

Performance and Screen Studies

Undergraduate 2nd Year Student Handbook 2026-2027



OLLSCOIL NA GAILLIMHE
UNIVERSITY OF GALWAY



Huston School of Film & Digital Media
And Discipline of Drama and Theatre Studies,
School of English, Media and Creative Arts,
University of Galway

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Welcome

This year, you will get to shape your individual path of study more directly, choosing between more specialised modules across the fields of Performance and Screen Studies. We are also excited to be partnering with Irish Studies and Philosophy this year to offer a few selected optional modules which complement your overall studies.

Performance Studies involves the multidisciplinary exploration of established performing arts (Drama, Film, Television, etc). while branching into other forms of public performance (such as social media, sporting events and sports media, political activism, and more). Screen Studies focuses on the study of film and other screen media including television and platform / streaming and engages you in the discussion of texts and the contexts in which screen media are produced – social, political and cultural.

Performance and Screen Studies is a subject offered jointly by the Huston School of Film & Digital Media and the discipline of Drama and Theatre Studies, both located in the School of English, Media and Creative Arts at University of Galway. You will be taught from staff who teach within and across these two disciplines. Our subject builds on these disciplines' mutual strengths and equips you to navigate a world in which performance and screens increasingly blur and shape our lived reality and conceptions of future possibility- artistic, social *and* political.

Modules in second year will range from lecture-based to seminar style experiences and explore practical applications of theories from Performance and Screen Studies to work in the creative industries and beyond.

Some important points to remember:

- You are required to attend all lectures, seminars and screenings on the programme, unless you are unable to come onto campus for health reasons or other serious extenuating circumstances. Attendance will be taken in modules.
- Core screenings for film modules will be available for purchase or streaming online via one of MUBI, Kanopy, Netflix, Prime, Apple TV or YouTube. Kanopy is available through the library website.
- Assessments will generally be submitted via Turnitin on Canvas. There is a penalty of 2 points per day for late submissions except under extenuating circumstances as detailed later in the handbook.
- While all staff should normally have on-campus office hours you should direct any queries in the first instance to the module convenor or programme directors by email.

All the very best,

Dr Isadora Petrauskas (Head of First Year) and Dr Ian R Walsh (Head of Second and Final Year,
Coordinator for Global Galway/Erasmus Year)

Programme Co-Directors

What is this handbook and how to use it

The academic and administrative staff have been working hard over the summer months to prepare for your return, and we are looking forward to working with you during the forthcoming academic year.

This handbook contains important information and advice to ensure you maximize your potential here at University of Galway.

This includes essential information on referencing, assessment criteria, plagiarism and health and safety. Please ensure that you read the handbook carefully. Please note that timetables, module outlines, and other details are subject to change as needed, with details communicated by Module Leaders or Programme Directors. Updates will be provided through your University of Galway email address and/or Canvas.

Your lecturers will provide you with detailed outlines, learning materials, and further details with regard to individual modules on Canvas once the term begins. The Programme Directors will keep you up-to-date on any changes to module delivery that may occur in response to public health guidelines or other disruptions.

Main Staff Contact Details

These are the contact details for staff with central programme and administrative responsibility for the Performance and Screen Studies programme. Module queries should in the first instance be addressed to the module convenor/lecturer whose information is listed later in this handbook and on Canvas.

- Dr Isadora Petrauskas (Programme Co-Chair, Year One Head)- isadora.petrauskas@universityofgalway.ie
- Dr Ian R Walsh (Programme Co-Chair, Year Two and Final Year Head, Coordinator for Global Galway/Erasmus Year)- ian.walsh@universityofgalway.ie
- Finian O’Gorman, (Lecturer, Druid Director in Residence)- drama@universityofgalway.ie
- Olivia Burke, (PSS Programme Administrator)- olivia.burke@universityofgalway.ie

Term and Assessment/Exam Dates 2026-2027

First Semester	
Teaching – 2 nd and 3 rd Year (UG):	Monday 7 th September – Friday 27 th November (12 weeks of teaching)
Second Year Subject Orientation for returning and visiting students	This session will take place during the first class meeting of “PSS2106: Theory and Practice for Performance Studies” on Tuesday 8 th September at 4PM.
Bank Holiday	Monday 26 th October-NO CLASSES
Study Week:	Monday 30 th November to Friday 4 th December
Semester 1 Exams:	Monday 7 th December – Friday 18 th December (10 days of exams)

	NOTE: In second and final year, PSS uses continuous assessment ONLY and you will not have exams in our subject.
Christmas Holidays begin:	Saturday 19 th December
Second Semester	
Teaching:	Monday 11 th January – Friday 2 nd April (12 weeks of teaching)
St. Bridgid's Bank Holiday:	Monday 1 st February- NO CLASSES
St. Patrick's Day Bank Holiday:	Wednesday 17 th March- NO CLASSES
Easter Holidays:	Good Friday 26 th March to Easter Monday 29 th May
Study Week:	Monday 12 th April to Friday 16 th April
Semester 2 Exams:	Monday 19 th April to Thursday 6 th May (13 days of exams)
Autumn Exams 2027	
Autumn Repeat Exam Period:	Tuesday 3 rd August to Friday 13 th August (9 days of exams)
Repeat Assignments Due	Friday 6th August NOTE: If you need to repeat a module, you will be given a repeat assignment. This will be released to you at the end of June following full release of marks. See Canvas and your email for release of repeat assignments if applicable in late June 2026.

Subject Choices and Progression in GY101 Performance and Screen Studies

YEAR ONE	Performance and Screen Studies (20 ECTS)		Arts Subject A (20 ECTS)	Arts Subject B (20 ECTS)
YEAR TWO	Performance and Screen Studies (30 ECTS)		EITHER Arts Subject B OR Denominated Programme is taken to degree level (30 ECTS)	

(YEAR THREE)	<i>If you are in a denominated programme or taking a language, you MAY do a year three focusing on those subjects and then return to final year.</i>	
FINAL YEAR	Performance and Screen Studies (30 ECTS)	EITHER Arts Subject B OR Denominated Programme is taken to degree level (30 ECTS)

Course Structure: Second Year 2026-2027

In year two in GY101: Performance and Screen Studies, you take 15ECTS per semester and 30 ECTS overall. This is three 5ECTS modules per term, and six overall.

