

DRAMA AND THEATRE STUDIES

Visiting Students (International and Erasmus) 2024-2025



OLLSCOIL NA GAILLIMHE
UNIVERSITY OF GALWAY



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

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

This handbook contains an overview of modules available to Visiting Students (International and Erasmus) in Drama and Theatre Studies for 2024-2025 and the relevant procedure for applying to take them.

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

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

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

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

Semester One: All students (including those affiliated with partner institutions) will have to submit expression of interest by email (drama@universityofgalway.ie) with subject line "DTS VS Module expression of interest" by Thursday 12th September at 12 noon. Students will be notified of outcome of applications by Monday 16 September.

Semester Two: All students (including those affiliated with partner institutions) will have to submit expression of interest by email (drama@universityofgalway.ie) with subject line "DTS VS Module expression of interest" by Thursday 16 January at 12 noon. Students will be notified of outcome of applications by Monday 20 January at 5PM.

The expression of interest must include:

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

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

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

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

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

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

- Head of Undergraduate Studies- Dr Finian O’Gorman- finian.ogorman@universityofgalway.ie

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

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

Other important discipline contacts include:

- Discipline Administrator- Teresa O’Donovan - drama@universityofgalway.ie

Location of Drama and Theatre Studies modules:

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

https://www.universityofgalway.ie/media/buildingsoffice/files/maps/NUI-Galway-Campus-A4-Map_D6.pdf

Full List of Drama and Theatre Studies Academic Staff

- Ian R Walsh, Lecturer [Full-time], Head of Discipline DTS, ian.walsh@universityofgalway.ie
- Charlotte McIvor, Senior Lecturer [full-time], Head of Postgraduate Studies DTS charlotte.mcivor@universityofgalway.ie
- Finian O’Gorman Lecturer [full-time], Head of Undergraduate Studies, DTS finian.ogorman@universityofgalway.ie
- Marianne Kennedy, Lecturer [full-time], Artistic Director, O’Donoghue Centre for Drama, Theatre and Performance, DTS, marianne.nichinneide@nuigalway.ie
- Patrick Lonergan Professor [full-time], Vice-Dean for Engagement and Student Recruitment, College of Arts, Social Science and Celtic Studies, Head of Third Year Erasmus and Exchanges, DTS and Head of Postgraduate Certificate in Creative Arts Management, patrick.lonergan@nuigalway.ie
- Miriam Haughton Lecturer [full-time], on research leave IRC Laureate 2023-2025), miriam.haughton@nuigalway.ie
- Máiréad Ní Chróinín , Druid Lecturer [part-time], Druid Academy Coordinator, mairead.nichroinin@universityofgalway.ie
- Teresa O’Donovan- Administrator [part-time], DTS, drama@universityofgalway.ie
- Michael O’Halloran, Technical Officer [part-time], DTS, michael.ohalloran@nuigalway.ie
- Aideen Wylde, Lecturer, Internships and Placements Coordinator [part-time], aideen.wylde@universityofgalway.ie

Academic Term and Exam Dates 2024 - 2025

First Semester	
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, 16 th September – Friday, 29 th November (11 weeks of teaching)
Teaching – all other years:	Monday, 9 th September – Friday, 29 th November (12 weeks of teaching)
Drama Reading & Development Week:	Monday, 14 th – Friday, 18 st October (Week 6)
Bank Holiday:	Monday 28 th October (NO CLASSES)
Study Week:	Monday 2 ND December to Friday 6 th December
Semester 1 Exams:	Monday, 9 th December – Friday 20 th December (for all other UG Years) (10 days of exams) <i>First year Drama, Theatre and Performance Students will be assessed by examination (practical and/or written) in first semester for this year ONLY. Please refer to full module outlines and Canvas for further information.</i>
Christmas Holidays:	Saturday, 21 st December
Second Semester	
Teaching:	Monday, 13 th January – Friday, 4 th April (12 weeks of teaching)
Arts in Action	Continues Thursdays at 1PM during teaching with some special performances.
Bank Holiday:	Monday, 3 rd February (NO CLASSES)

