a formal written document, and forms part of your formal record at university, so it is advisable to treat it formally. Normally students will address the lecturer formally (e.g. "Dear Dr X") and will also include details of their name, class and student number. Do take time to use proper grammar and spelling, and avoid informalities such as text-speak ("b4" instead of "before") or casual forms of address ("hey" instead of "Dear X") so as to ensure that you are properly understood.

Email Response Times

As academic staff receive a high volume of email, you should normally expect a response to your email within three working days and sooner if possible. The working week is Monday-Friday, excluding bank holidays.

You should not expect responses to emails that are sent during weekends, during public holidays or outside ordinary working hours (9-5.30, Mon-Fri) until a later working day.

Email contacts

All-important announcements will also be sent by email to your University of Galway email address.

We do maintain informal social media channels but these will only ever repeat information that has been sent by email (so students who choose not to use social media will not miss out on any announcements. These include:

- <https://www.facebook.com/groups/NUIGDrama/>
- <https://www.youtube.com/channel/UCqIFQOQhPT7OptRM-9wxn8A>
- <https://twitter.com/NUIGDrama>

University staff are generally advised against "friending" students on social media such as Facebook, Twitter, Instagram, etc. Students should therefore not take offence if a friend request to a staff member is ignored or rejected, and likewise should not feel under any obligation to accept friend requests from staff or teachers.

Email outside of the teaching year

Unlike primary and secondary school teachers, academics do not take holidays for the entire summer period but instead will take two or three weeks' leave during the summer holidays and otherwise are on duty and are required to make themselves available for student contact from April through to August.

However, during the summer months, we also engage in research or related activities such as attending conferences. This means that we are often away from Galway for long periods; we can also be out of email contact for protracted periods. So while you are welcome to contact staff during this period, you should be prepared for a longer than usual response time.

Modules and Structure: BA in Drama, Theatre and Performance (GY118)

The BA in Drama, Theatre and Performance runs for four years. Each year, students take 60 ECTS altogether, for a total of 240 ECTS over the four years.

In first year, students take 20 ECTS in Drama, Theatre and Performance (the equivalent of 4 modules in the year) and choose **two** other subjects with a weighting of 20 ECTS each. BA in DTP students are placed in Group 5 in the Arts timetable, and thus may choose subjects from Groups 1, 2 3, 4, 6 and 7. Second year students take Drama, Theatre and Performance and **one** other subject carried over from first year.

Subject Choices and Progression

YEAR ONE	Drama, Theatre and Performance (20 ECTS)		Arts Subject A (20 ECTS)	Arts Subject B (20 ECTS)
YEAR TWO	Drama, Theatre and Performance (30 ECTS)		EITHER Arts Subject A OR Arts Subject B is taken to degree level (30 ECTS)	
YEAR THREE	Drama, Theatre and Performance (placements and research projects) (60 ECTS)			
YEAR FOUR	Drama, Theatre and Performance (30 ECTS)		EITHER Arts Subject A OR Arts Subject B is taken to degree level (30 ECTS)	

Structure of the Degree

CORE MODULES

The programme involves following a set of core modules (classes taken by all students) that aim to provide all students with a strong grounding in the key areas of Drama and Theatre Studies. These are complemented by optional modules in third year and by opportunities to appear in productions. The core pathway is as follows

First Year	DT1115 Introduction to Acting	DT1174 Theatre Tech and Digital Media		DT1172 Theatre Histories	DT1173 Performance Analysis	
Second Year	DT2118 Musical Theatre in Context	DT2119 Modern Drama, World	DT2120 Stagecraft Theatre Design and Practice	DT2115 Writing for Stage and Screen	DT2117 Socially Engaged	DT2121 Theatre and Languages

		Theatre and Film			Theatre and Performance	
Fourth Year	DT4402 Practice-Based Research Methods: Theories and Practical	DT4403 Arts and Cultural Producing	DT4107 Practice Based Research Project	DT4404 Professional Development		

Productions and Live Performance

Most modules will include an element of performance, often as part of a final assessment. In 2024/25, there will also be central performance elements in the following classes:

- Third Year production
- Fourth Year practice-based research projects
- MA student-led projects
- PhD practice-based research productions and workshops

Third Year

In third year, students in the BADTP engage in intensive study in Drama and Theatre Studies. They do not take their other degree subject during this period.

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

- Internship (work experience with a professional theatre company, usually 4-6 weeks, with critical reflection and research essay component)
- International exchange
- Modules:
 - DT3301 Acting, Directing and Production Practices (15 ECTS)
 - DT3302 Theatre for Children (15 ECTS)

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

- Production with staff or guest director (can involve acting, design, backstage work and/or a combination of roles)
- Internship (work experience with a professional theatre company, usually 4-6 weeks, with critical reflection component)
- International exchange within Europe (Erasmus) or further abroad (North America, Australia).

You can find out more information about internships and international exchanges elsewhere in this handbook.

Third Year Internship Application Process and Eligibility

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.

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 (Provisional)

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 - Third Year Internships and Placements Coordinator,
Email: ian.walsh@universityofgalway.ie

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 patrick.lonergan@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.

Pathways to Secondary School Teaching with BA Drama, Theatre and Performance and Performance and Screen Studies as a subject in First Year

A [Leaving Certificate subject in Drama, Film and Theatre Studies](#) was introduced in September 2025 for fifth-year students.

If you are considering a career as a secondary school teacher following graduation, you can carry credits from this subject forward into a Professional Master's of Education programme to ultimately receive your teaching qualification.

However, please note that you will also need a SECOND teaching subject to degree level during your BA.

You can find out more from the Teaching Council about the process of becoming a post-primary teacher and about eligible teaching subjects [here](#).

If you are considering this career option, we presently advise you take the following modules over the course of your study with us:

YEAR 1

You must take the **4 core modules in Performance and Screen Studies** in addition to your core BA DTP Modules and another subject taught at Leaving Cert e.g French or English.

YEAR 2

You must **drop Performance and Screen Studies** as you one of your other subjects and continue with another subject taught at Leaving Cert e.g French or English.

YEAR 3

You must take Acting, Directing and Production Practices module option or the Third Year Production Module

YEAR 4

You Must take all your core modules in BA DTP and continue with another subject taught at Leaving Cert e.g French or English.

Credits and Workload

What are ECTS?

ECTS stands for European Credit Transfer System. This is a system that gives uniformity all across Europe so that similar systems of workload and assessment are in place.

One ECTS is equivalent to about 20-25 hours of work. That can include class time, private study, assessment, and other learning activities.

Hence, you should imagine that your courses will work as follows:

WORKLOAD PER SEMESTER FOR ONE MODULE

	Contact Hours	Preparation for Assessment	Reading, Rehearsal, self-directed study	Total workload
A 5 ECTS course	24	10 hours	66-76 hours	100 hours

AVERAGE WORKLOAD PER WEEK FOR ONE MODULE

	Contact Hours	Preparation for Assessment	Reading, Rehearsal, self-directed study
A 5 ECTS course	2-3 hours	1 hour	6-8 hours

For written assignments, this workload translates to:

- Undergraduate students:
 - 5 ECTS: Up to 2500 (Y1 & Y2) – 3500 (Y3 & Y4) words
 - 10 ECTS: Up to 4500 (Y1 & Y2) – 5500 (Y3 & Y4) words
- Postgraduate students:
 - 5 ECTS: Up to 3500 – 4000 words
 - 10 ECTS: Up to 5500 – 6500 words

Student Feedback

We value students' opinions and consider it essential to the smooth running of the discipline that we are aware of any concerns or questions that students might have. We commit to listening carefully to student feedback, to reacting to it where necessary, and/or to explaining to students the reasons for any decisions.

We meet with class representatives elected from within your class and aim to have TWO in each year, aiming for gender balance where possible.

Sometimes it is not possible to respond in ways that students might wish. For example, we are constrained by such factors as timetables, resources, and availability of staff and spaces – as is true for all subjects in all universities. It is also often the case that students will not fully understand the reasons for needing to study a particular topic until they have actually done so – and for that reason, staff will sometimes determine that a student suggestion should not be acted upon. But where such examples arise, we will endeavour to explain them clearly and speedily.

If a student wishes to raise a concern, there are four ways of doing so:

- By approaching the lecturer directly in class or via email
- By approaching a class representative
- By approaching a head of year or the head of discipline
- By completing class feedback forms during the semester.

Ordinarily the best way to resolve any problem is through face-to-face discussion, so students are encouraged to raise issues with their lecturers in the first instance, in a spirit of open and mutually respectful discussion.

If for any reason you would rather have someone act on your behalf – or if the problem in question is shared by many people in the class – you can ask your class representative to act for you. However, under GDPR and student confidentiality rules we are very strictly prohibited from discussing individual problems with anyone except the individual student. For that reason, class reps should usually be approached about matters of concern to large numbers of people in the class.

Each class will elect representatives each year. Those representatives sit on the staff-student committee, which meets at the start and end of each semester. Class reps can also approach Heads of Year and/or the Head of Discipline.

You can also approach Heads of Year and/or the Head of Discipline, though it is best to do so only after you have discussed your concerns with the lecturers directly.

Class Feedback Forms

All lecturers must distribute class feedback forms at least once during the semester. Feedback forms are completed anonymously. These are kept on file until after assessment has been completed; they are then read by the module lecturers who must write a report on the feedback, which is sent to the head of discipline as well as head of your year/programme. They are also kept on file and may be consulted by the Head of School.

Students are encouraged to be open in their responses, while also noting the need to be respectful and constructive in their presentation of any criticisms. It is also important to bring up any concerns during the semester while it is still possible to address them.

Conduct in Class

The university is not just a preparation for professional life; it is itself a professional environment. The following conventions thus must be observed in all classes, by both staff and students:

The Basics

- Students and staff are obliged to attend all classes, on time and for their entirety.
- Students and staff are obliged to arrive at class with material prepared in advance
- Students are obliged to participate fully in all class activities as set by the teacher.

Classes start on the hour and finish at ten to the hour (e.g. start at 14.00, finish at 14.50). Please note that:

- Students and teachers are expected to be present at least two or three minutes before the hour, so that classes can begin punctually.
- Students and teachers should leave the class as quickly as possible at ten to the hour so that the next group can have access to the room.
- Students must bring books or other materials with them if advised to do so by lecturers.

More information on attendance, punctuality etc. can be found elsewhere in this handbook.

General Conduct in Class

The following conventions exist for the sake of all students and staff.