SEMESTER ONE

You will take ONE core and TWO electives.

CORE MODULES

You MUST take this core module:

- PSS2106: Theory and Practice For Performance Studies (Core)

ELECTIVE* MODULES

Choose TWO modules from this list:

- PSS3102: Applied Performance in Social, Educational and Community Contexts
- FM2104: Beyond Hollywood: Global Cinema
- IS2106: Irish Environmental Literatures
- FM4100 Gender and Sexuality in Film

**Please note that SOME elective modules are scheduled DURING our subject's arts timetable slot and SOME may be scheduled outside our dedicated timeslot. You will need to select what module can work for your overall schedule.*

SEMESTER TWO

CORE MODULES

You will take TWO cores and ONE elective.

You MUST take these TWO modules:

- FM2101: Introduction to Film Theory (Core)
- PSS2107: Design Practices for Stage, Screen and Creative Industries (Core)

ELECTIVE* MODULES

Choose ONE module from this list:

- FS304: Digital Storytelling
- PSS2105: Playwriting and Screenwriting
- PI207: Philosophy of Art

**Please note that SOME elective modules are scheduled DURING our subject's arts timetable slot and SOME may be scheduled outside our dedicated timeslot. You will need to select what module can work for your overall schedule.*

PSS Timetable Semester 1 & 2

This timetable includes modules offered by Performance and Screen Studies and electives offered by Philosophy and Irish Studies.

Module	Semester	Day, Time and Venue
FM4100: Gender & Sexuality in Film (OPTIONAL)	1	Monday 9 – 11am (ENG-2033)
IS2106: Irish Environmental Literatures (OPTIONAL)	1	Mondays, 10AM-11AM and 1-2PM (venue tbc)
FM2104: Beyond Hollywood: Global Cinema (OPTIONAL)	1	Mondays 4-5pm, McMunn Theatre, Wednesdays 5-6pm Bank of Ireland Theatre
PI207: Philosophy of Art (OPTIONAL)	1	TBC
PSS2106: Theory and Practice of Performance Studies (CORE)	1	Tuesdays, 4-5PM, (Studio 1, ODC) Fridays, 2-3PM, (Studio 1, ODC)
PSS3102: Applied Performance in Social, Education and Community Contexts (OPTIONAL)	1	Thursdays, 9-11AM, Bank of Ireland Theatre (BOI)

FM2101: Introduction to Film Theory (CORE)	2	Monday 4 - 5pm, SC002 (Larmor Theatre) Tuesday 4-5, AC201
PSS2107: Design Practices for Stage, Screen and Creative Industries (CORE)	2	Fridays, 11am-12pm (BOI, ODC) and 2-3pm (BOI, ODC)
PSS2105: Playwriting and Screenwriting (OPTIONAL)	2	Thursdays 9-11AM, (Seminar Room, ODC)
FS304: Digital Storytelling (OPTIONAL)	2	Thursdays 9-11AM, CSB-1009 (Computer Science Building)

Course Venues

All course delivery is in-person and on campus and you must be present for all module sessions/lectures. Performance and Screen Studies modules will be delivered in the following buildings at University of Galway. These are situated as follows:

Bank of Ireland Theatre and O'Donoghue Theatre, Rehearsal Rooms 1 and 2 - O'Donoghue Centre for Drama, Theatre and Performance (Building #8 on Campus Map)
Huston School of Film and Digital Media- (Buildings #5 and 6 on Campus Map)
Martin Ryan Annex – Martin Ryan Building (Building #7 on Campus Map)
IT125 – Computer Science/IT Building (Building #23 on Campus Map)

The campus map can be found at the following link:

https://www.universityofgalway.ie/media/buildingsoffice/files/mapsrebranded2023/University-of-Galway-Campus_A4-Map.pdf

Teaching Staff

Please find below contact details of most of your lecturers throughout the year from Performance and Screen Studies, this list is not yet complete and is subject to change:

MODULE	LECTURER	EMAIL
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PSS3102: Applied Performance in Educational, Social and Community Contexts (CORE)	Dr Charlotte McIvor	charlotte.mcivor@universityofgalway.ie
PSS2106: Theory and Practice for Performance Studies (CORE)	Dr Isadora Petrauskas	isadora.petrauskas@universityofgalway.ie
FM2104: Global Cinemas: Beyond Hollywood (OPTIONAL)	Dr Seán Crosson	sean.crosson@universityofgalway.ie
FM4100: Gender and Sexuality in Film	Dr Mairéad Casey	mairead.casey@universityofgalway.ie
IS2106: Irish Environmental Literatures (OPTIONAL)	Dr Nessa Cronin	nessa.cronin@universityofgalway.ie
FS2101: Introduction to Film Theory (CORE)	Dr Mairéad Casey	mairead.casey@universityofgalway.ie
PSS2107: Design Practices for Stage, Screen and Creative Industries (CORE)	Dr Isadora Petrauskas	isadora.petrauskas@universityofgalway.ie
PSS2105: Playwriting and Screenwriting (OPTIONAL)	Dr Meadhbh McHugh	Drama@universityofgalway.ie
FS304: Digital Storytelling (OPTIONAL)	Dr Isadora Petrauskas	isadora.petrauskas@universityofgalway.ie
PI207: Philosophy of Art (OPTIONAL)	Dr Lucy Elvis	lucy.elvis@universityofgalway.ie

Pathways to Secondary School Teaching with Performance and Screen Studies as a subject

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 elective modules over the course of your study with us in addition to PSS core modules:

Year Two

- PSS2105: Playwriting and Screenwriting

Final Year:

- FS320: Applied Film Studies

Module Descriptions for 2026-2027

Please note that these module descriptions are provisional and subject to change. Refer to Canvas for your final module descriptions and outlines.

Semester 1

PI207: Philosophy of Art

Instructor: Dr Lucy Elvis

Module Description

This module is an introduction to philosophical approaches to various artforms across Western history of ideas. It introduces students to central questions philosophers tackle in their thinking about what art is and its effect on audiences, artists, and societies.