Drama Reading & Development Week:	TBD- Either Week Six or Week Seven <i>THIRD-YEAR PRODUCTION STILL MEETS DURING THIS WEEK</i>
Third Year Production	Wednesday, 6 th – Thursday, 14 th March
St. Patrick's Day:	Monday, 17 th March (NO CLASSES)
Easter Holidays:	Good Friday, 18 th April- Easter Monday 21 st April
Field Trip:	Monday, 7 th April to Thursday, 10 th April (if applicable)
MA Performance Lab Workshop Showing:	Thursday 4 th April, 4PM, ODT
Study Week:	Friday, 11 th April to Thursday, 17 th April
Bank Holiday:	Monday, 5 th May
Semester 2 Exams:	Tuesday, 22 nd April to Friday, 7 th May (13 days of exams)
Bank Holiday:	Monday, 2 nd June
Autumn Exams 2025	
Autumn Repeat Exams:	Tuesday, 5 th August to Friday, 15 th August (9 days of exams)
Bank Holiday:	Monday, 4 th August
Repeat assignments due for continuous assessment modules	Friday, 15 th August <i>This deadline applies to those who have failed drama modules and have to repeat them during summer.</i>

****NOTE: This timetable and all module descriptions (including instructors) are provisional and subject to change. Liaise with Head of Undergraduate Programmes in Drama and Theatre Studies and/or your module instructor(s) for the most up to date information following your enrolment in modules.**

TIMETABLE SEMESTER 1

CLASS	Day & Time	Venue	Instructor	ECTS
DT2105: Modern Drama	Wednesday 12-1 Friday 12-1	Studio 2 (ODT w12) Studio 1	Finian O’Gorman	5
DT2106: Irish Theatre	Monday 12-1 Monday 2-3	Studio 1	Ian R Walsh	5

DT3123: Musical Theatre	Wednesday 4PM-6PM	Studio 2 (ODT wk11 & w12)	Ian R Walsh	10
DT3107: Theatre for Children and Young Audiences	Mondays, 9AM-1PM* <i>*Note: Students will be split into Group A and Group B</i> <i>Group A: 9AM-12PM</i> <i>Group B: 10AM-1PM</i>	Studio 2 & Sem 1	Marianne Ní Chinnéide, Branar Theatre and Maia Purdue (Graduate Teaching Assistant)	10
DT3125: Voice Work and Shakespeare	Tuesday 10AM – 12	Studio 2 (ODT wk12)	Aideen Wylde	10
DT4101: Contemporary Irish Theatre	Monday 11am - 12pm Tuesday, 3- 4pm	Studio 1 Studio 1	Finian O’Gorman	5
DT4102: Performance Studies	Wednesday 4-5pm Thursday 3- 5pm	Studio 1 Studio 1	Charlotte Mclvor (Module Convenor)	10

TIMETABLE SEMESTER 2

CLASS	Day & Time	Venue	Instructor	ECTS
DT204: Introduction to Playwriting	Wednesday 12-1 Friday 12-1	Seminar 1	Ian R Walsh	5
DT201: Introduction to Devising	Tuesday 12-1 Tuesday 2-3	Studio 2	Máiréad Ní Chróinín	5
DT2104: Contemporary Theatre	Monday 12-1 Monday 2-3	Studio 2	Finian O’Gorman	5
TP307: Third Year Production (NOTE: This is an intensive 30ECTs module equivalent)	Rehearsal Weeks Times will be confirmed later	O’Donoghue Theatre and TBC	Aideen Wylde	30

to a semester of course work)				
DT4108: Arts Management	Monday 11am – 12pm	Studio 2	Máiréad Ní Chróinín	5
	Tuesday, 3-4pm	Studio 2		

MODULE DESCRIPTIONS 2024-2025

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

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

SEMESTER ONE MODULE DESCRIPTIONS

DT2105: Modern Drama

Instructor: Dr. Finian O’Gorman

Time: Wednesday 12-1 Studio 2 & Fri 12-1 Studio 1

Contact: finian.ogorman@universityofgalway.ie

This module introduces students to key theatrical experiments in modern European theatre, from the late nineteenth century to the 1960s. Students will learn how to identify, analyse and apply the dramaturgical approaches of major modern movements in drama including realism, naturalism, symbolism, expressionism, the absurd and epic theatre. Students will critically assess seminal plays that emerged from those movements and gain an understanding of how they were shaped by historical and cultural developments.