- Mobile phones must be put away and switched off during classes. Students must not take calls, send text messages, browse the internet, participate in social media, or otherwise make use of their mobile devices.
- Laptops and tablets may be used for note-taking or for in-class research but students should not engage in activities that would distract them or a fellow student (social media, browsing the internet, etc.)
- Recording of classes, especially practice-based classes featuring other students, is very strictly prohibited. Recording lectures without the lecturers' permission or knowledge is also not allowed.
- Smokers must not congregate in the doorways of the O'Donoghue Centre or Bank of Ireland Theatre, so as to avoid creating negative working conditions for staff and students in nearby offices and classrooms.
- While it is acceptable to bring water to practical classes, students may not eat during classes or in classrooms. Hot drinks such as coffee may not be brought to studios where movement is taking place, due to the risk of scalding.
- Class participation does not just involve expressing opinions, it also involves listening to other people's opinions. Please be respectful of your fellow students by ensuring that you are not dominating discussions at the expense of others, going off on irrelevant tangents, or otherwise inhibiting open discussion and debate.
- Debate is a normal and indeed important element of university life. You should respect the right of people to hold opinions that are different from your own, even about matters that you feel passionately about. You

should also expect occasionally to encounter views and opinions that you find challenging, upsetting, offensive, confusing or contentious, and it is important in any democratic and open society that there is space for the expression of views that you do not agree.

- It is unacceptable for students or staff to express either in class or in written documentation any disparaging remarks about individuals or peoples based on their gender identification, their age, their religious convictions, their race, their ethnicity, membership of the travelling community, nationality, sexuality, political convictions, or any other personal characteristics. This does not preclude criticism of institutions, movements or nations, but the requirement is the protection of the dignity of the individual, in keeping with University of Galway student and staff codes of conduct.
- The nature of Drama as a subject is such that students will occasionally want to share private information with their classmates, whether in class discussions or in their devised or self-created performances. This is not necessarily discouraged but students should consider the likely impact of any revelations on their fellow students, and are required to seek approval from their lecturers before divulging personal information. When such revelations are made, the class must protect their fellow student's privacy by not discussing private matters outside of the classroom setting.
- For practical classes, you will be engaging in work in bare feet or socks. Please dress appropriately, wearing fresh and comfortable clothing that will allow you to move freely, including lying on the floor.
- If for any reason you cannot participate fully in any physical activity, you should notify the teacher at the start of the semester or class, while bearing in mind that a degree of physical participation will be required for all classes.
- Students should not under any circumstances attend classes or rehearsals under the influence of alcohol or other drugs. Being hungover is considered being "under the influence of alcohol". This is particularly important for practical classes or rehearsals, in which there is a risk of injury to you or a fellow student, but is essential for all classes.
- Please bring all rubbish away with you from classes (water bottles, coffee cups, waste paper, etc.).
- Please return all classes to the state you found them in when the class is over.
- All of the above guidelines apply when students are working off-campus, including at theatre visits, internships, etc.
- When in doubt... treat your fellow students and staff as you would yourself to be treated!

Attendance, Punctuality, Sick Leave

In any drama course, regular and punctual attendance is essential not just to the development of the student but also of the group. For that reason, we place strong emphasis on the need for all students to attend all classes.

Every teacher will complete a record of attendance. Students will sign in to every class. Students who are late must also sign in, marking clearly the time at which they arrived.

If students miss a class, they must inform the course lecturer in advance by email and should bring a medical certificate to the next class and these will be kept on file.

Students who miss in-class assessments (e.g. group presentations or performances) **may**, upon presentation of a certificate or positive Covid test, be given permission to defer that portion of their assessment until the end of the semester. Normally this will involve students being obliged to sit an additional examination during the exam period.

Students who miss in-class assessments (e.g. group presentations or performances) without a medical certificate will automatically lose the marks for that assessment, and may not make alternative arrangements.

Students who persistently miss class without a reasonable excuse (certified illness, bereavement) will be obliged to meet with the Drama and Theatre Studies programme committee.

Lateness to class is unacceptable under any circumstances. Repeat offenders will be subject to disciplinary action, including the application of a penalty to their final marks.

Students are advised that when places are allocated on student productions, internships, international exchanges, and optional modules, we must prioritise those students who have a complete attendance record.

The presentation of a medical certificate does not automatically entitle a student to miss a class or hand in work late. Please review the full policy below.

Students with long-term health issues should be aware that, due to the participatory nature of this course, a certain number of absences – even if excusable on medical grounds – will preclude the possibility of a passing grade. In the case of students obliged to stay off-campus due to the Covid-19 pandemic, this provision will of course not apply.

Policy on Extensions, Repeats and Deferrals

You should only seek to submit work late in the event of serious extenuating circumstances which is defined by [university policy](#) as “serious unavoidable, unpredictable and exceptional circumstances outside the control of the student, which may negatively impact the student’s performance in assessment.”

A full list of what DOES and DOES not count as extenuating circumstances is available [here](#).

If you have met the grounds for extenuating circumstances, you will seek either:

1. **An extension:** This is when the College of Arts Office and/or Head of Year/Programme allows you to submit work late without penalty following a process of application with documentation (i.e. medical or other certificates).
2. **A deferral:** This is when you get College of Arts Office permission to submit outstanding work following the end of a module without penalty in the autumn exam period.
3. **A repeat:** This is when you fail a module and have to complete a repeat assignment or exam in the autumn exam period which constitutes 100% of your total assessment. If you are in years 2, 3, or 4 of your programme, your repeat results are capped at 40%. You must pay fees for each module you repeat.

Extensions

Individual module convenors/lecturers cannot give extensions under any circumstances.

For an extension of seven days or less, you must contact your Head of Year/Programme and your individual module convenor/lecturer directly together. The Head of Year/Programme makes the determination whether or not you meet the Extenuating Circumstances policy based on the documentation you provide as outlined [in that policy](#).

You should include with this letter your copies of either a medical certificate or a letter from a student counsellor, or other relevant documentation.

If you don’t have an explanation for your lateness, we will just apply the penalty automatically.

Valid reasons for lateness include illness or bereavement. Avoidable problems such as malfunctioning computers, car trouble, books being unavailable at short notice, poor time management including participation in extracurricular or professional creative industries activities including festivals, film shoots, etc. are not valid reasons for lateness.

If you need to seek an extension of more than seven days, you will need to notify your Head of Year/Programme and individual module convenor/lecturer and then fill out and submit [this form](#) to the College of Arts Office.

Students who are ill or in distress can be assured that their work will be accepted late, provided that they provide appropriate documentation to the College Office and/or Head of Year/Programme.

Students should NOT seek extensions in advance but instead endeavour to submit their assignment on time regardless of circumstances. You will then follow the steps below if you miss the submission deadline.

If you fail a module

If you fail a module, you have an opportunity to repeat it. Students must pay a repeat examination fee to the university in such cases for each module they are repeating.

Repeat assignments are posted following the release of second semester marks to Canvas and are equivalent to the total workload of the module you are repeating. They are due in early-mid August (see calendar above).

Your transcript will state that you failed the module. Repeat marks are capped at 40% for most years. This in turn may cause a delay payment of your SUSI grant.

If you choose not to repeat your module, you must either leave the university or repeat the year. If you repeat the year, you need only repeat those modules that you failed (e.g. if you pass four modules in second year but fail two, and choose to repeat the year, you would only need to repeat the two modules that you failed).

You can review FAQs regarding university policy on repeats including accessing fee information here:

https://www.universityofgalway.ie/exams/timetable-advice/examinations_faqs/repeats_faq/

If you need to defer an assessment

Deferral means postponing a university examination or assessments from the end of the semester to the summer period. This will usually be granted in cases of serious illness, bereavement of an immediate family member or other extremely serious circumstances as vetted by the College Office. Decisions about deferral can only be made by the College of Arts office. Applications can again be made through [the Extenuating Circumstances application form](#) for the College of Arts.

You can review FAQs on deferrals here: <https://www.universityofgalway.ie/exams/timetable-advice/deferrals/>

Penalties for Late Work

Late work that does not meet the grounds for the above or is simply late **will be penalised at two points per day including weekends and bank holidays.**

Late work penalties can still apply even if you are granted an extension if your documentation does not cover an additional period of lateness. For example, if you provide a cert saying that you were sick for two days, then you can hand in your work two days' late without penalty. But if your cert says you were sick for two days and you hand in a week late, you will lose marks for five days.

Summary notes on extensions, deferrals, repeats and penalties for late work

- Late work is penalised at two points per day including weekends and bank holidays.
- Short-term extensions (of seven days or less) can be sent to the Head of Year/Programme with supporting documentation and CANNOT be given by individual module convenors/lecturers .
- Extensions on work of MORE than seven day must be granted through the College of Arts Office and CANNOT be given by individual module convenors/lecturers OR the programme directors.
- Work that is any more than two weeks' late (14 days) cannot be accepted even if students have medical certificates etc. without a deferral from College Office. Students whose work has not been submitted by this time will automatically be listed as having failed or must seek permission from the College Office to defer the assessment.
- If you provide a cert saying that you were sick for two days, then you can hand in your work two days' late without penalty. But if your cert says you were sick for two days and you hand in a week late, you will lose marks.

- We ask students to make every effort to submit work on time. Late essays lead to administrative difficulties and may delay the processing of your results.

Review again the full university policy on extenuating circumstances [here](#).

You can access the College of Arts Form for submission of extenuating circumstances forms for 1) extensions of more than seven days or 2) deferrals of a module [here](#).

WHO TO CONTACT IF YOUR WORK IS LATE

In order to save you time, it is important that you contact the most appropriate people to help you with your query. You can of course discuss things with other people, including Drama staff, but the people below are the main points of contact.

YOUR QUERY	WHO TO CONTACT
If you are confused about the course or the assessment	The module convenor/lecturer
If you think you may need an extension	Less than seven days: Your Head of Year/Programme AND module convenor/lecturer More than seven days: You have to apply to the College of Arts Office for an extension due to Extenuating Circumstances through this form. You should notify your module convenor/lecturer and Programme Head if you are applying for an extension through College of Arts Office.
If you need to defer your assessment because of serious illness or bereavement	You have to apply to the College of Arts Office for a deferral due to Extenuating Circumstances through this form .
If you are ill	Your GP or other medical professional
If you are experiencing stress, anxiety or other personal problems	Your GP, the student counselling service, the SU welfare office.
For anything else -	Drama staff are always happy to meet students during office hours or briefly following class if possible and can discuss any issues that you wish to raise.