It is shaped around 5 core questions:

- What makes something a work of art?
- How can we interpret what art means?
- Can art impact our character?
- What is the relationship between art and truth?
- Does it matter?

In answering each of these questions, we will engage with major texts on art from a range of philosophical approaches, paying close attention to the ways these different philosophical methodologies help us understand a range of artistic phenomena.

This module gives students the skills to rigorously understand relevant key texts as well as critically discuss them in relation to a range of art practices and artworks. Whether pre-modern, modern, or contemporary, the philosophical approaches considered cover a variety of methods including from the analytic and interpretive traditions. Similarly, the artforms discussed span a variety of historical periods, movements and categories.

Learning Outcomes

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

- Understand a range of philosophical approaches to defining art
- Be able to apply approaches to defining art to a range of cases
- Critically engage with a range of philosophical approaches to exploring art.
- Produce academic writing that explores one approach to art and in its interpretation.

Assessment

Students are assessed in three ways in this course: in-class participation (10%), interactive oral examination (40%) and final essay (50%).

**

PSS2106: Theory and Practice for Performance Studies (CORE)

Instructors: Dr Isadora Petrauskas

Module Description

This module introduces learners to performance theory as a tool to study and understand the world and to engage critically with performance practices. Together, we will explore thinking doing and doing thinking in lecture-based and experiential ways individually and in small groups. The module introduces key theoretical concepts in Performance Studies, drawing from Drama and Theatre Studies, Anthropology, Sociology, Cultural Studies, Gender and Sexuality Studies, Critical Race Theory, Literary Studies and other fields. The module asks learners to consider the role of performance in everyday life and in areas which may include politics, sport, theatre and performance art, music, traditional arts, popular culture and public space. To do so, we centralise the role of the body and embodied experiences in live and digital contexts, exploring how Performance Studies gives us language and methods to critically engage with society in a rapidly changing world.

Learning Outcomes

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

- Describe the use of performance as a lens to study social, cultural and historical contexts
- Define key terms central to Performance Studies including but not limited to performativity, gender, liminality, communitas, ritual, embodiment, liveness, culture, ethnicity and race

- Apply understanding of key terms to close-reading of performance examples and exercises shared or discussed in the module
- Explore performative and performance-based tasks as a mode of critically engaging with key terms and concepts.

Assessment

Performative Portfolio I: Class Exercises and Key Concepts in Performance Theory (40%)

- This performative portfolio will combine researched analytical reflection with the creation of creative and/or practical outputs based on in-class exercises and activities from the first five weeks of the module. Students will document and reflect on practical tasks, embodied exercises, small-group activities and short performance-based experiments completed during module sessions, connecting them to relevant module readings and key Performance Studies concepts.

Final Essay / Performative Portfolio II: Public Performance / Urban or Digital Intervention (60%)

- This final assessment combines a performance-based project with researched critical writing. Students will develop an individual or small-group public performance or performative intervention in a physical urban space or public digital space. The work should respond to the themes of the module and use performance theory as a way of critically engaging with society.
- The performance or intervention may take the form of a short public action, urban space intervention, digital public-space intervention, site-responsive performance, performance score, or documented performative action. It must engage with some form of publicness, audience, encounter or social context.
- The submitted portfolio should include documentation of the intervention, such as images, video, written description, maps, scores, notes, sketches, screenshots or other relevant materials, alongside a 1000-word researched critical reflection/essay connecting the work to module readings and key Performance Studies concepts. Students working in groups will be assessed individually through their own submitted reflection and portfolio materials.

All public or digital interventions must be low-risk, ethical, non-invasive and agreed in advance with the lecturer.

Indicative Reading List

Auslander, Philip. *Liveness: Performance in a Mediatized Culture*. Second Edition. London and New York: Routledge, 2008.

Cohen-Cruz, Jan, ed. *Radical Street Performance: An International Anthology*. London and New York: Routledge, 1998.

Foucault, Michel. "The Utopian Body," in *Sensorium: Embodied Experience, Technology, and Contemporary Art*, edited by Caroline A. Jones. Cambridge, MA: MIT Press, 2006.

Khubchandani, Kareem. *Decolonizing Drag*. New York: OR Books, 2024.

Kuppers, Petra. *Disability and Contemporary Performance: Bodies on Edge*. London and New York: Routledge, 2003.

Lefebvre, Henri. "The Right to the City," in *Writings on Cities*. Translated by Eleonore Kofman and Elizabeth Lebas. Oxford: Blackwell, 1996.

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FM2104: Global Cinemas Beyond Hollywood (OPTIONAL)

Instructors: Dr. Seán Crosson

This module considers a number of influential film movements from around the world (beyond Hollywood) beginning with German Expressionism. A particular focus is the impact of Italian neorealism on film practice in the aftermath of World War 2. Students will be introduced to major movements and directors and student participation, including through student designed and delivered presentations, is a crucial part of the module.

Learning Outcomes

After completing this module students should be able to:

- Analyse the major industrial and aesthetic developments in film history beyond Hollywood in the late 20th century
- Assess the chief aesthetic and ideological priorities of movements and filmmakers considered in the course
- Examine critically the work of individual filmmakers or movements considered in the module
- Conduct original research and analyse and write up findings
- Develop and demonstrate skills in written, oral and visual communications.

Assessment

- **Discussion Board:** Post two questions/comments each week on the weekly topic responding to the materials provided before the weekly seminar. (10%).
- Weekly Presentation - 15%
- **Mid-term Essay: Film Review - 25%**
- **Final Assessment (50%):** 1500-word essay

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FM4100: Gender and Sexuality Onscreen (OPTIONAL)

Instructor: Dr Máiréad Casey

This course aims to integrate a review of the most influential critical and theoretical approaches to the issues of gender and sexuality in cinema with detailed case studies of both mainstream and independent films. The course will address and examine debates in psychoanalysis, feminism and queer theory and consider how they might be productively applied to film. It will pay attention to the range of textual and contextual factors that combine to produce meaning around cinema.

