

DRAMA AND THEATRE STUDIES

PhD Handbook 2023-2024



OLLSCOIL NA GAILLIMHÉ
UNIVERSITY OF GALWAY



Structured PhD in Drama and Theatre Studies (Full-Time)

Research PhD in Drama and Theatre Studies (Full-Time and Part-Time)

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Academic Term and Exam Dates 2023-2024

<u>First Semester</u>	
Programme Orientation:	Friday 1st September, 1:30-3:30PM, O'Donoghue Centre for Drama, Theatre and Performance We are no. 8 on the campus map and we will meet in the lobby for a tour of the building first.
School of English and Creative Arts Orientation:	Friday 8 th September, 3-5PM, O'Donoghue Centre for Drama, Theatre and Performance This is your chance to learn more about the wider School of English and Creative Arts community and meet other postgraduate students from English, Film and Digital Media, and Media and Journalism.

	Learn more about the School here: https://www.universityofgalway.ie/colleges-and-schools/arts-social-sciences-and-celtic-studies/english-creative-arts/
Instruction Dates	Monday, 4 th September – Friday, 24 th November 2023 (12 <i>on-campus teaching weeks in semester</i>)
Drama Reading & Development Week:	Monday 9 th to Friday 13 th October 2023 (Week 6)- NO CLASSES
Bank Holiday:	Monday, 30 th October 2023- NO CLASSES
Christmas Holidays:	Saturday 16 th December 2023-Tuesday 2 nd January 2024
<u>Second Semester</u>	
Teaching:	Monday 8 th January – Friday 31 st March 2024 (12 <i>on-campus weeks in semester</i>)
Bank Holiday:	Monday 5 th February 2024 (St. Brigid's Day)- NO CLASSES
Drama Reading & Development Week:	To be confirmed for week six or seven of the second semester
Bank Holiday:	Monday 18 th March 2023 (St. Patrick's Day Observed)- NO CLASSES
Easter Holidays:	Friday 29 th March to Monday 1 st April
Placements (if applicable):	Placements for DT6141: Drama and Theatre Studies Work Placement usually take place between April-July
Practice-based thesis presentations and/or work-in-progress playwriting thesis readings:	Mid-late June <i>A limited number of students may need to work with the support of our technical manager for a live performance showing and/or work-in-progress reading of a script for their thesis project.</i>
Galway International Arts Festival (GIAF)	Usually takes place mid-late July, dates to be announced.

and SELECTED Programme:	Students may wish to apply to take part in the University of Galway's SELECTED Programme with GIAF and should bear this in mind for your summer workload planning.
Dissertations:	Due Wednesday 21 st August 2024 at 5PM via Turnitin on Canvas

Overall Drama and Theatre Studies Staff Directory

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

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

CLASSROOMS

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

S1: Studio 1

S2: Studio 2

S3: Studio 3

CR1: Classroom 1

ODT- O'Donoghue Theatre

BOI: Bank of Ireland Theatre

Drama at University of Galway

History

The Discipline of Drama and Theatre Studies was established at University of Galway in 2014 and is part of the School of English and Creative Arts. Prior to 2014, Drama courses were run from the Department of English.

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

As of September 2023, Drama and Theatre Studies at University of Galway has approximately 145 undergraduates, 15 MA students and 10 PhD students. The discipline staff includes: Miriam Haughton, Marianne Kennedy, Patrick Lonergan, Charlotte Mclvor, Máiréad Ní Chróinín, Mike O’Halloran, Ian Walsh and Aideen Wylde.

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

The university also has formal partnerships with many other theatre companies and arts organisations, including the Galway International Arts Festival, Abbey Theatre (Ireland’s national theatre), the Gate Theatre, and others. Interaction and partnership with our international colleagues is an essential feature of our teaching and research.

Every year, we stage at least two productions, as well as a series of lectures, public interviews with theatre practitioners, international conferences, and other events.

Ethos

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

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

agencies, and members of our community. We do so because we see different approaches to theatre as enriching: as something that challenges us to be reflective, analytical, generous and socially responsible.

Our Graduates' Attributes

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

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

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

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

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

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



You and Your Supervisor

Arrange a meeting with your supervisor as soon as possible to discuss registration for your modules if necessary and/or your writing/research plan for the semester ahead.