James Hardiman Library and Online Research Resources for Drama Students

The Hardiman Library proactively supports and enhances the learning, teaching, and research activities of the University. The Library acts as a catalyst for your success as University of Galway's hub for scholarly information discovery, sharing, and publication, and should be your first port of call when it comes to borrowing books. The Music collection is housed on the first floor. Note that the printed music section (scores and sheet music) is separate from the secondary sources (books about music); you should make use of both. You should check the library catalogue to see if the book you are looking for is on the shelf or on loan to another reader; in addition, the catalogue will give you the shelf mark, which will make it easier to find. The process of borrowing books is described

on the library website at <http://library.universityofgalway.ie.ie/usingthelibrary/borrowing/>. You can borrow most books for a week, but some titles that are particularly in demand may have a shorter loan time. Make sure you return your books on time: it is only fair on other readers that you do so, and you will get fined otherwise.

Note that, in addition to hard-copy books, the library holds a sizeable number of e-books, which may be accessed online at any time.

Further information can be found on the website:
<http://library.universityofgalway.ie.ie/>

University of Galway library hosts multiple research resources which will be of direct relevant to your studies.

DRAMA ONLINE

This major database provides playscripts for hundreds of major works, as well as background material.

Digital Theatre Plus

An online database of filmed performances in theatre, musical theatre and opera.

Met Opera on Demand

While primarily of interest to students of Music, the Met Opera database features videos of live performances for hundreds of operas, many of them directed by major figures (Lepage, Taymor) and all offering essential material for teaching in design, movement, and other areas.

NT Live

<https://search-alexanderstreet-com.universityofgalway.ie.idm.oclc.org/NATH> - an online database of productions from the UK National Theatre, including production resources, videos and more.

Abbey Theatre Digital Archive

The Digital Archives Partnership between the James Hardiman Library, University of Galway and The Abbey Theatre adds a new and hitherto unprecedented level of digital study and understanding of the Abbey Theatre Archive. Being the largest digital theatre archive in the world – of over 1.8million items – this pioneering project will create a unique multimedia resource for the legacy and tradition of the Abbey Theatre – the first state-subsidised National Theatre in the English-speaking world.

The archive features hundreds of scripts, videos of performances, set designs, costume designs, correspondence and much more.

The Gate Theatre Digital Archive

The Gate Digital Archive will provide hundreds of videos playscripts and programmes from this major Irish theatre. There are particularly strong holdings here for Beckett, Pinter, Friel and Oscar Wilde.

Druid Theatre Company. The archive includes a record of the multi-award winning theatre company whose roots go back to their time in the then University College Galway. Druid have been recognised as world leaders in touring and staging the best of Irish plays and exploring the work of playwrights such as John M. Synge, John B. Keane, Geraldine Aron, Martin McDonagh and Tom Murphy. The Druid Theatre archive catalogue can be viewed here:

<http://archives.library.universityofgalway.ie.ie/cgi-bin/FramedList.cgi?T2>

The Thomas Kilroy Archive consists of the papers of the celebrated playwright, Thomas Kilroy. Famous especially for his epic history plays such as the 'O'Neill' and, for his relationship with the likes of Field Day Theatre Company – with his work 'Double Cross' – and also for his time as Literary Editor at the Abbey Theatre, Kilroy is one of the giants of 20th Century Irish Theatre. The Kilroy Archive catalogue can be viewed here:

<http://archives.library.universityofgalway.ie.ie/cgi-bin/FramedList.cgi?P103>

The Taibhdhearc na Gaillimhe Archive is the administrative and creative archive of the national Irish Language Theatre of Ireland. Based in Galway, the Taibhdhearc Archive is a comprehensive record of the growth of this Irish

language movement within theatre and how the Taibhdhearc has connected and influenced playwrights writing in Irish and also those translating English language works by Irish and international playwrights into Irish. The Taibhdhearc na Gaillimhe Archive is catalogued and available for consultation. For information click [here](#)

The Lyric Theatre, Belfast Archive is one of the premier cultural and theatrical venues in the North of Ireland and it has been so for over half a century. Founded by Mary O'Malley and with the theatre first based in her home, the Lyric Theatre and Lyric Players would quickly outgrow their first base and establish itself in the heart of Belfast's and the North's cultural heart. Mirroring the Abbey in its founding principles, the Lyric is a theatre of great Yeatsian tradition and offers a detailed account of administrative and creative records of the theatre but also unheralded insights into the correspondence and professional relationships of Mary O'Malley to the theatre community of Ireland. The Lyric Archive catalogue can be viewed here: <http://archives.library.universityofgalway.ie.ie/cgi-bin/FramedList.cgi?T4>

The Arthur Shields Archive consists of the papers of the actor and revolutionary Arthur Shields. Steeped in the Abbey tradition, Shields was a regular and one of the much loved members of the Abbey Company in the 1930's and was part of their many touring productions to the United States at that time. The papers offer a great insight into the Abbey Theatre of that time and also a beautiful photographic record of the Abbey, its U.S. tours and also the personal and private life of Arthur Shields. The Shields archive catalogue is available [here](#) and the Shields online photographic exhibition can be seen [here](#)

The Siobhan McKenna Archive is the archive of one the great actresses of the Irish stage. Remembered so specially for her portrayal of Mommo in Tom Murphy's seminal play, 'Bailegangaire', McKenna was lauded throughout her life for her work in English and Irish. The papers offer a view into the life and career of McKenna and documents exactly why she is so fondly remembered in Irish Theatre. The Siobhan McKenna papers are catalogued and available for consultation.

The Galway Arts Festival Archive documents the growth of this festival, again from roots in University College Galway to a festival for the community and city of Galway through to its incredible growth in becoming one of the largest annual multi-disciplinary Arts Festivals in Europe. The Galway Arts Festival is synonymous with exploring Irish culture, identity and tradition through national and world leaders in the Arts. The Galway Arts Festival Archive catalogue can be viewed here: <http://archives.library.universityofgalway.ie.ie/cgi-bin/FramedList.cgi?T5>

The Joe Vaněk Archive of Theatre and Opera Design- This exhibition opens the archive of contemporary Irish theatre's leading designer, Joe Vaněk, and charts a scenographic journey from page to stage through the theatrescapes of Vaněk's distinguished career: <https://exhibitions.library.universityofgalway.ie/s/joe-vanek/page/welcome>.

Pan Pan Theatre Company was co-founded in Dublin 1993 by Aedín Cosgrove and Gavin Quinn. Since the early 1990s, Pan Pan have toured extensively internationally, from Europe to Asia and from Australia to the United States, developing and creating over fifty theatre productions, a major international theatre symposium series, as well as a number of other original theatre and film projects. Today, as one of Ireland's leading theatre companies, the multi-award winning Pan Pan Theatre Company have continually pushed the boundaries of form and practice of theatre production from within Ireland, through a cultural and theatrical collision of form, sound, image, and word. <https://exhibitions.library.universityofgalway.ie/s/panpan/page/introduction>.

Student Support Services

Student Registry Helpdesk

The Student Registry Helpdesk is a one stop shop for students & Graduates wishing to access the following services in University of Galway – Admissions, Registration, Exams and Conferring. The Helpdesk strives to provide the ultimate customer service experience and ease of access to student services to our student customer throughout their student life in University of Galway. Services include Replacement ID Cards, Exam Transcripts, Registration and Statements, Name & Address Changes, Validation & Stamping of Forms, Employment & Verification Enquiries and Lost & Found. Location and Opening times can be found on their website.

Email: askregistry@universityofgalway.ie

<https://www.universityofgalway.ie/student-registry-helpdesk/>

Student Services

Student Services aim to make your time in University of Galway a rewarding learning, personal and professional experience. Friendly, approachable staff provide a range of services and initiatives whose goal is to support and encourage you through every step of your University journey. Services on offer include Access Centre, Your Career, Sports and Societies, Your Welfare and Your Wellbeing.

<https://www.universityofgalway.ie/student-services/>

<https://www.universityofgalway.ie/media/studentservices/files/Directory-of-Support-Services-in-NUI-Galway-and-the-community-2019.pdf>

Please refer to Student Services website above for up-to-date information.

University Policies and Procedures relating to Students of University of Galway

Information on anti-bullying policy for students; alcohol policy; supports for students experiencing pregnancy, maternity and paternity; authorised absences; drug policy; student sexual harassment policy; mental health strategy; student code of conduct and other university policies relating to students can be found on the following website;

<https://www.universityofgalway.ie/student-services/policies/>

Disability Support Services

University of Galway positively values the participation of students who have a disability, illness or specific learning difficulty and promotes a university experience of the highest quality for all students.

The Disability Support Service promotes inclusive practices throughout the campus community and we are committed to the provision of an equitable learning environment that will enable all students to become independent learners and highly skilled graduates. Registration with the Disability Support Service (DSS) is a separate process to registering as a student with University of Galway. **All students with a disability, long-term physical or mental health condition, or a specific learning disability** should register with the DSS. You only need to register with the DSS once and this remains in place for the duration of your course. Ideally you should complete your University of Galway registration prior to registering with the Disability Support Service. You can register with the DSS at any stage during your studies; however, **it is recommended** that you register at the beginning of first year if possible.

Email: disabilityservice@universityofgalway.ie

Keep up to date with information and alerts at <https://www.universityofgalway.ie/disability/>

Academic Writing Centre

The AWC offers free one-on-one tutorials on essay writing for University of Galway students. Last year, AWC tutors helped over 500 students to overcome recurrent problems with grammar, punctuation, spelling, and essay structure. We consider good academic writing to be a crucial skill, one that is not acquired easily. The AWC offers help and encouragement along the way. Everyone is welcome, regardless of level of experience or grade average. AWC tutors work with new entrants, final year students, and postgraduates alike.

The AWC is located on floor 2, in the James Hardiman Library. Please keep up-to-date with information and alerts about this service at the following website:

<http://www.library.universityofgalway.ie/awc/>

Student Counselling Service

We are a team of qualified and experienced counsellors, psychologists and psychotherapists. The service operates within the Code of Ethics and Practice agreed by the Irish Association of University and College Counsellors.

Counselling is available to all full and part-time students, undergraduate and postgraduate of University of Galway. Each year, between 800 and 900 students have contact with the service. These include students who have come from school to college, mature students, international students and students with disabilities.

The service continues to provide online counselling to all students during Covid-19. If you would like to set up an appointment, please email: counselling@universityofgalway.ie

The website also contains a list of useful online resources self-help which can be accessed at any time. Please see the following: <https://www.universityofgalway.ie/counsellors/>

Canvas

Your courses all require submission of materials through Canvas. You must be properly registered in order to access Canvas. Learning to work with Canvas is the responsibility of individual students, but support services are available on campus. When you register, all core modules will automatically populate in your curriculum suite. However, you must then choose your optional modules from what's available. Any queries, please contact either the programme co-ordinator or discipline administrator.

Follow this link for more information on Canvas and how to make the most of its services:

<https://www.universityofgalway.ie/information-solutions-services/services-for-students/Canvas/>

Code of Conduct

Below is a summary of key points from the university's code of conduct.