Learning Outcomes

By the end of the course students should be able to:

- Demonstrate a specific and comparative knowledge of various theoretical approaches to gender and sexuality;
- Productively apply these approaches to individual films and film movements
- Analyse specific texts in structural, formal and historical terms;

- Work in flexible, creative and independent ways, showing self-direction, self-discipline and reflexivity;
- Demonstrate skills in written, oral and visual communications.

Assessment

Weekly Contribution - 10%

- Weekly questions in class based on the themes of the lecture with hand-written responses submitted on a weekly basis

Themed Film Festival (Weeks 8-10) – 30%

- In groups of 3, put together a 6-film festival organised around a theme from the module. You will make a ten-minute presentation introducing the films, explaining the theme and justifying the films selected.
- You should also submit a 1000 word accompanying write-up drawing on scholarly material from the module to explain the festival theme and the connection between the films (**deadline week 10**).

Final Assessment - 60%

- A 2500-word final essay.

**

PSS3102: Applied Performance in Educational, Social and Community Contexts (CORE)

Instructors: Dr Charlotte McIvor

This module examines the use of performance techniques and processes in educational and community contexts to accomplish artistic, educational and/or socially engaged goals. We will trace the post-1970s role of performance and the arts in mainstream education in Ireland and beyond and interrogate the recent growth of areas like applied theatre and socially engaged practice which centralise embodied practice and interdisciplinary arts experimentation while pairing professional artists and communities of space, place and/or interest. We will ultimately consider the ethical, collaborative and planning challenges of leading and participating in this kind of work while identifying the ways in which applied performance practices involving diverse stakeholders have been increasingly implicated in international conversations around the role and value of creativity and the creative industries in civil society and the economic and social value of the arts and/or community more generally. As such, this module culminates in considering practical pathways to involvement within this growing field and basic orientation to requisite skill sets including facilitation techniques, honing an individual artistic practice and/or knowledge of a curriculum area and understanding the fundamentals of impact measurement and other key practices associated with this field of practice.

Learning Outcomes

- Articulate a range of ways in which diverse performance practices and/or techniques can be used in educational and/or community contexts in Ireland and internationally in relationship to the work of key practitioners/projects and/or landmark policies and/or curricula
- Discuss and be able to role-play the roles that are involved in implementing applied performance practices in educational, community and/or professional artistic settings including but not limited to teachers, facilitators, artists, community liaisons/activists, participants, funders, researchers
- Connect the 'social turn' in wider applied performance practices post-1970s to wider discourses around creativity and the creative industries and the economic and/or social use

value of performance and the arts beyond artistic practice, including the use of applied performance practices in projects aimed at impact measurement in key areas like health/wellness, migrant integration and/or the UN Sustainable Development Goals

- Evidence familiarity with key aspects of ethics, collaborative and planning aspects in using applied performance techniques and apply that knowledge to simulated problem-solving within a project and/or curriculum implementation opportunity including demonstration of basic fundamentals of impact measurement

Assessment

Mid-term Essay (1500 words)- 40%

- Covers key case studies and overall trends in the field from weeks 1-5 of the module.
- Essay titles released in week 4.

Project Mini-Plan (30%) and Critical Reflection Essay on Mini-Plan (30%)- 60%

- The Project Mini-Plan involves working with an outline to propose a simulated applied performance project working either in a mainstream educational or community setting applying some of the key knowledge, exercises and processes examined in this module. It also includes an outline of one proposed workshop session with participants.
- The Critical Reflection Essay on your Project Mini-Plan (1500 words) examines the project and learnings in relationship to the themes from the module as a whole.

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Semester 2

FM2101: Introduction to Film Theory (CORE)

Lecturer: Dr Mairéad Casey

This course aims to introduce you to film theory through a variety of foundational texts, important essays, and screenings. You will explore a range of theoretical approaches to film, including psychoanalysis, semiotics, feminist film theory and genre. The course will develop your ability to critically analyse both films and scholarly readings.

Learning Outcomes

By the end of the module, students should be able to:

- Demonstrate a specific and comparative knowledge of various theoretical approaches to cinema.
- Critically analyse specific texts in structural, formal and historical terms;
- Demonstrate an enhanced awareness of film aesthetics and film cultures;
- Work in flexible, creative and independent ways, showing self-direction, self-discipline and reflexivity;
- Demonstrate skills in written, oral and visual communications.

Assessment

Weekly Contribution - 10%

- Post an annotation or response to one of the weekly readings.

Wikipedia Entry Assignment (Week 6) - 30%

- TBA

Final Assessment (60%)

- 1600-1800 word essay

PSS2107: Design Practices for Stage, Screen and Creative Industries (CORE)

Instructor: Dr Isadora Petrauskas

This module introduces students to design practices across theatre, film, installation art and digital environments, examining how design creates meaning and shapes the experience of audiences and viewers. Through case studies and practical experimentation, students will explore traditional theatre scenography, installation and site-responsive art, production design and composition for the screen, and digital approaches to modelling space.

Learning Outcomes

- Identify key terminology and professional practices around creating and implementing design in theatre, film and the creative industries both historically and in a contemporary context.
- Describe the use and potential of key design components (including scenography, lighting, costume, sound, props, other technologies) to create meaning in different artistic genres including theatre, film and other or mixed genres within the wider creative industries
- Analyse how space, objects and composition are made use of to create meaning by designers and/or artistic teams through the planned combination of key design components in different artistic genres
- Plan and outline a practical design plan for a key aspect of a theatre or film project utilizing a combination of key design components

Assessment:

Exercise Portfolio - 40%

Students will compile a portfolio of practical exercises exploring theatre scenography, installation and site-responsive design, production design and composition for the screen, and digital modelling.

Final Design Project – 40%

Students will select one of the design practices explored during the module and develop a final project in response to the theme Absences and Silences, adapted from the Prague Quadrennial 2027 artistic theme.

Final Project Critical Reflection – 20%

Students will submit a critical reflection essay accompanying the final project. The essay will analyse relevant terminology and professional practices in the field of design and critically discuss the project's concept, research, development process and design choices.