Learning Outcomes

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

- Draw on a knowledge of modern dramaturgical conventions and approaches to critically assess the work of others.
- Devise an original performance that uses modern conventions and techniques to interrogate contemporary themes and issues.
- Reflect critically and constructively on their own practice using a knowledge of modern themes and conventions.

Required Reading and Viewing

Check Canvas for the reading that you need to do **before** each Friday class.

Assessment

Research Exercise: 30% (750 words) [Due Week 8]

End-of-term performance: 35% [Week 12]

Live Performance Analysis: 35% (875 words) [Week 14]

DT2106 Irish Theatre Module Outline

Teaching Team: Ian R. Walsh

Lecture: 12-1pm, Studio 1; **Workshop:** 2-3pm, Studio 1

Course Overview

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

Learning Outcomes:

On completion of this modules students will:

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

Assessment:

- Production Pitch – 20%
- Performance: 20%
- Final essay: 60% - 1800 words

DT3123 Musical Theatre: History and Performance

Wednesdays 4-6pm, Studio 2 -Weeks 1-10; O'Donoghue Theatre Weeks 11 and 12.

Lecturer : Dr Ian R. Walsh ian.walsh@universityofgalway.ie

Module Overview

This module will explore the history and staging of musicals from *Oklahoma* to *SIX: The Musical*. The development, diversity of styles and value of the musical as an art form is the focus of this module. Students will develop their analytical skills engaging with a wide range of musicals where issues of popular culture, entertainment, representation and queer politics will be investigated. The module will consist of seminars that will explore the dramaturgy of the musical and analyse the musical in terms of issues of representation and politics. Some of the class will involve active viewing of clips from recorded productions and films. Students will have to prepare readings in advance of classes (some of these will be provided) and are expected to come prepared to seminars.

Learning Outcomes

Students will

- be introduced to a wide range of different styles of musical.
- learn to analyse the dramaturgy of the musical and identify different styles and approaches of the genre.
- further develop performance analysis skills
- introduced to cultural theories related to Musical Theatre
- situate their analysis in relation to cultural theories.
- will develop transferable skills from working with a group
- will learn through creative engagement and process work.

Assessment:

Director's Notebook on Musical Revival: 50% - 1,500 words concept statement & 500 words describing extra materials.

Essay: 50% - 2,500 words.

DT3107: Theatre for Children and Young People

Module Convenor:

Marianne Kennedy

Teaching Team:

Marianne Kennedy, Marc MacLochlainn and artists of Branar, TYA theatre Company (artists to be confirmed)

Time:

Mondays between 9am-1pm, Semester 1,

Location:

Studio 2 and Seminar Room 1, the O'Donoghue Centre for Drama, Theatre and Performance

E-mail:

marianne.nichinneide@nuigalway.ie

Office Hours for Marianne:

12pm - 1pm Mondays

1pm - 2pm Wednesdays

Course Schedule Summary:

This class has students from Drama and Theatre Studies and Childrens' Studies will be held on Monday mornings. As a result, the class will be broken into two groups (A and B), with a mixture of students from both disciplines in each group.

Group A: Students will attend lecture with Marianne Kennedy from 11am - 12pm and their practice-based work with Branar from 9 - 11am.

Group B: Students will attend lecture with Marianne from 10 - 11am and their practice-based work with Branar from 11am - 1pm.

Please note that there is a Bank Holiday on 28 October 2024

Module Description

This module provides an in-depth exploration of theatre for children and young people in Ireland. It examines the history, development, and contemporary practices of theatre specifically designed for young audiences. Students will engage with theoretical frameworks, practical methodologies, and critical analyses to understand how theatre can educate, inspire, and entertain young people. The module will explore case studies of significant children's theatre companies.

The module includes guest lectures from the artist practitioners of Branar, one of Ireland's leading theatre companies for children, who will provide mentorship for students to develop their own ensemble based creative project for children.

Module Overview

The module is structured over 12 weeks, combining lectures, readings, discussions, attending theatre and practical workshops with theatre artists. Each week focuses on a different aspect of theatre for young audiences, from historical perspectives to modern practices, and includes critical engagement with key texts and performances. Students will develop skills in both the critical analysis and practical creation of theatre for children and young people.