The guidelines that follow have been drawn up with reference to Policies and Procedures established by the University.

All students should familiarise themselves with these guidelines at: <https://www.universityofgalway.ie/student-services/policies/>

Main points from the Student Code of Conduct:

Any student who enrolls for any course in the University in doing so accepts the objectives of the University and is giving a commitment, as a responsible individual and as a member of the University community, to behave in an appropriate manner.

The Student Code of Conduct offers guidelines as to the norms of behaviour that accord with the obligations of students, but where more specific requirements are in place, they are available on the University's web site. It should be noted that Students of the University cannot claim any privileged position in regard to the general law of the land.

Rights and obligations of staff, students and others

- Every student and staff member has the right to be treated with dignity and respect.
- Students are expected to acknowledge the authority of the staff of the University, both academic and support staff, in the performance of their duties.

Academic Conduct

- Every student is expected to approach his/her academic endeavours with honesty and integrity.
- Each student shall comply with his/her academic programme requirements in terms of lectures, practical assignments and assessments and with all University registration, fees, library, use of computer facilities and examination regulations associated therewith.
- No student shall provide false or misleading information to or withhold relevant information from any party regarding his/her academic achievements

General

- Every student is required to behave in a manner which enables and encourages participation in the educational activities of the University and does not disrupt the functioning of the University.
- The maintenance of the good name of the University is in the interests of all of the University community and, as the standing of the University depends largely on those who represent it, it is the duty of its students at all times to behave, both inside and outside of the University, in a way which does not bring discredit to the University.
 - The observance of the Code, so far as it applies to the individual student, is his/her **personal responsibility**.
 - Breach of any of the regulations of the University will be dealt with either under the appropriate approved University procedure or the Disciplinary Procedure. (The Disciplinary Procedure is laid out in Section 6.0 of the Code of Conduct)

Some Examples of Breaches of the Student Code of Conduct:

- Obstruction of members of the University staff or other students in the performance of their duties.
- Any violence or threats of violence or any abuse, either physical or verbal.
- Any behaviour that endangers the welfare of the individual or others.
- Making derogatory comments or allegations against a member of staff or other student either in person or utilising electronic media such as e-mail or social networking sites.
- Cheating, plagiarism and circumstances where a student submits the work of another as his/her own or allows another person to undertake an assessment or assignment for him/her.
- Failure, without reasonable explanation, to carry out all or any of the following to the satisfaction of the Academic Council: **attend lectures**; attend prescribed practical classes, or laboratory, drawing-office or clinical sessions; **attend tutorial classes**; **meet requirements laid down for project-work, essay-writing, or any other prescribed course exercise**.
- Conduct likely to disrupt teaching, examinations, study, research, or administration of the University.
- Failure to abide by the regulations governing enrolment on the academic programme, **attendance at lectures** and other prescribed exercises and the conduct of examinations.
- Abuse of alcohol or other substances on the campus, including contravention of the regulations which may be made from time to time relating to the consumption of alcohol or other substances on the campus.

Extra-Curricular Activities and Professional Theatre Work

We believe that a university is enriched by the presence of a healthy and vibrant range of extra-curricular activities. We therefore are particularly glad to see our students participating in events with DramSoc, GUMS, or other societies – while noting that academic work has to take precedence at all times over extra-curricular activity.

Students who wish to stage plays that they have written, to act, or to direct are welcome to do so provided that they prioritise their academic work. Some students claim such work has hurt, some that it has helped, their performance

at university. When a conflict exists between academic commitments and extra-curricular work, students must prioritise their course work.

From time to time, students will have opportunities to engage in professional work. We recognise the importance of such opportunities to students and, where possible, will seek to facilitate your participation in them. Do note, however, that we remain obliged to enforce the university's regulations about attendance, participation and assessment. For that reason, any student who is likely to be absent for a long period (more than a week) should consider deferring or prioritising their university obligations.

Theatre Outings and other events

We consider it essential that students see live theatre as part of their studies. We endeavour to ensure that all Drama students will see a live performance by a professional theatre company at least once per year either through Arts in Action on campus and/or organised through our partnerships with companies including Druid and the Abbey.

University of Galway is one of the very few universities in Ireland and the UK that is sometimes able to extend free tickets to students through partnerships or other means. If you are offered free tickets as part of a module, we therefore urge students to see this feature of their degree not as an entitlement or as an optional extra, but as a privilege.

If you are asked to purchase a theatre ticket as part of your module work, we ask that you see this as a reasonable expense to access live performance as a key part of your studies particularly when module texts are provided for free with very few exceptions across your programme as a whole.

We will also ask you to attend on-campus performances and events occasionally throughout the year, and we ask you see your time at University of Galway and in Drama and Theatre Studies as actively participating in a wider community within the discipline and beyond.

Core Theatre Outings

Some classes feature theatre outings as part of their assessment programme. These outings will be announced at the start of the semester, giving students ample time to re-arrange any other commitments. We can make exceptions for major life events such as the wedding of a family member, but otherwise require students to attend. These visits will often be at weekends or in the evenings.

Once a student has accepted a free theatre ticket, he/she is obliged to make use of it. Absence from a theatre outing can only be justified with a medical certificate and students must notify staff in advance so that the ticket can be given to a different student. The medical certificate must state explicitly that the student was unable to attend the theatre event.

If you have been asked to book your own ticket as part of a module assessment, it is your responsibility to arrange and follow through with this. If you cannot for reasons of illness, financial hardship, etc., you must agree an alternative performance (live or digital) with your lecturer to complete the assignment.

Optional Theatre Outings

From time to time, staff may be in a position to bring students to plays during the semester. When this happens, staff will ask students to sign up for this option in class.

- If a student signs up for a play, he/she is obliged to go (as above).
- If a student misses a class when a play visit is being organised, he/she loses the opportunity to attend it.

Changing your ticket

It is sometimes possible for the Town Hall in Galway and other local venues to change your ticket for a different night during the same run. To do so, you should call into their box office. Any additional costs that arise from your decision to change the ticket must be borne by you. Other theatres are highly unlikely to change your ticket for you.

Conduct at Theatres

Theatre outings should be considered formal educational activities and students are required to behave accordingly. While an outing to the theatre should be a pleasant experience, it should not be misunderstood as a social occasion.

Students will be seen by theatres as representatives of University of Galway and, bearing in mind that many of our students will want to work with those theatres in the future, it is particularly important that our good reputation be maintained.

Obvious misconduct such as abuse of alcohol, rudeness to theatre staff, use of mobile phones in theatres, disruption of performances, etc. will be referred immediately to the department's disciplinary committee.

Plagiarism

Definition:

Plagiarism means presenting the words of another writer as if they were your own. It refers to stealing, without acknowledgement, from any other writer, including fellow students. Copying another student's essay is as serious a problem as plagiarising a literary critic. This is a serious matter, and if it is detected in your essay it may result in an automatic failure mark. The way to avoid plagiarism is very simple: always put quotation marks around someone else's words, credit them to their source, and discuss in your view their merits. If you borrow ideas from another writer, say so. In this way you can impress an examiner by showing that you have done some research.

Best Practice to Avoid Plagiarism

- When making notes, always use quotation marks to distinguish between your own notes and the words of the writer you are reading. Additionally, always keep a record of the page number, publication details, etc.
- Inform yourself about the submission dates for your written work, and leave yourself time to do the work yourself.
- When correctly acknowledging the words of another writer, engage with what that writer is saying or arguing, rather than using them as a substitute for your own argument.
- **Ask your lecturer for advice if you are uncertain about any aspect of referencing or plagiarism.**

Is it Plagiarism?
A Quick Guide for Students

EXAMPLE	IS IT PLAGIARISM?	NOTES
SparkNotes says: A university student whose studies are interrupted by his father's death, Hamlet is extremely philosophical and contemplative. Sam writes an essay that says: A university student whose studies are interrupted by his father's death, Hamlet is extremely philosophical and contemplative.	Yes!	It is never acceptable to incorporate online (or any other) materials in your essays without crediting the original source. Even if Sam lists SparkNotes as a source on his Bibliography/Works Cited page, his failure to put this sentence in quotation marks still means that he has plagiarised. Remember: just one sentence in your essay that is uncredited could mean that you risk failing the entire assignment.
SparkNotes says: Faced with evidence that his uncle murdered his father, evidence that any other character in a play would believe, Hamlet becomes obsessed with proving his uncle's guilt before trying to act. Sam writes an essay that says: Hamlet is cautious when it comes to interpreting this evidence, evidence that any other character in a play would believe.	Yes!	It still counts as plagiarism if Sam has copied a <i>unique</i> phrase (i.e. less than an entire sentence, or, in this example: 'evidence that any other character in a play would believe') from a source without using quotation marks properly crediting that source. How do you know if a phrase is unique? Try googling 'evidence that any other character in a play would believe'—it takes you straight back to SparkNotes.
In an article called "'Thy State Is the More Gracious': Courtly Space and Social Mobility in <i>Hamlet</i> and Early Modern Culture', Peter Sillitoe argues: <i>Hamlet</i> (1601) depicts hierarchy and social mobility because the play focuses its attention onto a royal court. Clearly, this approach could be applied to many plays but <i>Hamlet</i> takes things much further with its emphasis on role-play and confused social identities. Crucially, the major characters are either nobles or the socially mobile, and the play highlights the workings of courtly power and the social challenge of the revenger in light of this.	Yes!	This phenomenon has recently become known as 'Rogeting' (in fact, you can read a humorous article about this phenomenon here: http://www.theguardian.com/education/shortcuts/2014/aug/08/rogeting-sinister-buttocks-students-essays-plagiarising-thesaurus). It is not acceptable to cut and paste from a source and then use a thesaurus to