Aim for monthly meetings (usually excluding December, July and August in most instances) and provide an email summary of your meeting and action points to your supervisor following the meeting. It is your responsibility to ask for these meetings.

When submitting drafts to your supervisor, allow at least two weeks reading time, in consultation with your supervisor prior to meeting for discussion.

Be responsible for communicating with your supervisor about your progressing coursework (especially in the case where they have to assess this work, see Section C), publication plans or outcomes, conference proposals and acceptances, professional development activities and so on.

If you are struggling, **contact your supervisor**.

If you agree to a deadline, **submit what you have ready**.

If you find yourself in any form of disagreement or conflict with your supervisor, and are unable to resolve it, you should contact the Head of Discipline.

You may not always agree with your supervisor but remain **open and receptive** to her or his feedback.

Make use of your **Graduate Research Committee** at the annual meeting and **remain in dialogue** with your supervisor about additional feedback that you may receive from them **as appropriate**. If there are issues that arise with your supervisor (such as difficulty scheduling meetings or conceptual disagreement), your Graduate Research Committee can serve as a valuable resource or sounding board.

If your supervisor goes on leave, you may be allocated a temporary supervisor from within the discipline. In the event of an interim supervisor arrangement, you and your supervisor will work with our standard DTP **interim supervisor/student agreement** that outlines key responsibilities for both supervisor and PhD student (available on request).

Desks in Hardiman Research Building

Desks are available in the Hardiman Research Building through application to the Moore Institute in August-September of every year after students register.

You will have to re-register for your desk every year in September or you will be deleted from the system, so watch out for this email or follow up if you haven't heard by mid-September.

Email: mooreinstitute@universityofgalway.ie

Graduate Research Committee

The Graduate Research Committee (GRC)

Every research student and supervisor also has the support of a committee that is charged with ensuring compliance with basic good practices. This is called the 'Graduate Research Committee'.

Membership

Each GRC has three members, who are chosen by the supervisor in consultation with the Head of Discipline and the Head of School. Decisions on GRC membership take into consideration relationships with cognate research institutes and centres, and the mix of research projects in the unit. Your supervisor will not be a member of the student's Graduate Research Committee. During the course of the research degree, it may be necessary to change the membership of a student's GRC, following consultation with the supervisor.

Role of the GRC

The primary point of contact and advice for the students is the supervisor. The GRC supports *both the student and supervisor* by:

- Acting in an advisory capacity to the student at annual GRC meetings
- Acting in an advisory capacity to the supervisor on academic/technical/ ethical/safety matters that arise during the course of the project
- Being available at annual GRC meetings for consultation by the student on any project-related matters
- Reviewing a sample of academic writing by the PhD candidate, of approximately 3, 000 words.

The GRC meets annually, usually in May, and makes recommendations as to whether the student can progress into the next year.

For formal guidelines, see 'University Guidelines for Research Degree Programmes,'

https://www.universityofgalway.ie/media/graduatestudies/files/university_guidelines_for_research_degree_programmes.pdf

Progression of Research: Guidelines

In Drama and Theatre Studies, we recognise that progress towards the completion of the PhD and writing progress is an individual journey. It is negotiated with the supervisor and the Graduate Research Committee and highly dependent on methodologies including but not limited to practice-as-research (including applied theatre/theatre in education methods), archival research, theoretical excavation and/or ethnographic/participatory approaches which can be unpredictable in their timescale and generation of results.

However, we feel that there is a need for some shared understanding of:

1. Component parts of a thesis introduction and conclusion
2. Reasonable writing, practice and other progression targets, including coursework and teaching as available/appropriate, over a three-four year cycle for research and practice-as-research at PhD level.

This short overview gives guidance on the above.

1. **Component parts of a thesis introduction and conclusion**

Introduction

For both strictly research and practice-as-research theses, your thesis introduction should:

1. Establish your thesis's key research question(s), argument and interventions in the field including clarifying the keywords, case studies and objects of analysis that will be central to your study
 - a. Usually should be outlined in the first two pages
2. Locate your argument/intervention within a wider field literature or set of literatures (as your work may be interdisciplinary) and concretise how your project forwards/complicates key debates*/**
3. Name, theorise and locate your methodologies within a wider field literature or literatures including addressing any ethical concerns*
4. Address your positionality within the research particularly if you are engaging with practice-as-research and/or ethnographic/participatory methods
5. Provide 100-250 word abstracts of individual chapters in the thesis

NOTE: The order of 2-4 may differ according to the needs of your project and the individual construction of your argument.