Students will attend prescribed performances and talks during the Baboró International Arts Festival for Children in during Week 6 of the module, rather than attending classes. A central part of the module is engaging in the making and devising of work for a young audience, which will happen under the mentorship of the artists of Branar, one of Ireland's leading theatre companies making work for Children both nationally and internationally. This will culminate in the devising and the performing of a theatre piece in the form of a 'Tiny Show', which will performed for a school's

audience, and receive feedback from the children themselves. The performance work will be experimental in nature and presented as a work-in-progress (meaning in development).

Learning Outcomes:

On successful completion of this module, students will have:

- Developed a knowledge of Children's Theatre and its genealogy.
- Developed a critical understanding and vocabulary around the area of theatre for children and young people.
- Developed an understanding of a range of ensemble and devising theatre techniques and processes and their application in both a children's theatre and classroom context.
- Developed and created work for children and young people.
- Explored working creatively with children as theatre artists and co-creators.
- Critically engaged with the Drama Curriculum in the Irish educational system and Arts education in Ireland.
- Learned how to engage aesthetically with and understand children's theatre through engagement with recorded performances of Children's Theatre.
- Located and contextualised theatre for young audiences within a wider socio-cultural, artistic, and educational context.
- Understood the policies and funding structures relating to Drama and Theatre for Children and young people at a national and international level.

Assessment Breakdown:

As the format of this class is a collaborative one, students will be required to rehearse as well as read and watch digital recordings outside of class times as well as attend events during the Babóró International theatre Festival for Children.

Coursework 1: Mid-term Assessment (2,000 words)

40%

Attend chosen 3 shows and 2 talks during the Babóró International Festival for Children, 11-20 October 2024. Write an essay on your learnings about Theatre for Children and Young Audiences through your engagement with the festival and associated events.

DUE: 7 November 2023 @ 5PM

Coursework 2: Tiny Show and Critical Reflection **60%**

This is made up of Part A and Part B

Part A: Tiny Show' 40%

Part B: Critical Reflection (1500 words) 20%

Part A: 'Tiny Show' 40%

The framework, the 'Tiny show' is one developed by Branar Téatar do Pháistí and now also used by the Baboró International Festival for Children in the development of new work. The model of the 'Tiny Shows/Seónna Bídeacha' are a theatre-building activity intended to be a creative and supported environment where artists and theatre professionals can experiment with the creation of new work, new skills, or new roles in a developmental context. As a group, you will perform a 15-minute Work-in-Progress of your proposed 'Tiny Shows/Seónna Bídeacha' for an invited audience (of children) and will require rehearsals outside of class time.

Performances will be presented to a child audience during class time on 28 November 2024.

Part B: Critical Reflection 20%

Each student will write a 1,500 word critical reflection essay on the process and performance of the 'Tiny Show,' their own role in it and the learnings from this. They must also situate this work in the area of Theatre for Young people in general.

DUE: Coursework 2: Part B due date 5 December @ 5PM

DT3125 : Voice Work & Shakespearean Performance

Lecturer: Dr Aideen Wylde aideen.wylde@universityofgalway.ie

Tuesdays, 10am-12pm

Venue: Studio 2

10 ECTS

As the next generation of performers and practitioners seeking truthful expressions of human behaviour, how can students harness the universal themes that appear in Shakespeare's texts to explore contemporary issues? Voice & Shakespearean Studies tackles this question by learning practicable skills that will help demystify the structure, language and rhythm of Elizabethan play texts. In this performance lab, students will explore fundamental techniques of healthy vocal practice, movement and performance using various Shakespearean texts, monologues, verse and other texts. This module will introduce students to the intertextual and lasting nature of Shakespeare's works and how the playwright has come to have a lasting impact on contemporary literature and storytelling,

through both research and performative explorations. The historical and cultural contexts in which these plays were written will also be studied, alongside theorists and practitioners such as Cicely Berry, Kristin Linklater, Janette Nelson, Tim Crouch, Abigail Rokison, Gordon Luck and Barbara Houseman.

These sessions are part-workshop-part-discussion/lecture-based. Students should be prepared for physical and vocal performance exercises and reflective processes, both as a group and individually.