EXAMPLE	IS IT PLAGIARISM?	NOTES
Sam writes an essay that says: <i>Hamlet</i> portrays chains of command and social movement because the drama focuses its concentration onto an imperial court. Evidently, this approach could be useful to numerous plays but <i>Hamlet</i> takes belongings much further with its highlighting on role-play and perplexed community-based identities. Vitally, the chief characters are either aristocracy or the socially itinerant, and the drama showcases the machinery of courtly authority and the social test of the revenger in illumination of this.		simply insert synonyms for the words. Moreover, the results are often nonsensical when students do this!
A blog post found online at http://warustudiotk.blogspot.ie/2011/04/political-and-social-themes-in-hamlet.html says: The men throughout the play fall into two categories. There are those like Claudius and Polonius, as Hamlet states about Polonius, which is true also for Claudius, “A man of words.” And then there are those like Hamlet, Fortinbras and Laertes who are men of action. Claudius is more of a politician king, he has a way with words. This is vastly apparent through out the play, but more so at the beginning and also near the end. [Note that this blog post contains words that are spelled incorrectly and that Sam inadvertently improves the quality of the writing.] Sam writes an essay that says: There are two categories of men in <i>Hamlet</i>: men of words (as Hamlet describes Polonius) and men of action. Claudius and Polonius fall into the first group, whereas Hamlet, Fortinbras and Laertes all fall into the second. It is apparent throughout the play—particularly at the beginning and near the end—that Claudius is a political creature who has a way with words.	Yes!	It is never acceptable to cut, paste and then slightly reword online (or any other) materials in your essays—even if it is ‘just’ plot summary that you are using. Even if Sam lists blog post as a source on his Bibliography/Works Cited page, his failure to cite this material correctly in the body of his essay still means that he has plagiarised.
Ann Thompson and Neil Taylor’s introduction to the Arden edition of <i>Hamlet</i> says: Unsurprisingly, feminist critics have expressed difficulties with the play, deploring both the stereotypes of women depicted in it and the readiness of earlier critics to accept Hamlet’s view of the Queen and Ophelia without questioning whether the overall view taken by the play (or its author) might be different.	Yes!	Whenever you take sentences and phrases directly from a source, you must indicate that the words are not your own by using quotation marks. Even if Sam includes a parenthetical citation at the end of a sentence or paragraph that he has

EXAMPLE	IS IT PLAGIARISM?	NOTES
Sam writes an essay that says: Unsurprisingly, feminist critics have expressed difficulties with the play, deploring both the stereotypes of women depicted in it and the readiness of earlier critics to accept Hamlet's view of the Queen and Ophelia without questioning whether the overall view taken by the play (or its author) might be different (Thompson and Taylor 35).		reproduced from another source (as in this example), this is not enough on its own!
Sam is a good student who has high marks in all of his other modules, but was found plagiarising just three sentences in one essay that he submitted this year.	Yes!	When plagiarism cases are being considered, it is impossible for lecturers to take into account a student's overall academic performance or marks in other modules.
Sam and Charlie are good friends who are taking the same module. They submit two copies of the same essay, on which they collaborated.	Yes!	This is a type of plagiarism called 'collusion', which means that students are collaborating in an unauthorised manner on work that they are both submitting for credit.
Sam and Charlie are good friends who are taking the same module. They submit essays that have distinct arguments, yet incorporate many of the same sentences, phrases, or paragraphs.	Yes!	This is still collusion, even if the entire essay is not identical (see the example above).
Sam hires Charlie to write his essay for him.	Yes!	Any essays you submit must be your own work.
Charlie writes an essay for his English seminar and reuses portions that he earlier wrote for an essay due in one of his lecture modules.	Yes!	This is called 'self-plagiarism' or 'auto-plagiarism'. It is forbidden to reuse materials that you have already (or simultaneously) submitted for credit in another module.
Last year, Charlie submitted a number of essays that incorporated passages of reworded information that he'd cut and pasted from online sources, but he's never been accused of 'plagiarising' before.	Yes!	If you have been doing this sort of thing habitually but never lost points for it, count yourself lucky that you haven't been caught yet, and change your writing habits immediately!
Turnitin says that Charlie's essay is only 3% 'unoriginal'.	Maybe, maybe not!	Turnitin is merely a guide that your lecturers use to help identify problematic essays. The number that it

EXAMPLE	IS IT PLAGIARISM?	NOTES
		produces is not really meaningful in and of itself. It is possible to have a low number returned for an essay that does, in fact, plagiarise sources.
Turnitin says that Charlie's essay is 46% 'unoriginal'.	Maybe, maybe not!	It is possible to have a high number returned on Turnitin for an essay that does not, in fact, plagiarise any sources and has properly credited all quotations.
Charlie writes an essay in which he uses quotation marks appropriately and cites everything parenthetically. However, he does not attach a Bibliography/Works Cited page, as required in MLA format.	Perhaps not exactly, but it's not a good idea!	Attaching a Bibliography/Works Cited is never optional (even in those cases where you may only have used one primary source in your essay and no secondary sources at all). You will lose marks on your essay for failing to attach a Bibliography/Works Cited page.
Charlie writes an essay and attaches a Bibliography/Works Cited page listing all of the secondary sources that he consulted. He puts everything that he has quoted directly from these secondary sources in quotation marks to indicate it's not his own words, but he doesn't bother putting any parenthetical citations in the body of his essay to show the source of each individual quotation.	Perhaps not exactly, but it's not a good idea!	Even if you put quoted material in quotation marks, if you fail to give your reader an indication of where each quotation is from, it's still not properly cited. You will lose marks on your essay for failing to cite your sources parenthetically.
Sam writes an essay that uses his secondary reading to help him position his own argument. He writes: <i>Hamlet</i> can be interpreted as a play that is focused on social class and that reinforces the patriarchal views of its time. Peter Sillitoe, for example, argues that the play 'highlights the workings of courtly power and the social challenge of the revenger' (Sillitoe 208). Thompson and Taylor, on the other hand, consider feminist approaches to the play, which have challenged 'the stereotypes of women depicted in it and the readiness of earlier critics to accept Hamlet's view of the Queen and Ophelia' (Thompson and Taylor 35). What unites these interpretations is their attention to the play's social dimensions. This essay argues that Shakespeare's play explores social	No!	Sam has used his reading of criticism about the play in order to develop his ideas about its representation of society. He has engaged with this reading in order to formulate a new argument. He acknowledges the fact that these sources have informed his argument by quoting from them directly and citing them correctly. He has also cited them in his Bibliography/Works Cited page.

EXAMPLE	IS IT PLAGIARISM?	NOTES
structures – both class and gender – in order to critique Elizabethan society. Bibliography Shakespeare, William. <i>Hamlet</i>. Ed. Ann Thompson and Neil Taylor. London: Arden Shakespeare, 2010. Print. Sillitoe, Peter. “ ‘Thy State Is the More Gracious’: Courtly Space and Social Mobility in <i>Hamlet</i> and Early Modern Culture.” <i>Shakespeare</i> 9 (2013): 204-19. Print.		

ACADEMIC INTEGRITY

Drama and Theatre Studies follows the Academic Integrity Policy of the University.

The policy can be downloaded here:

<https://www.universityofgalway.ie/media/academicintegrity/files/QA220-Academic-Integrity-Policy.pdf>

Below are some common questions related to the implementation of the policy and how these are answered in the discipline of Drama and Theatre Studies.

What do I do if I suspect there has been a breach of academic integrity by engaging in academic misconduct?

Please follow the steps below:

- 1) a conversation with a member of the teaching staff,
- 2) a Courageous Conversation with an Academic Integrity Advisor (AIA),
- 3) or a conversation with the Academic Integrity Officer (AIO).

During the conversation with AIA or AIO the student can choose to bring a student colleague of the student's choice or a Students' Union representative (but not any other person or body unconnected with the University). This person may not participate in the interview

The Academic Integrity Advisor may invite another member of staff to join them, but not the member of the teaching staff who reported the case.

What is a Courageous Conversation?

Courageous Conversations were developed in the University of New South Wales and described in this [article](#) by Prof. Cath Ellis

The Courageous Conversation is an open discussion between the Academic Integrity Advisor and the student before any formal investigation has taken place.

During the Courageous Conversation, the Academic Integrity Advisor will

- Share the details of the alleged misconduct with them again.
- Let the student know that academic misconduct is taken very seriously by the University but a full admission of misconduct at this point in the process means that the most serious outcomes recommended for this category of breach will not apply.

- If they have engaged in intentional academic misconduct, the student is encouraged to share the details of this misconduct with the Academic Integrity Advisor at this stage. If they do so, there will be no formal investigation as long as they share all the details related to the incident. If at any point, it emerges that the student was not fully compliant with this requirement then they may still need to go through a full investigation.
- If an Academic Integrity Advisor suspects a case of academic misconduct in their own module, they should not hold a Courageous Conversation with their own student. In those circumstances, they should seek the assistance of an AIA in a related discipline or contact the Academic Integrity Office for advice.

What happens if a case of inadvertent misconduct is confirmed?

If it is believed by the teaching staff member, based on the evidence, that this is a case of inadvertent misconduct, then the member of teaching staff will notify the student via email and will require the student to complete academic integrity training and may additionally choose any of the following:

- Zero marks in relation to a specific component of assessment task
- Resubmit the work for the full range of marks available
- Reduction in marks for the assessment by stated amount
- Student repeats and resubmits assessment task for a mark of no more than 50%
- In addition, study skills training is highly recommended.

Following the assignment of an outcome the member of the teaching staff will enter the case on the Academic Misconduct Register as a case of inadvertent misconduct – how to do this is on the policy doc.

Entry on the register is not considered a ‘First Offense’ and is not on official record

Artificial Intelligence: Acceptable and Unacceptable Use

The use of generative artificial intelligence (GenAI) tools (e.g. ChatGPT, Copilot, DALL-E, etc.) is acceptable for this assignment for these activities:

- Brainstorming and fine-tuning your ideas;
- Testing your arguments by looking for possible counter-arguments
- Checking grammar, spelling, and punctuation.

The use of GenAI tools is not acceptable for this assignment for these activities:

- To generate work that you present as *your own* in your assignment;
- Writing a draft of your assignment;
- Writing entire sentences, paragraphs, or sections that you present as your own;
- Paraphrasing text written by others (or output from GenAI);
- Using generated information without verification.

What if a student is registered with Disability Support Services and is using AI as a learning aid?

Students registered with Disability Support Services will disclose their use of AI for an assignment through a literacy software statement contained on the DTS Assignment Submission Sheet.

Marking Criteria

Our marking criteria for written work and performances provided below is intended to give you an indicative explanation for where marks are generally assigned according to the learning outcomes of individual types of assignments.

Lecturers may occasionally provide more detailed/specific grading rubrics for individual assignments at their discretion. If you have a question about how you are being marked, make an appointment to discuss during office hours and be proactive about seeking clarification *before* submission of the assignment to maximise your potential to excel in the work.