Indicative Reading List:

Appia, Adolphe. *Music and the Art of the Theatre*. Translated by Robert W. Corrigan and Mary Douglas Dirks. University of Miami Press, 1962.

Arnheim, Rudolf. *Art and Visual Perception: A Psychology of the Creative Eye*. New version, expanded and revised. University of California Press, 1974.

Barnwell, Jane. *Production Design for Screen: Visual Storytelling in Film and Television*. Bloomsbury Visual Arts, 2020.

Bishop, Claire. *Installation Art: A Critical History*. Tate Publishing, 2005.

Craig, Edward Gordon. *On the Art of the Theatre*. Edited by Franc Chamberlain. Routledge, 2009 [1911].

Crary, Jonathan. *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century*. MIT Press, 1990.

Dorn, Dennis and Mark Shanda. *Drafting for the Theatre*. 2nd ed. Southern Illinois University Press, 2012.

Howard, Pamela. *What Is Scenography?* 3rd ed. Routledge, 2019.

Kwon, Miwon. *One Place after Another: Site-Specific Art and Locational Identity*. MIT Press, 2002.

McKinney, Joslin and Philip Butterworth. *The Cambridge Introduction to Scenography*. Cambridge University Press, 2009.

O'Dwyer, Néill. *Digital Scenography: 30 Years of Experimentation and Innovation in Performance and Interactive Media*. Methuen Drama, 2021.

Pavis, Patrice. *Analyzing Performance: Theater, Dance, and Film*. Translated by David Williams. University of Michigan Press, 2003.

Payne, Darwin Reid, Ronald Naversen and Brad M. Carlson. *The Scenographic Model*. 3rd ed. Southern Illinois University Press, 2025.

Schechner, Richard. *Environmental Theater*. Applause Theatre & Cinema Books, 1994.

Core Project Resource

Prague Quadrennial. *Artistic Concept of PQ 2027: Absences and Silences as Spaces of Potential for New Scenographic Futures*.

**

PSS2105: Playwriting and Screenwriting (OPTIONAL)

Instructor: Meadhbh McHugh

- This workshop-based module explores a range of playwriting and screenwriting strategies and dramaturgical approaches. Through the examination of play texts and screenplays as well as in-class writing tasks, students will engage with dramaturgical models such as Aristotelian drama, the hero's journey, Epic Theatre and postmodern strategies of contemporary playwrights and screenwriters. Students should be prepared to read work aloud in class and will learn to critique each other's work.

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Learning Outcomes

-
- Develop creative writing strategies to tell stories meant for the stage and screen
- Identify key dramaturgical approaches in play texts and screenplays
- Learn how to create different registers of dialogue and characters that are convincing and complex.
- Learn how to format scripts correctly for stage and screen
- Critically reflect on writing identifying successes and challenges

Assessment:

Short Scene Draft (20%)

- Write a scene of 10 minutes in duration for stage or screen.

Critical Reflection on Short Scene Draft (20%)

- Critical Reflection on short scene identifying strengths and challenges of the piece and situating these in relation to critical readings.

Short Play/Film (60%)

- Write a short play/film that is 20 minutes in duration.

**

FS304 : Digital Storytelling

Instructor: Isadora Petrauskas

Module Description

This module explores how digital technology reshapes storytelling across image-based and other creative media. Students will examine how the choice of medium influences meaning, audience experience and the circulation of stories, while engaging with key concepts in digital culture, transmedia storytelling, remix and participatory media. Through critical discussion and practical experimentation, they will explore how stories and ideas can move between physical and digital forms, with each medium contributing a distinct perspective, layer or experience. As part of their coursework, students will develop collaborative and individual creative research projects that connect multiple media forms and consider how audiences encounter, navigate and participate in digital stories.

Learning Outcomes

- Gain knowledge of a range of topics related to digital culture.
- Produce forms of digital research and artifacts.
- Gain core skills in the planning and development of creative research projects/artifacts.
- Be able to situate digital art practices in relationship to a broader history of new media culture and theory.
- Work in flexible, creative and independent ways, showing self-direction, self-discipline and reflexivity.
- Demonstrate skills in written, oral and visual communications.

Assessment:

Project 1: Collaborative Short-Form Digital Storytelling - 40%

Working in groups, students will develop a shared story and storyboard before creating one collaborative digital piece with a clear beginning, middle and end. Students may contribute through research, writing, story development, storyboarding, production, sound, editing or presentation. The project will include a group presentation.

Project 2: Individual Transmedia Project - 60%

Students will develop and produce an individual transmedia project communicated through three connected media forms, including at least two digital forms and one physical form. Each component should expand the story or idea rather than simply repeat the same material. As an alternative, students may deliver an individual critical research presentation examining transmedia storytelling through relevant theories, examples and case studies. The presentation should incorporate appropriate digital media, such as images, audio, video or other screen-based material, to support and communicate the research.

Indicative Reading List:

Alexander, Bryan. *The New Digital Storytelling: Creating Narratives with New Media*. 2nd ed. Praeger, 2017.

Bolter, Jay David and Richard Grusin. *Remediation: Understanding New Media*. MIT Press, 1999.

Jenkins, Henry. *Convergence Culture: Where Old and New Media Collide*. New York University Press, 2006.

Lessig, Lawrence. *Remix: Making Art and Commerce Thrive in the Hybrid Economy*. Bloomsbury Academic, 2008.

Manovich, Lev. *The Language of New Media*. MIT Press, 2001.

McLuhan, Marshall. *Understanding Media: The Extensions of Man*. MIT Press, 1994 [originally published 1964].

Shifman, Limor. *Memes in Digital Culture*. MIT Press, 2013.

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**Please note all modules details and assessment criteria will be available on Canvas.*

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 to our Centre for Excellence in Learning and Teaching for more information on Canvas and how to make the most of its services: <https://www.universityofgalway.ie/celt/>

Communications

Your Responsibilities

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

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.

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.

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
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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

Student Feedback

We value students' opinions and consider it essential to the smooth running of this subject 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.

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 class 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 the programme co-directors, though it is best to do so only after you have discussed your concerns with the lecturers directly.