Learning outcomes:

- Students will develop a solid understanding of vocal performance practice
- Students will become familiar with the textual lives of Shakespeare's plays and significant characters, and how this knowledge might be applied in their own theatre practice
- Students will learn how to analyse, interrogate and reinterpret Shakespearean texts from the performer's perspective
- Prepare a scene of choice for in-class performance in Week 12
- Students will develop ensemble, presentation, and organisational skills through groupwork and performance assessment

Assessments:

1. Mid-term Group Presentation 30% (Tuesday 8th October)

Students will deliver a 5-minute group presentation on research conducted in the university's theatre archives on a production of one of the three prescribed plays from either the Shakespeare's plays in Dublin 1660-1904 collection, or the broader university theatre archives.

2. Final Performance 30% (Tuesday 26th November)

Students will complete a performance assessment in groups at the end of term. Students will select an extract or scene for reinterpretation from one of the three prescribed plays, using techniques explored during the term. With this assessment, students should find additional performative ways of responding to any of the texts/readings/exercises and themes on the course, and be able to discuss these approaches in a post-showing Q&A.

3. Final Critical Practice Exploration Essay 40% (Friday 13th December)

1,500-word paper using one of the following themes as a basis for investigation:

- *Shakespeare and racism*

- *Shakespeare and masculinity*

- *Shakespeare and disability*

- *Shakespeare and love*

Students should examine how the chosen theme has been interpreted by others to date, and how this may impact future renderings of the play. Students may also wish to explore how they might approach staging these themes from a performer or director's perspective. This reflection should discuss how emphasis on a particular theme might impact an actor's performance choices, providing real or hypothetical examples. A minimum of 3 academic sources, and 2 additional sources (practice texts, techniques or practitioners previously explored) is required.

Which plays?

***Occasionally during our work we may encounter material that deals with challenging or upsetting subjects. If you have questions about how to engage with this kind of material, please come and speak to me during office hours.**

For the practical element of this module we will only focus on three of Shakespeare plays – ***Richard III, The Taming of the Shrew and The Merchant of Venice***. This is **required reading** so make yourself familiar with these plays for the purposes of workshopping these in class and final performance. Drama Online hosts the Arden Third Series editions, and there are several paperback editions in the library.

Week-by-week reading will be available on Canvas prior to class. A Further Reading list is also included here.

*It is worth noting that with critical editions/complete works (such as Arden Second or Third Series, New Oxford Shakespeare, Cambridge, Arden Performance Editions, RSC) the texts are always being updated. It is up to you to make an informed choice as to which you may want to use – I will be using the Arden Third Series and the Arden Performance Editions are designed for the rehearsal room and useful for our purposes. I would advise against using Wordsworth Classics, even though I know they are cost-effective!

And of course, there are lots of versions of Shakespeare's play to watch on resources like Digital Theatre+, library services, YouTube, and subscription services like Marquee TV to help you get more familiar with hearing the text aloud. However, whilst these are useful learning aids, they should in **no way replace** the reading of required plays and class materials. The play's the thing!

DT4101 Contemporary Irish Theatre

Lecturer: Dr Finian O'Gorman

Time: Monday, 11-12 Studio 1 & Tuesday, 3-4 Studio 1

Contact: finian.ogorman@universityofgalway.ie

Course Description

This module introduces students to some of the major plays, people, and dramaturgical approaches in Irish drama over the past three decades. It places an emphasis on texts, practitioners and practices that ran counter to established traditions, narratives, and methodologies. The module equips students to critically assess the dominant performance conventions of contemporary Irish theatre and to incorporate those conventions into their own practice. By providing a grounding in the Irish theatre of the present and recent past, it prepares students to shape the theatre of the near future.

Learning Outcomes

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

- Draw on a knowledge of contemporary dramaturgy in Ireland to critically assess both their own performances and the work of other Irish theatre makers.
- Conduct archival research to inform creative and novel approaches to writing and performance.
- Devise an original performance that interrogates theatre, society, and culture in Ireland today.