Marking Criteria for Written Work

Grade Bands SUMMARY

Mark	Grade	Award	Criteria used for assessment
70+	A	First Class Honours	An essay that displays originality, and is written in excellent English. No major grammatical or factual errors. A coherent argument supported by convincing evidence. Proper citing of sources (Bibliography and Works Cited) using the MLA Style Guide.
60-69	B+	Second Class Honours (Grade 1)	An essay that displays an honest attempt to engage with subject. Some minor grammatical errors. A coherent argument that is wide-ranging but not comprehensive.
50-59	B-	Second Class Honours (Grade 2)	Evidence of an attempt to engage with the subject, but an overdependence on others' work (secondary sources, lecture notes, internet notes), which are deployed without evidence of being fully understood. Grammatical errors (apostrophe usage, fused sentences) reveal lack of knowledge of rules of writing. The essay relies on plot summary and excessive description rather than analysis.
45-49	C	Third Class Honours	Barely adequate, but shows some knowledge of primary texts and makes some attempt to provide a substantial answer.
40-44	D	Pass	Completely inadequate, but displays some knowledge of text and attempts to provide an answer but shows a lack of knowledge.
35-39	E	Fail	Inadequate but displays some knowledge of text
0-34	F	Fail	Totally inadequate (no answer, plagiarism, etc.)

Marking Criteria for Performances

80%+: Professional standard of achievement and artistry in relationship to course goals and level

- Work beyond level of peers to a viable professional standard
 - For example, could be considered as strong applicant for Edinburgh or Dublin Fringe or as a viable professional level piece of work for audition or showcase purposes.
- Superior engagement with peer and instructor discourse.

Professional level in terms of concrete evidence of extensive preparation and rehearsal

- Superior practical development of performance techniques.
- Complete memorization if required.
- Journal submissions or rehearsal observations reflect superior process and collaboration.
- Superior engagement with research of forms, technique, and history as appropriate.
- If required, subsequent showings reflect superior progress in performance or concept that incorporates feedback as well as continuing to assert performer/director/writer/designer's individual vision for work

Professional level regard for objective requirements of performance assignment

- All key deadlines met.
- All key performance elements represented.
- Artists take objective requirements of performance assignment far beyond what is expected in the class or at their level of development.

70-79%: Excellent standard of achievement and artistry in relationship to course goals and level

- Demonstrates excellent initiative in terms of progress of work.
- Excellent engagement with peer and instructor discourse.

Excellent concrete evidence of extensive preparation and rehearsal

- Excellent practical development of performance techniques..
- Complete memorization if required.
- Journal submissions or rehearsal observations reflect excellent process and collaboration.
- Excellent engagement with research of forms, technique, and history as appropriate.
- If required, subsequent showings reflect excellent progress in performance or concept that incorporates feedback as well as continuing to assert performer/director/writer/designer's individual vision for work.

Complete regard for objective requirements of performance assignment

- All key deadlines met.
- All key performance elements represented.
- Artists take objective requirements of performance assignment and demonstrate focused and ambitious development in terms of what is expected in the class or at their level of development.

60-69% Good standard of achievement and artistry in relationship to course goals and level

- Demonstrates strong initiative in terms of progress of work.
- Good engagement with peer and instructor discourse.

Good concrete evidence of extensive preparation and rehearsal

- Good practical development of performance techniques.
- Complete or mostly complete memorization if required with limited mistakes that are corrected in process.
- Journal submissions or rehearsal observations reflect good progress and collaboration.
- Good engagement with research of forms, technique, and history as appropriate.
- If required, subsequent showings reflect good progress in performance or concept that incorporates feedback as well as continuing to assert performer/director/writer/designer's individual vision for work.

Complete regard for objective requirements of performance assignment

- All or most key deadlines met.

- All or most key performance elements represented.
- Artists fulfil with good and consistent standards the objective requirements of performance assignment.

50-59% Limited standard of achievement and artistry in relationship to course goals and level

- Demonstrates limited initiative in terms of progress of work.
- Limited engagement with peer and instructor discourse.

Limited concrete evidence of extensive preparation and rehearsal

- Limited practical development of performance techniques that reflects lack of rehearsal.
- Limited or poor memorization if required with multiple mistakes that recur.
- Journal submissions or rehearsal observations reflect likely poor or limited progress and collaboration.
- Limited engagement with research of forms, technique, and history as appropriate.
- If required, subsequent showings reflect limited or poor progress in performance or concept that incorporates feedback as well as individual or group having limited ability to articulate performer/director/writer/designer's individual vision for work.

Inconsistent regard for objective requirements of performance assignment

- Some key deadlines not met.
- Some key performance elements not represented.
- Artists show inconsistent standards in meeting the objective requirements of performance assignment.

45-49% Poor standard of achievement and artistry in relationship to course goals and level

- Demonstrates lack of initiative in terms of progress of work.
- Weak engagement with peer and instructor discourse.

Poor concrete evidence of extensive preparation and rehearsal

- Poor development of performance techniques that reflects a serious lack of adequate rehearsal.
- Poor memorization if required with multiple mistakes that recur or sections unmemorized.
- Journal submissions or rehearsal observations reflect poor progress and collaboration.
- Poor engagement with research of forms, techniques and history as appropriate.
- If required, subsequent showings reflect poor progress in performance or concept that incorporates feedback as well as individual or group having seriously limited or no ability to articulate performer/director/writer/designer's individual vision for work.

Serious failings in meeting objective requirements of performance assignment

- Many or most key deadlines not met.
- Many or most key performance elements not represented.
- Artists show inconsistent and low standards in meeting the objective requirements of performance assignment.

40-44% Unacceptable standard of achievement and artistry in relationship to course goals and level

0-39% Completely unacceptable standard of achievement and artistry in relationship to course goals and level

Writing an Academic Essay : Some Tips

What is an academic essay?

An academic essay is a formal piece of writing. It therefore must follow a set of rules that govern style, presentation and layout. In addition to being judged on what you write in your essay, you will also be judged on your adherence to these rules.

An academic essay is different from other forms of writing that you may be familiar with, such as journalism, reviews, or creative writing. Its purpose is to present an argument about a text or set of texts, or a performance or set of performances. That argument must be supported with reference to the primary text and secondary material.

Most essays will either:

- (a) Discuss a statement; or
- (b) Answer a question.

You should take particular care to ensure that you understand the question or statement in its entirety, establishing precisely what you are being asked. You must answer *every* element of a question clearly and comprehensively.

Characteristics of an Academic Essay

When your essays are evaluated, your examiner will usually consider some or all of the following aspects of your writing:

- **Language:** grammar, spelling, syntax, punctuation
- **Structure:** paragraphs; openings and conclusions; unity of argument
- **Knowledge:** (a) of texts under discussion and of direct subject matter; (b) of related areas, such as history of period, critical theories about the subject, other texts of relevance
- **Style:** fluency; flow; range of different kinds of sentence structure; vocabulary; readability
- **Analysis:** deployment of texts; ability as an interpreter and critic and analyst of works/texts in question
- **Argument:** coherence; persuasiveness; logical progression
- **Originality and Creativity:** insight; depth and interest of ideas
- **Apparatus:** ability to quote properly and appropriately; adequate and consistent supply of references to works consulted; tidiness and general level of organization and presentation

Research

Most of the texts or performances that you have studied have already been the subject of debate by academics and scholars. Your task as a critic is to add your own voice to that debate. In order to do so, you must do two things.

You must firstly be well informed. You can't enter a debate unless you know what the other participants' views are. So we carry out research to ensure that our criticism takes account of the work of other scholars.

You must also ensure that the voice you bring to the debate is *your own* voice. So the second purpose of research is to develop your own opinions and thoughts about a subject.

You should treat the work of other scholars with respect: they are experts in their fields with many years' experience. However, respecting their views doesn't mean that you must accept them uncritically. Too often, students repeat the views of the writers they have read – but they don't bring their own thoughts to bear on the material they're studying. When you carry out research, you must think about whether you agree with what is being said by the writer. You will then formulate your own views, and express them in writing.

Primary Texts and Secondary reading

A primary text is the book, play, poem, performance, or film that you are discussing in your essay. You will make an argument about a particular text (or texts), and you will use secondary sources to inform and support your argument.

Secondary reading involves consultation of some or all of the following:

- a. Books about a playwright, actor, director, etc. – biographies, autobiographies, letters, critical studies.
- b. Books and articles about the period in which the subject lived (e.g., Elizabethan England), or the group to which the person belongs (e.g. the Irish Revival, Russian realistic, etc.).
- c. Articles in critical books.
- d. Articles in encyclopaedias.
- e. Articles in journals
- f. Archival materials
- g. Performances/Films
- h. Webpages (though these should be carefully selected)
- i. Newspaper reviews and interviews
- j. Personal interviews

An essay on Shakespeare might therefore make use of the following sources:

- An introductory essay in a core textbook.
- A biography
- A book about Elizabethan performance.
- A critical work on Shakespeare and language
- An article from a book on Shakespearean performance.

You should select your material carefully. It is often a good idea to start with an introductory essay in a publication such as *Theatre Histories*.

Select secondary material that is relevant to the question you are answering. Some playwrights and practitioners will have had hundreds of books and articles written about them, and it is not expected that you would consult every page of every book written about your subject. Not only should you carefully select the books you will use, you should also select chapters and sections from individual books. If, for example, you were writing an essay on Synge's use of classical mythology, you would be very unlikely to benefit from reading a biography about the playwright in its entirety. Efficient research involves using tables of contents, bibliographies, and indexes. If you are using an electronic text, you may save time by searching for keywords.

While there is no upper or lower limit, a typical undergraduate essay would generally make use of one or two primary texts, and three to five secondary sources. It is essential however that secondary sources are selected carefully

Do not use student study guides or notes, such as Cliffnotes or Sparknotes. These resources provide students with information that the students should be more than capable of acquiring alone. Use of these notes discourages originality of thought, and inhibits the ability to think independently and with integrity. They are also frequently inaccurate or simplistic.

The Structure of your Essay

Your essay will be composed of three parts: the introduction, the argument, and the conclusion.

a. The Introduction

The introduction should state clearly what the central theme of the essay will be. You should specify what your objective is, how you will reach your objective, and what your conclusions shall be. If you have been asked a question, the introduction should state clearly what your answer is.

Sample question: 'Discuss Yeats's use of modernist techniques in *Purgatory*

Sample introduction:

This essay suggests that Yeats's use of modernist techniques allowed him to achieve two objectives. First, he uses images of violence and religion to call for new ways of imagining the relationship between drama and spirituality. Secondly, he adopts new approaches to form as a way of attempting to find a language adequate to the horrors faced by the world immediately after the First World War. By exploring these issues, I will show

that there is an important interrelationship between Yeats's modernism and his Irishness – two features of his work that are ordinarily regarded as separate.

What this introduction does:

- It states clearly what the answer to the question is – it doesn't just describe Yeats's modernist techniques, but evaluates the significance of those techniques.
- It outlines the structure of the essay: the first part will be about violence and religion, and the second about form.
- It gives the conclusion that the essay will reach.

Although this is only one possible introduction – you are free to write in whatever you want – but any introduction must state clearly the objective and structure of an essay.