Class Feedback Forms

All lecturers must complete 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 department. 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.

Student and Staff Conduct

All students are asked to familiarise themselves with the University of Galway Code of Conduct which is available here: <https://www.universityofgalway.ie/student-services/policies/>. 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.

Student Representative

Two students will represent the cohort as the student representatives, who acting on behalf of the class in coordination with the Programme Director and if necessary, Head of Discipline and Head of School, in regards to issues that impact the cohort as a whole.

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. 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, Mon-Fri) until a later working day.

Class Conduct

- 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 twenty to the hour (e.g. start at 14.00, finish at 14.40).
Please note that:
 - Students and teachers are expected to be present (or to log into on-line sessions) 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 twenty to the hour so that the next group can have access to the room.
- Mobile phones must be 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.
- Debate is a normal and important element of university life but please be respectful of your fellow students at all times. 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,

nationality, sexuality, political convictions, or any other personal characteristics.

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.

Attendance, Punctuality, Sick Leave

In any university 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 due to illness, they must inform the course lecturer in advance by email, and should bring a medical certificate to the next class. This will be kept on file.

Students who miss in-class assessments (e.g. group presentations or performances) *may*, upon presentation of a certificate, 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 Performance and Screen 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.

The presentation of a medical certificate does not automatically entitle a student to miss a class or hand in work late.

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. Unless you are in first year, your repeat assignment or exam result will be capped at 40%. However, this capping does not apply to you in first year. A repeat also involves payment of 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.

Extensions in the case of documented accommodation(s)

If you have an accommodation related to leniency with deadlines in a Disability Support Services LENS report, we have set the baseline for additional time for written assignments as UP TO three days. If you need three days or less of additional time, you do NOT need to contact your module convenor and no penalties will be applied. This is not an extension, but the additional time to which you are entitled as a baseline.

However, if your written work WILL be more than three days later than the overall module deadline (counting weekends and holidays), you need to contact your module convenor AND Head of Year/Programme to discuss and agree the date your work will be submitted.

Further extensions beyond three days can ONLY be granted in these circumstances in relationship to the reasons for which the LENS report was originally obtained, not to cover other extenuating circumstances (such as temporary illness or a death in the family).

If you have an accommodation that impacts on supports needed for group work and/or performance presentation conditions, please liaise with your Head of Programme and Disability Services advisor regarding suggested measures to be implemented on a yearly/semester basis. If needed (*ex:* working solo, not taking a speaking role, not being expected to memorise text fully, etc.) so that we can communicate to all staff insuring consistency of approach and necessary supports across your modules with us.

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 unless in the case of a DSS supported LENS report.
- If you have an accommodation related to leniency with deadlines in a Disability Support Services LENS report, we have set the baseline for additional time for written assignments as up to three days. If you need three days or less of additional time, you do NOT need to contact your module convenor and no penalties will be applied.
- 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	With a LENS report and stipulation of “leniency with deadlines”: up to three days extra time with no permission needed Less than seven days: Your Head of Year/Programme AND module convenor/lecturer Head of Year One – Dr Isadora Petrauskas Head of Year Two and Final Year – Dr Ian R Walsh 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 -	Staff teaching on this programme are always happy to meet students during office hours and can discuss any issues that you wish to raise.

James Hardiman Library

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.nuigalway.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 and which will often be linked to modules through your Reading lists on Canvas.

Student Support Services

You can view the whole range of student support services available at University of Galway here with some key commonly used services highlighted below: <https://www.universityofgalway.ie/student-life/student-support/>

You can also access a Student Support Map here which shows you the full range of services and how they connect to one another:

https://www.universityofgalway.ie/media/collegeofartssocialsciencescelticstudies/CASSCS_StudentSupportMapReadOnly.pdf

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@nuigalway.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.nuigalway.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/>

Name and Other Informational Changes During University

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.

Letters of Reference/References

During or following your studies, you may need to ask a member of staff for a reference letter or other mode of endorsement for further study, employment or project funding. However, letters of reference/references are not guaranteed or available at short notice.

Please bear in mind that our ability to provide a reference is contingent on:

- 1) Your high standards of attendance, engagement and academic performance as well as interpersonal conduct while engaged in studies at the University of Galway.
- 2) Staff availability to engage with your request during the time frame provided.

You also need to give a MINIMUM three-four weeks lead-in time for these requests.

When making these requests, we suggest that you provide staff members with:

- A CV and short description of the role/programme/project that you are applying for
- If more than two years has elapsed since completion of your programme, please provide us with the name of your programme and overall grade average if relevant (academic staff do not have access to these final academic records post-completion).
- A clear deadline date for submission of this reference
- One reminder of the deadline as support for staff members as we are usually writing multiple letters at once on top of regular workload

Please also bear in mind that staff are less available in the summer due to annual leave, postgraduate supervision and conference/research travel as well as heavy administrative and academic preparation for the new teaching year. Build additional time into requests extended to staff during this time of year.

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.	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

EXAMPLE	IS IT PLAGIARISM?	NOTES
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.		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. 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.	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 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	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

EXAMPLE	IS IT PLAGIARISM?	NOTES
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.		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. 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).	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 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.

EXAMPLE	IS IT PLAGIARISM?	NOTES
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 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.

EXAMPLE	IS IT PLAGIARISM?	NOTES
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 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	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
Early Modern Culture." <i>Shakespeare</i> 9 (2013): 204-19. Print.		

Marking Criteria for Written Work

This is an overall summary of grade bands for written work. Review your module materials on Canvas as individual assignments may have more specific marking rubrics/criteria.

Grade Bands SUMMARY

H1 70% +

CONTENT	Extremely well focused. Excellent arguments/ analysis, relevant supporting material & examples used throughout the essay with sources incorporated well & appropriately acknowledged. Excellent use of direct quotations, which follow conventions. Evidence of wide range of reading & research & the ability to use this effectively.
ORGANISATION & COHESION	Excellent attention paid to guiding the reader. Excellent overall organisation with a clear introduction including a thesis statement, a main body clearly divided into sections with suitable paragraphing & a clear conclusion. Use of sub-headings where appropriate & excellent use of linking devices.
COMMUNICATIVE COMPETENCE	Excellent communicative competence. Full command of academic language with a wide & excellent use of appropriate vocabulary & grammatical structures. Excellent use of academic register and personalisation where appropriate. Possible minor slips that do not impede communication.
PRESENTATION	Excellent presentation with attention to detail of the conventions of the title page, footnotes, bibliography, appendices, page numbers & overall layout. Appropriate length with excellent spelling & punctuation demonstrated throughout.