Assessment

- Archival Exercise: 1400 words (40%) **[Due Week 8]**
- End-of-term performance: 9 mins (30%) **[Week 12]**
- Live Performance Analysis: 1050 words (30%) **[Due Week 14]**

DT4102: Performance Studies

Teaching Team: Dr Charlotte McIvor (Module Convenor) and

Time and Location: Wednesdays, 4-5 (Studio 2) and Thursdays, 3-5 (Studio 2)

E-mail: charlotte.mcivor@nuigalway.ie

Office: O'Donoghue Centre for Drama, Theatre and Performance, ODC-G015 (Mclvor)

This module is an introduction to performance theory as utilised in the field of Performance Studies and its relationship to practice and practice-as-research as a critical methodology. Performance Studies is an interdisciplinary field of inquiry that combines tools and methods from theatre studies, anthropology, sociology, cultural studies, literary studies and others. We will investigate the possibilities of 'performance' as a theoretical and methodological lens through the study of key thinkers and case studies and experiment with practice-as-research methodologies.

Learning Outcomes

- Situate key ideas and themes within the broader field of Performance Studies
- Demonstrate understanding of the relationship between different types of performance on the broad spectrum
- Identify major terms and methodologies including performativity, liminality, ritual, performance ethnography, and performance art among others
- Apply theoretical concepts to performances or film screenings that you experience and to documenting individual and/or group performance projects
- Experiment with and execute practical performance tasks through the lens of performance studies theories and methodologies
- Document and critically annotate performance-making processes and outcomes of engagement in relationship to module ideas and themes

Module Assessment

Performance Project I (20%): Group project in which you stage an event OR design an activity/game to activate and/or test a key concept or theme from weeks 1-3 of the module.

Event or activity/games must:

- Demonstrate understanding and application of 1-2 key ideas and themes from weeks 1-3 of the module.
- Involve all or part of the class in execution. If the whole class is not involved, the others should be assigned an active watching role with an associated task.
- Last *up to* 15 minutes with 5 minutes for discussion/questions. Any event or activity/game that goes longer than 15 minutes will be stopped and points will be lost.
- Obey all university codes of student conduct
- Not create considerable mess or involve extensive use of materials that need set-up or break-down time.

These are presented in week seven and receive a group mark except in exceptional circumstances.

Critical Performance Annotation Essay I (20%):

- This 1000-word individual critical performance annotation of your Performance Project I will discuss the creation of your work and its outcomes in performance in relationship to module and further secondary readings. Full outline of assignment on Canvas.
- Due Tuesday 22nd October at 5PM
- To be submitted via Turnitin

Performance Project II: 30%

- Individual or group project in which you use a performance form (or extra-theatrical category of performance) to create and stage a 5-7 minute performance piece that investigates a theoretical question or theme(s) related to our module.
- Group performances of 2 or more people will have a maximum of 20 minutes, regardless of group size and length must be approved in advance by instructor.

These are presented in-class Weeks 11 and 12 as individual OR group projects. If you present with a group, you will receive a group mark except in exceptional circumstances.

Critical Performance Annotation Essay II: 30%.

- This 1500-word individual critical performance annotation of your Performance Project II will build on skills and feedback from your first annotation essay. You will again discuss the creation of your work and its outcomes in performance in relationship to module and further secondary readings. Full outline of assignment on Canvas.
- Due Wednesday 18th December at 5PM.
- To be submitted via Turnitin.

SEMESTER 2

DT201: Intro to Devising

Time: Tuesday – 12pm-1pm & 2pm-3pm

Location: Studio 2

Instructor: Dr. Máiréad Ní Chróinín

Contact: mairead.nichroinin@universityofgalway.ie

Module Outline

Devised theatre, or collective creation, is arguably the most useful tool for emerging theatre makers, where the resulting performance is developed out of the collaborative, improvisatory work of an ensemble. Introduction to Devising Theatre builds on foundational production skills learned in year

one modules like Acting I, Stagecraft and Modern Drama, creating a forum for students to explore basic devising techniques from several leading practitioners in the field.

These explorations will culminate in the creation of a short original piece or pieces of theatre presented in class in Week 11.

These sessions are part-workshop-part-lecture/discussion based and students should be prepared for exercises and reflective processes, as a group and individually. Please wear comfortable clothes and bring water with you to class.