Do note that it is permissible to use the word "I" in an essay, provided that you avoid writing subjectively or informally.

b. The Argument

The main body of the text should be written in carefully constructed paragraphs. A paragraph should present an idea and then develop it. Each claim in the paragraph should be supported by textual evidence – either by direct reference to the material being discussed, or to secondary material. You should ensure that your material follows these steps:

1. Assertion of your idea
2. Support of your assertion by quotation or reference to primary text.
3. Analysis of idea, quotation, and secondary sources to produce an original argument.

Each paragraph should logically connect with the preceding and succeeding paragraphs, thereby developing the argument of the essay.

c. The Conclusion

The conclusion summarises the arguments presented by the essay, and shows how these arguments respond to the demands of the question. You should always ensure that your conclusion explicitly answers the question that you have been set.

Drafting your essay

Before beginning to write your essay, you should map out your argument carefully, listing your ideas in point form. You should follow this map when writing the first draft of your essay.

Generally, you should give yourself time to write at least two drafts of an essay. Many problems will only become evident when you see them written down, and many of your best ideas will emerge during the writing of early drafts.

Citation of Texts and Bibliography

When you quote from a text in your essay, you should use a footnote or endnote to provide a reference for it. In-text citation is also acceptable if you are using MLA style. Instructions on doing so are included below. Your essay should also include a bibliography. This is a list of the books that you have quoted in your essay. You should also include any material consulted when researching your essay.

Do not include your bibliography when calculating the word count for your essay.

Word Limits

Part of the skill of writing is in expressing yourself within specific limitations. Accordingly, you must stick closely to word limits. A deviation of any more than 5% from your word limit is likely to result in loss of marks. Accordingly a 2,000 word essay should be between 1950 and 2050 words.

Spelling and Grammar

It is essential that your grammar, spelling, punctuation, syntax, and use of language are correct. When in doubt, use a dictionary, or a guide to grammar.

If you are using the Microsoft Word spelling and grammar checker, you should note that this software is not always accurate. You are particularly discouraged from making exclusive use of the Word Grammar checker, which is programmed to offer *suggestions* that may or may not be accurate.

You may use either Irish/British English OR American English, but should pick one and use it consistently.

Proofreading

Writing an essay is a demanding task, and it is likely that the writer will make mistakes. Proofreading is therefore essential. It is often a good idea to ask a friend to check your work for misspellings or typing errors.

Common Errors: Grammar, Punctuation, Style

Listed below are mistakes that students frequently make or express confusion about when writing essays. The suggestions below are made in no particular order.

Correct use of SEMI-COLONS

There is **never** a time when you **must** use a semi-colon. So if you do not understand what it is for, just don't use them.

Semi-colons have two purposes.

1. Use semi-colons to separate two complete sentences that are very closely related to each other.

For example, it is possible to rewrite the following:

Eating is good. Drinking is excellent.

As

Eating is good; drinking is excellent.

Or

W.B Yeats was interested in poetry. He was also interested in dramatic literature.

as

W.B Yeats was interested in poetry; he was also interested in dramatic literature.

The rule here is that both clauses on either side of the semi-colon must be able to exist as independent sentences.

2. Semi-colons may also be used to separate items in a complex list (because it is not possible to do so clearly by using commas).

When listing items, we ordinarily use commas to separate items for clarity. Hence, we would punctuate a sentence as follows:

He bought four chickens, fourteen ducks, eight pigs, and twenty-seven sheep.

However, there are times when such lists become more complex. In such cases, the use of commas to separate items will not necessarily be sufficient to make the intended meaning clear. In such cases, a semi-colon can be used.

He bought four chickens, which had three eggs between them; fourteen ducks, some of which had ducklings; eight pigs, which speaks for itself; and twenty-seven Russian bears.

You do **not** use semi-colons to introduce quotations.

CONFUSED WORDS

Perhaps because we are all becoming over-dependent on spell-checkers, there are a growing number of cases where people confuse words that sound alike or are spelled in similar ways. Some of these are major errors: there really is no excuse for anyone to confuse 'been' and 'being', or 'their', 'there', and 'they're'.

The following cases should also be noted.

Outset, offset, and onset. 'From the outset' means 'from the beginning'. To 'offset' means to compensate something that is lacking ('we transferred money from the other account in order to offset the losses from the third quarter'). The 'onset' of something means its gradual approach ('the onset of winter', 'the onset of the enemy').

Societies and society's. A very basic error, but surprisingly common. The word *societies* is the plural of *society* ('it is distressing to see different societies in conflict'). *Society's* is the possessive form of the singular word 'society'. (A society's citizens are likely to be loyal to it).

Stories and story's. An error that really should not be made at this level. As with the example above, *stories* is the plural form of the word *story* ('he read all of the stories in *Dubliners*'). *Story's* is the possessive form of the singular word ('the story's conclusion was shocking').

Complement and compliment. To *complement* means to add to (the recruitment of two new staff complemented the existing team). To *compliment* means to say something nice to someone else (she complimented his essay-writing skills).

Quiet and quite. Another very simple error. *Quiet* means *silent*. *Quite* means something like 'to a slightly limited extent' – he was quite happy.

Purposeful and intentional. The word 'purposeful' means 'full of purpose' – 'he strode purposefully into the bank, and demanded his money'. This word is often confused with 'intentionally' – 'he cheated intentionally' (deliberately).

Disinterested and uninterested. To be *disinterested* means to be neutral ('as there was such disagreement about what to do next, he asked a workmate for a disinterested opinion'). To be *uninterested* means 'not to be interested'. (He was uninterested in the lecture topic).

Lead and led. The past tense of the verb 'to lead' (which rhymes with 'seed') is spelled 'led' (which rhymes with 'red'). 'I will lead you out tomorrow, but you led me out yesterday'.

Affect and effect. To *affect* something means to change it – 'this book affected me in many ways'. An *effect* is the noun to describe such an event: 'this book had a strong effect on me'.

Practice and practise. The word *practice* is a noun ('a doctor's practice', 'He is finishing his practice for the exams'). The word *practise* is a verb (I am practising my football skills).

Different from, different than, different to. Please note that the only grammatically correct way to use the word 'different' is to follow it with the word 'from'. 'Football is different from rugby', 'he thinks differently from the way she does'.

'HOWEVER'

You can use *however* in the following ways:

- To mean "in whatever way" – However you look at it, it's not acceptable.
- In the middle of a simple sentence to indicate the exceptional status of something: "this does not mean, however, that we should all be happy".
- At the beginning of a sentence to indicate a contradiction of something previously stated. "He was happy. However, she was not".
- You CANNOT use *however* to splice together two sentences. "The theme of loss is important, however, it is not the only important theme in the play" is incorrect because you are using the word "however" to join together two sentences. You should do one of the two following things:
 - Place a semi-colon or full stop between the two sentences ("the theme of loss is important; however, it is not the only important theme in the play" or "the theme of loss is important. However, it is not the only...")
 - Replace the word "however" with "but" "The theme of loss is important, but it is not the only important theme in the play".

SPLICING SENTENCES TOGETHER

A sentence is a unit of meaning: it is the shortest possible description of an action that can exist and make sense by itself. The following are examples of sentences:

- Ian does not care.
- Cate does not care that Ian doesn't like her.
- Ian does not care and Cate does not know.

Each of these examples has a subject and verb, and all of them make sense independently. When you put two sentences together and separate them with a comma instead of a full stop, you are splicing them together. Hence, the following are examples of comma splices:

- Ian does not care, Cate does not know.

This is a serious grammatical error, so you need to be careful about it. If in doubt about whether to use a comma or a full stop, simply ask whether the clause you are using can make sense by itself. If it can, use a full stop.

ITS AND IT'S

- *Its* is the possessive of it.
- *It's* is a contraction of 'it is'.

In academic essays, you should avoid contraction. So if you make it a rule that you will always write *it is* in an academic essay, then you know that you will only ever need to use the word *its* (the possessive form of it). *It is good to see that its conclusion makes sense.*

THE APOSTROPHE

The apostrophe has two uses. It signifies possession and contraction.

1. Contraction

When two words are shortened into one

- Doesn't, shouldn't, haven't, I'd, you'll, you're.

Contraction is not advisable in formal writing.

2. Possession

For singular nouns, there is only one rule: you add 's to signify possession

- The boy's dog,
- the duchess's jewels,
- Yeats's words,

For plural nouns, there are two rules.

If the plural noun ends in the letter s, then, you add ' to signify possession

- Four boys' dogs,
- His eyes' colour,
- All of the books' covers.

If the plural noun does not end in s, then you add 's to signify possession, as in the following examples:

- Men's clothes,
- Women's cars,
- Children's toys.

Students ARE allowed to use the word / in essays

Students often arrive into university being told that they should never use the word / in essays. This idea has its origins in style guides from at least the 1930s (this is why you still get some newspapers using phrases like "this reporter" or "this critic") but there is no reason for it in terms of style or grammar or anything else. We should encourage students to be analytical, and to avoid being excessively subjective. But there are many good reasons to

use the word I in an essay, and when students feel they are banned from using it, they end up writing badly anyway (using the word one, using passive constructions etc).

There is a very good online guide about when it's a good idea to use I here: <http://writingcenter.unc.edu/handouts/should-i-use-i/> It gives a good nuanced account of how the word can be applied.

The Difference Between “You And I” And “You And Me” (Or *Why “Between You And I” Is Always Wrong*)

In sentences, the word “I” changes, depending on whether it is doing something or having something done to it.

When it is doing something, it is represented as “I” – I go to the shop, I have a dream, I write sentences.

When it has having something done to it, it is represented as “me”. He gave the book to me, this is interesting to me, this surprises me.

Everyone knows that you would never write “Me went to shop” or “He gave the book to I”.

Where people get confused, however, is when the word “I” is joined by another subject or object. Please note that **contrary to what you might have been told in school, it is absolutely fine to use the phrase “you and me”** if the sentence requires it.

“He gave the book to John and me” is correct. “He gave the book to John and I” is incorrect. How do you know? Again, ask what is happening to the word I – if it's doing something it's always “I”; if something is being done to it, it's “me”. If in doubt, simply remove the “John and” phrase to check:

“He gave the book to [John and] me” is clearly right whereas “He gave the book to [John and] I is clearly wrong.

In this context, note that “between you and I” is ALWAYS wrong. The grammatically correct construction here is “between you and me”.

DTS Style Sheet – Use of MLA Style

Before submitting any work for Drama your writing must adhere to particular presentation guidelines. Please read this section of the Handbook carefully.

Why do I have to present my work in this way?

All scholarly and published work is presented in a particular format. This format presents information in a precise and professional fashion. Preparing your work in a specific format also gives you practice in following highly detailed instructions, something that most jobs demand.

Which format does the Department use?