H21 60-69%

CONTENT	Well-focused. Generally good arguments, relevant supporting material & examples used throughout with good use of sources which may have some minor errors of acknowledgement. Good use of direct quotations which generally follow conventions. Evidence of range of reading & research & the ability to use this reasonably well.
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ORGANISATION & COHESION	Good attention paid to guiding the reader. Generally good overall organisation with a clear introduction with a thesis statement, a main body clearly divided into sections with suitable paragraphing & a clear conclusion. Use of sub-headings where appropriate & good use of linking devices.
COMMUNICATIVE COMPETENCE	Good communicative competence. Good command of academic language with good range of appropriate grammatical structures & vocabulary. Good use of academic register and personalisation where appropriate. Occasional difficulties for the reader &/or some errors.
PRESENTATION	Generally presented well with attention to detail of the conventions of the title page, bibliography, appendices, page numbers & overall layout with possible minor slips. Appropriate length with some possible spelling mistakes caused primarily by computer spelling checker. Good punctuation demonstrated throughout.

H22 50-59%

CONTENT	Reasonably focused but with one or two arguments unsupported & some material irrelevant. Occasional problems with reference to sources and awkwardness in incorporation & acknowledgement. Direct quotations may be overused or not used very effectively. Evidence of reasonable reading & research & an effort made to incorporate this into the work.
ORGANISATION & COHESION	Organisation generally clear but some limitations concerning the introduction, conclusion &/or paragraphing. Reasonable use of subheadings &/or linking devices.
COMMUNICATIVE COMPETENCE	Average communicative competence. Generally conveys the message with a limited but effective range of grammatical structures & vocabulary. Reasonable use of academic register and personalisation where appropriate.
PRESENTATION	Acceptable overall but some possible problems in certain sections of the presentation. Possible small problems with appropriate length.

Pass 40-49%

CONTENT	Some arguments unsupported & some material irrelevant. Some problems with reference to sources and awkwardness in incorporation & acknowledgement. Direct quotations may be overused or not used very effectively. Evidence of some or little reading & research & an effort made to incorporate this into the work. Some 'accidental' plagiarism.
ORGANISATION & COHESION	Organisation not very clear with some limitations concerning the introduction, conclusion &/or paragraphing. Some problems with use of subheadings &/or linking devices.

COMMUNICATIVE COMPETENCE	Below average communicative competence. The message is not always conveyed, with a limited range of grammatical structures & vocabulary. Reasonable use of academic register and personalisation where appropriate but also stylistic problems.
PRESENTATION	Just acceptable overall but with some quite serious problems in certain sections of the presentation. Possible problems with appropriate length.

Fail 30-39%

CONTENT	Limited focus with many unsupported arguments, a lack of examples &/ or much irrelevant material. Limited reference to sources within the text &/or inability to follow conventions concerning acknowledgement of sources. Significant plagiarism. Generally over reliance on direct quotation which may or may not have been acknowledged. Evidence of limited/ limited understanding of reading & research & limited ability to effectively use this material.
ORGANISATION & COHESION	Limited attention paid to guiding the reader. Some sections difficult to follow through breakdown in organisational conventions. Problems concerning paragraphing evident. Overall lack of linking devices.
COMMUNICATIVE COMPETENCE	Limited communicative competence. Reader may struggle to understand some sections. Narrow range of grammatical structures & vocabulary with much repetition. Frequent errors of usage & limited use of appropriate register.
PRESENTATION	Limited attention paid to the detail of presentation with many conventions not followed. More persistent spelling & punctuation problems. More serious problems concerning length.

20-29%

CONTENT	Almost no focus with ideas expressed inadequate for topic. Irrelevant sections, a lack of examples & supporting material. Almost no reference to sources & large use of plagiarism. Almost no evidence of reading & research demonstrated or almost no evidence of understanding of reading & research.
ORGANISATION & COHESION	Lack of logical organisation, no discernible introduction &/or conclusion. No sense of coherent paragraphing. Line of argument extremely difficult to follow.
COMMUNICATIVE COMPETENCE	Extremely limited communicative competence. Reader struggles throughout. Inability to use simple language accurately. Very little appropriate vocabulary.

PRESENTATION	Almost no attention paid to the detail of presentation that may cause serious problems for the reader. Conventions not followed. Serious problems concerning length. Spelling & punctuation problems throughout.
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Four Year Programmes: Denominated

If you are doing a denominated four-year programme, you do NOT engage with Performance and Screen Studies as a subject during your third year.

Four Year Programmes: Third Year for Performance and Screen Studies students on the BA Joint Honours with a language or BA Global Experience

In year three, you will HAVE to select modules in Performance and Screen Studies abroad in each semester.

- 20 ECTS- BA Joint Honours with PSS and Language
- 25 ECTS- BA Global Experience with PSS and another subject (if not language)

You will communicate with your languages coordinator or BA Global Experience coordinator first.

You will then communicate with us to get your Performance and Screen Studies affiliated modules approved. They do NOT have to be "Performance and Screen Studies."

We will approve modules from the fields/disciplines of:

- Film Studies
- Drama and Theatre Studies
- Media and Communications
- Fine and Performing Arts
- Literature
- Music
- Dance
- Gender, Women and Sexuality Studies and/or LGBT/Queer Studies
- Cultural Studies
- Critical Theory/Philosophy
- Anthropology
- Sociology
- Psychology

You will register for the module PSS3530 in your third year when registering with University of Galway.

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 *I* in essays

Students often arrive into university being told that they should never use the word *I* 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”.