Learning Outcomes

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

Assessment

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

DT204 Introduction to Playwriting 2024 2025

Lecturer: Dr. Ian R. Walsh

Time: 12-1 Wednesdays, Seminar 1

Time: 12-1 Fridays, Seminar 1

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

Learning Outcomes:

On completion of this module students will:

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

Assessment:

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

TP307: Theatre in Practice Module Outline

Module Convenors: Dr Aideen Wylde & Mike O'Halloran

This year's Third Year production module participants will co-design, construct, produce, market and perform a *full-length play* (Title of the play to be confirmed in Semester 1).

Important - this is a full 30ECTS module which constitutes your entire coursework for the semester. The research/devising/rehearsal process will be run as a professional theatre experience. In other words, there is naturally a higher number of contact hours because we are producing an outward-facing production for the University of Galway campus and the wider public. **Students will have the opportunity to work with invited theatre professionals to realise certain production briefs.**

All roles, both production and performance will require full attendance in the rehearsal room for the entire course as this is an ensemble-focussed process. Additional hours will be required during the two weeks prior to production.

Students must also be available for all performances, and the possibility of additional hours at weekends.

Learning Outcomes:

- Understand and apply knowledge of the main characteristics of professional theatre production and performance
- Apply a structured process of critical reflection to theatre practice
- Apply enhanced skills in the areas of ensemble, textual analysis and (if appropriate) devising

- Develop enhanced skills in design, planning, execution, and marketing of a full-length theatre production

Assessment:

i) Stagepass/Safe to Create Certification

10%

Each student will achieve a Stagepass/Safe to Create certification as part of the module. Completion of one (or both) is a mandatory requirement of the module.

ii) Week 2 Performance Presentation

20%

Students will present a scene from a selected text alongside a short informal presentation on the dramaturgical research and decisions undertaken in presenting.

iii) Performance & Production Role(s)

50%

iv) Critical Reflection Essay (2,000 words +design portfolio where applicable)

20%

In consultation with the lecturer/director students will reflect on all stages of the production process and roles undertaken, built around the play, its contexts and core texts/materials.

DT4108: Arts Management

Lecturer: Máiréad Ní Chróinín (she/her) & Marianne Ní Chinnéide (she/her)

Time and Location:

- Mondays, 11am - 12pm, Studio 2
- Tuesdays 3pm – 4pm, Studio 2

Office Hours (in person / online): Mondays, 12pm-1pm (by appointment only)

E-mail: mairead.nichroinin@universityofgalway.ie; marianne.nichinneide@universityofgalway.ie

Module Description

In order for the emerging or indeed the established theatre-maker to sustain a career in the arts, they require a different skillset, that of the entrepreneur or the business person. This module seeks to develop students' understanding of the context in which art is produced and received and enables them to acquire skills relevant to working in the creative and arts industries. This module therefore assists students in developing specific skills and awareness to maximise their ability to meet their career goals.

Course Objectives

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

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

Learning Outcomes

By the end of the module the student will:

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

Reading & Media

Check Canvas for the reading that you need to do before each class. Before the Week Two class, for example, look in the Week Two folder on Canvas for your assigned reading / media

Assessment

Coursework 1: 40%

Artist Bio, CV, and Self-Assessment – Arts Council Agility Award – Part 1:

Students will begin the process of creating an Arts Council Agility Award application by learning to present themselves as an emerging artist, identifying other artists they would like to learn or gain advice from, and identifying skills gaps and how they might be met.

This part of the application will focus on the following areas, which will be explored through in-class exercises during the module:

- Describing your interests, influences and mission as an artist
- Understanding the difference between different forms of writing about yourself as an artist – bio, CV, etc.
- Identifying mentors who could help you in developing your craft
- Identifying skills gaps and ways of filling those gaps (short courses, practical workshops, etc.)

DUE - Monday, 24th February

Coursework 2: 60%

Proposal, Budget and Supporting Docs - Arts Council Agility Award – Part 2:

Students will complete the funding application for the Arts Council of Ireland's 'Agility Award'.

This part of the application will focus on the following areas, which will be explored through in-class exercises during the module:

- Using funding guidelines and key words to build your proposal
- Connecting with mentors, partners and creative team members
- Creating a detailed budget and timeline
- Creating and gathering the necessary supporting documentation (Letters of Support, etc.)

DUE - Monday, 14 April 2025