We use the **MLA style guide**. You must therefore study that Style Guide and adopt its conventions.

The following pages give some of the most important rules of presentation from the MLA, but are not the full guidelines. It is **YOUR** responsibility to find out how to cite material that is not mentioned below. If you wish to read more, or are citing a source not mentioned in this list, please consult this useful website:

<https://owl.english.purdue.edu/owl/resource/747/1/>

PAGE LAYOUT

Margins: You should leave a left-hand margin of at least 1.5 inches for comments, plus right-hand, top and bottom margins of at least 1 inch.

Line Spacing and font size: Use double line spacing, and choose 12 point for your font size. Footnotes/endnotes may be in 10 point.

Type face: use a single form of font for the essay (this is, for example, Cambria). Use black throughout. Use Italics very sparingly for emphasis and it is best to avoid the use of exclamation marks in academic writing.

Numbering of Pages: Pages should be numbered at the top right-hand corner, with your surname (e.g. Smith 9).

Paragraphing: To indicate the beginning of paragraphs, indent 5 spaces (or use the tab key) at the start of the line.

Title: Make sure you include the essay title.

References & Documentation

In MLA style, you acknowledge your sources by including parenthetical citations within your text. These refer the reader to an alphabetical list of works cited, or bibliography, that appears at the end of the document. For example:

The close of the millennium was marked by a deep suspicion of the natural world and an increasing reliance “upon the pronouncements of soothsayers and visionaries, who caused hysteria with their doom-laden forecasts of the end of humanity” (Mulligan 234).

The citation “(Mulligan 234)” informs the reader that the quotation originates on page 234 of a document by an author named Mulligan. Consulting the bibliography, the reader would find the following information under the name Mulligan:

Mulligan, Grant V. *The Religions of Medieval Europe: Fear and the Masses*. London: Secker, 1977. Print.

The bibliography might list a second work by this author, which, in accordance with MLA style, would appear in the list with three hyphens substituting for the author’s name:

---, *The Tudor World*. London: Macmillan, 1981. Print.

In this case, the parenthetical reference above would include more information in order to make it clear which of the two books contains the quoted passage. Usually, a shortened form of the title is sufficient: (Mulligan, *Religions* 234). Parenthetical references should be kept as brief as clarity will permit. If the context in which the quotation appears makes it clear which document in the bibliography the quoted text comes from, then no further identification is

needed:

Reva Basch reports that the Georgetown Center for Text and Technology, which has been compiling a catalogue of electronic text projects, lists "over 300 such projects in almost 30 countries" (14).

The parenthetical reference "(14)," in combination with the mention of Reva Basch at the beginning of the passage, makes it clear to the reader that the quoted text comes from page 14 of the following document listed in the bibliography:

Basch, Reva. "Books Online: Visions, Plans, and Perspectives for Electronic Text." *Online* 15.4 (1991): 13-23. Print.

Bibliography

Books

by one author:

Hillman, Richard. *Shakespeare, Marlowe, and the Politics of France*. New York: Palgrave, 2002. Print.

by two authors:

Hand, Richard J. and Michael Wilson. *Grand-Guignol: the French Theatre of Horror*. Exeter: University of Exeter Press, 2002. Print.

three authors:

Cargill, Oscar, William Charvat, and Donald D. Walsh. *The Publication of Academic Writing*. New York: Modern Language Association, 1966. Print.

more than three authors:

Howe, Louise, et al. *How to Stay Younger while Growing Older: Aging for all Ages*. London: Macmillan, 1982. Print.

no author given:

The Chicago Manual of Style. 15th ed. Chicago: U of Chicago P, 2003. Print.

an organization or institution as "author":

American Psychological Association. *Publication Manual of the American Psychological Association*. 5th ed. Washington, DC: American Psychological Association, 2001. Print.

an editor or compiler as "author":

Updike, John, comp. and ed. *The Best American Short Stories of the Century*. Boston: Houghton Mifflin, 1999. Print.

an edition of an author's work:

Austen, Jane. *Pride and Prejudice*. Ed. Robert P. Irvine. Peterborough, ON: Broadview P, 2002. Print.

Milne, A. A. *When We Were Very Young*. New ed. New York: Dutton, 1948. Print.

Shakespeare, William. *A Midsummer Night's Dream*. Ed. R.A. Foakes. Cambridge: Cambridge UP, 2003. Print.

a translation:

García Márquez, Gabriel. *Living to Tell the Tale*. Trans. Edith Grossman. New York: Knopf, 2003. Print.

a work in a series:

Renwick, William Lindsay. *English Literature, 1789-1815*. Oxford: Clarendon P, 1963. Print. The Oxford History of English Literature 9.

a work in several volumes:

Gardner, Stanley E. *The Artifice of Design*. New York: Hill & Wang, 1962. Print. Vol. 2 of *A History of American Architecture*. 5 vols. 1960-64.

Parker, Hershel. *Herman Melville: A Biography*. 2 vols. Baltimore: Johns Hopkins UP, 1996-2002. Print.

Articles

in a periodical: Issues paginated continuously throughout the volume:

Loesberg, Jonathan. "Dickensian Deformed Children and the Hegelian Sublime." *Victorian Studies* 40 (1997): 625-54. Print.

York, Lorraine M. "Rival bards: Alice Munro's *Lives of Girls and Women* and Victorian poetry." *Canadian Literature* 112 (1987): 211-16. Print.

Each issue starts with page 1:

Wilkin, Karen. "A Degas Doubleheader." *New Criterion* 17.1 (Sept. 1998): 35-41. Print.

in a newspaper:

Jonas, Jack. "A Visit to a Land of Many Facets." *The Irish Times* 5 Mar. 1961, sec. F: 4. Print.

in a magazine:

Funicello, Dori. "Portugal's Reign of Terror." *National Review* 19 Aug. 1999: 34-37. Print.

in a review:

Burt, Struthers. "John Cheever's Sense of Drama." Rev. of *The Way Some People Live*, by John Cheever. *Saturday Review* 24 April 1943: 9. Print.

an article in a reference book or encyclopaedia - signed and unsigned:

Haseloff, Arthur. "Illuminated Manuscripts." *Encyclopaedia Britannica*. 1967 ed. Print.
"Painting, The History of Western." *Encyclopaedia Americana*. 13th ed. 1998. Print.

a work in a collection or anthology:

Davidson, Cynthia A. "Alyson Hagy." *American Short-Story Writers Since World War II. Fourth Series. Dictionary of Literary Biography* 244. Detroit: Gale, 2001. 164-169. Print.
Arnold, Matthew. "Dover Beach." *Norton Anthology of English Literature*. Ed. M.H. Abrams et al. 4th ed. Vol 2. New York: Norton, 1979. 1378-79. Print.
Shapcott, Tom. "Margaret Atwood's *Surfacing*." *Commonwealth Literature in the Curriculum*. Ed. K. L. Goodwin. St. Lucia: South Pacific Association for Common-wealth Literatures and Languages Studies, 1980. 86-96. Print.

Electronic Texts

The following are examples of some commonly cited types of electronic sources:

Books

an entire book converted to electronic form:

Connolly, James. *Labour in Irish History*. Dublin, 1910. *CELT: The Corpus of Electronic Texts*. Web. 16 Jan. 2002.
Holder, William. *Elements of Speech: An Essay of Inquiry into the Natural Production of Letters*. London, 1669. *Early English Books Online*. Web. 19 Apr. 2003.

Articles

Irving, Washington. *Wolfert's Roost, and Other Papers, Now First Collected*. New York: Putnam, 1855. 20 March 2003. *Wright American Fiction 1851-1875*. Web. 15 May 2008.

an article or chapter in an electronic book:

Lernout, Geert. "Reception Theory." *The Johns Hopkins Guide to Literary Theory and Criticism*. Ed. Michael Groden and Martin Kreiswirth. Baltimore: Johns Hopkins UP, 1997. Web. 13 June 2004.

a work that has no print equivalent:

Shute, Sarah, ed. "The Canterbury Tales: The Miller's Tale." *KnowledgeNotes™ Student Guides*. Cambridge: Proquest Information and Learning Company, 2002. Web. 22 May 2003.

an article in a journal accessed through an online database:

Aird, John S. "Fertility Decline and Birth Control in the People's Republic of China." *Population and Development Review* 4.2 (1978): 225-54. *JSTOR*. Web. 12 Nov. 2002.

Haskins, Rob. "Four Musical Minimalists." *American Record Guide* 64.1 (2001): 281. *Research Library*. Web. 10 Dec. 2003.

an article in a journal accessed directly from the publisher:

Boyd, Alex. "Comfort and Canadian Poetry." *The Danforth Review*: n. pag. Web. 14 June 2004.

a review or article in a newspaper accessed through an online database:

"Ford plans job cuts." *The Guardian* 19 July 2003: B7. *Canadian Newsstand Atlantic*. Web. 6 Aug 2003.

a review or article in a newspaper accessed directly from the publisher:

Scott, A.O. "Flower Children Grown Up: Somber, Wiser and Still Talking Dirty." Rev. of *The Barbarian Invasions*, dir. Denys Arcand. *New York Times*: n. pag. 17 Oct. 2003. Web. 3 Nov. 2003.

an article posted on an open-access or personal website:

Berardinelli, James. Rev. of *Return to Paradise*, dir. Joseph Ruben. *Reelviews*. 1998. Web. 20 Nov. 2000.
Dyer, John. "John Cheever: Parody and the Suburban Aesthetic." Web. 3 March 2002.
<<http://xroads.virginia.edu/~MA95/dyer/cheever4.html>>.

Other Electronic Resources:

an internet site:

Literature Online. ProQuest Information and Learning Company, June 2004. Web 5 July 2004.

a single page from a larger internet site:

"Northern Ireland Timeline: Early Christian Ireland." *BBC.co.uk*. British Broadcast Corp, 2004. Web. 20 May 2004.

a posting to an online discussion group or listserv:

Romney, Paul. "Most Important Elections." Online posting. *H-Canada: Canadian History and Studies*. 19 May 2004. Web. 1 July 2004.

a personal homepage:

Bernholdt, David E. *David Bernholdt's Personal Homepage*. 8 Oct. 2001. Web. 23 Aug. 2003.

a cd-rom publication:

The Oxford English Dictionary. 2nd ed. New York: Oxford UP, 1992. CD-ROM.

a blog posting:

Steeleworthy, Michael. "Copyright and the Abuse of User Rights – a Canadian Perspective". *the zeds*. WordPress. 6 Aug. 2009. Web. 20 Aug. 2009.

***This information is adapted from a style sheet produced by the Killam Library at Dalhousie University, Canada. Copies of the MLA Style Guide are in the Humanities Reference section of the Library.**