Performance and Screen Studies Style Sheet – Use of MLA Style

Before submitting any work for Performance and Screen Studies, 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 this subject 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: Sombre, 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.**

Safety at University of Galway

Learn more about our Safe Campus programme [here](#) and the "Safe Zone" app that you can download to your phone.

Our "Safe Zone" app can be used to:

- **'Check in' any time of day** – to keep you safe on campus, such as if you're studying or working late or alone on campus
- **Quickly and discreetly call for assistance** – whenever you feel unsafe on campus
- **Get medical assistance quickly** – whether it's for first aid, an accident or in an emergency
- **Keep up to date** – notifications sent directly to your phone if there is an incident on campus
- **See it, Say it!** – Log relevant non-urgent issues with Security through the tip reporting feature

You can download it [here](#) and [here](#).



ACCIDENTS/INCIDENTS

In the event of any accident/injury, report it to the person in charge of the class or to another staff member. In the event of a fire, medical or other emergency, alert University Security ext. 3333 or if urgent contact the local emergency services, (i.e. fire brigade, hospital, police) using the 999/112 system. As soon as possible after the event, all accidents and dangerous occurrences must be reported on the official form to the University's

Safety Office for legal/preventive purposes (ext. 2678).

FIRE SAFETY

In the event of a fire

1. Raise the alarm by operating the nearest fire alarm call point.
2. Call the Fire Brigade using the 999/112 emergency telephone system. (On internal University phones dial 9 first to get an outside line).
3. Extinguish the fire if possible using the equipment provided.
4. **Do not take risks.**

In the event of a fire alarm sounding

The continuous ringing of the fire alarm indicates a fire emergency in the area you are in - proceed as follows:

1. Evacuate the building by the nearest exit route and proceed to the fire assembly point.
2. Close all doors after you.
3. **Do not use lifts.**
4. **Do not re-enter the building.**

The intermittent ringing of the Fire Alarm indicates a fire emergency in an adjacent area - proceed as follows:

1. Investigate the source of the alarm.
2. **Do not take risks.**
3. **Do not use lifts.**
4. Prepare to evacuate the building.

Check local fire notices for information.

Take some time to familiarise yourself with the locations of:

- | | |
|---|------------------------------|
| 1 | the exit route(s) |
| 2 | the fire alarm call point(s) |
| 3 | the nearest 999/112 phone(s) |
| 4 | the nearest fire equipment |
| 5 | the fire assembly point(s) |

**FOR ALL OF THE UNIVERSITY AREAS YOU
WORK/STUDY IN.
You never know when you may need them.**

GENERAL CODES FOR SAFETY

Any potential hazards(s) within University Buildings/Grounds must be immediately reported to the University Staff member in charge or the Safety Office.

- **Access and Escape:** Corridors and stairways provide safe circulation and emergency escape routes. They must be kept clear of obstruction at all times. Do not block corridors or stairways. Bicycles, etc., causing an obstruction may be removed by Security Staff.

- **Cycling:** Many student accidents are associated with cycling. Ensure:-

- ☐ your bicycle is well lit, front and rear;
- ☐ you cycle in compliance with road markings;
- ☐ your cycling is not a danger to pedestrians;
- ☐ you wear a cycling helmet, bright clothing and hi-vis jacket/belt.

- **Fire Drills and Doors:** Fire drills and other trial evacuations are undertaken to familiarise all personnel with emergency procedures. You are legally obliged to participate in these drills, and should respond quickly and safely, in line with University fire safety procedures. Smoke or fire doors must not be wedged open or obstructed in any way. All doors must be unlocked or easily opened e.g. panic bolts, when a room/building is occupied.

- **Handling and Lifting:** Many injuries are caused by incorrect handling techniques or attempting to handle loads which are too heavy for the capacity of the person involved. Make sure you know the correct way to lift, and if the load is too heavy **Get Help**.

- **Late Working and General Safety:** Never work late in the University alone, especially where equipment or operations may be hazardous. In all cases, students must get prior-approval from the Head of School/College/Discipline, at a minimum work in pairs (buddy system) and be familiar with fire and other relevant out-of-hours emergency procedures. Always take personal security precautions. NUI Galway is a Campus Watch University

- **Personal Protective Equipment:** Where the hazards of any procedure/operation undertaken by students require personal protective equipment or clothing, it must be used correctly, in line with University guidelines e.g. eye-protection must be worn when chemical or machine hazards to the eye(s) exist. Damaged or defective equipment must be reported/replaced by the person responsible for its provision. Also clothing/accessories, which are likely to be a hazard, must not be worn in University.

- **Computer Work:** If you work regularly on a computer or similar equipment, use these basic precautions to minimise discomfort:-

- take regular breaks/changes in activity;
- adopt a good posture and adjust the chair if possible to support your back;
- if possible arrange the equipment to avoid awkward positions e.g. the screen should be slightly below eye-level to minimise neck/shoulder discomfort and be free from glare.



FIRST AID

Occupational First Aiders: Trained occupational first aiders and first aid equipment are located throughout University buildings. A list of first aiders for each University School/College/Discipline is

included in the local Safety Statement and should be displayed on all safety notice boards. These personnel should be contacted in the event of an injury or other first aid situation.

First Aid Equipment: First aid equipment is provided throughout the campus, in central areas including main offices. First aid equipment is for emergency medical use, and damaging or interfering with it is legally prohibited.



HEALTH UNIT(Ext. 2604/direct line 492604)

The Student Services Health Unit is based in Áras na Mac Léinn (First Floor). It caters for both the general and emergency medical care of students.

SMOKING

For health and fire safety reasons, smoking is prohibited in all parts of NUI Galway buildings. This is legally required under the Public Health (Tobacco) Acts 2002-2004.



Whether you study or work in a classroom, laboratory, office
or
workshop, it is important that you are aware of the hazards and safety
arrangements for your working environment.
Find out about these arrangements now!



Below are some of the Emergency Phone Numbers you may need over the year. Cut out and keep for use if/when an emergency arises.

Security (emergency)	3333*	Student Health Unit	2604*
Hospital	524222	- direct Line	492604
Samaritans	561222	Student Counselling	492484
Health & Safety Office	2678*	Personal Contact Number	_____

* Internal University Lines

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