*In these two sections in particular, all keywords should be defined and located very precisely in terms of how you will be working with these throughout the thesis. Working with your supervisor, eliminate any potential keywords that carry critical/theoretical histories which exceed your thesis's scope. This is a common criticism that is picked up on during vivas. Actively use footnotes to demonstrate your wide understanding of critical/theoretical genealogies and wider literatures.

**As your chapters may well focus on different keywords/critical debates/kinds of objects/theoretical lenses, you will likely engage in more limited/further literature reviews within individual chapters. You should think of the literature review in the introduction as the macro-literature review whereas you may push forward this first literature review through micro-literature reviews in other chapters. For example, in Charlotte's PhD thesis, her keywords were contemporary Irish performance, migration, race, gender and interculturalism, terms she located her relationship to thoroughly in her introduction. But in order to further her study, she looked at cross-racial casting practices in one of her chapters as a lens through which to further her understanding of this macro set of themes. Therefore, she had to do a literature review of casting debates within theatre and performance studies broadly and Irish theatre specifically in her individual chapter on case studies which used cross-racial casting practices.

Conclusion

Your conclusion should:

- Summarise and recap your argument over the chapters (but not do exclusively this; we have read the thesis)
- Reflect on gaps in your research and directions for future investigation by yourself or others
- Analyse possible applications for your research as relevant to the wider field/fields you are in conversation with
- Land clearly what your thesis has contributed to the progression of knowledge in our field

2. **PhD in Drama and Theatre Studies Progression Targets**

These targets presuppose that research PhDs will typically have four body chapters with an introduction and conclusion and that practice-as-research PhDs will typically have three body chapters with an introduction and conclusion.

The thematic/methodological breakdown of chapters across our range of PhDs will be agreed between student and supervisor in consultation with the GRC. For example, research PhD chapters may be differentiated thematically, by period, by theoretical framework, or focused around particular case studies. PaR PhD chapters may be divided by consideration of practice iterations separately and/or chronologically or be organized thematically considering all iterations comparatively across the chapters. We recognize these different breakdowns may result in different challenges meeting writing targets as articulated below. Consult with your supervisor and GRC and remember that writing is rewriting!

Structured PhD Progression Targets (Four Year Degree)

<u>Year</u>	<u>Research</u>	<u>Practice-As-Research</u>
One	<ul style="list-style-type: none"> • Completion of thorough field bibliography (ideally annotated) • Draft of literature review and methodology section (Introduction) by first GRC meeting (minimum 5, 000 words) • Working draft of Chapter 1 (first case study or series of case study) by end of summer • Completion of at least 50% of required ECTS through module work or independent study • NOTE: You may begin teaching in second year, so some planning may be required during summer following your first year 	<ul style="list-style-type: none"> • Completion of thorough field bibliography (ideally annotated) • Draft of literature review, methodology and positionality section (Introduction) by first GRC meeting (minimum 5, 000 words) • Completion of Ethics Application as applicable • Planning for and/or completion of first practice-as-research iteration or build up to cumulative PaR iteration as applicable including liaising with supervisor, Production and Events subcommittee and technical manager as applicable • Agree plan for documentation and archiving of PaR with supervisor • Possibly, working draft of Chapter 1

		<p>(analysis of first PaR iteration and/or planning/theoretical background for it) by end of summer</p> <ul style="list-style-type: none"> • Completion of at least 50% of required ECTS through module work or independent study • NOTE: You may begin teaching in second year, so some planning may be required during summer following your first year
Two	<ul style="list-style-type: none"> • Keep adding to literature review and methodology section (Introduction) • Revise draft of Chapter 1 • Working draft of Chapter 2 • Possibly begin work on Chapter 3 by end of summer • Completion of at least 100% of required ECTS through module work or independent study • NOTE: Many PhD students begin teaching during this year • Completion of these chapters should result in anywhere between 15, 000 – 40, 000 words. 	<ul style="list-style-type: none"> • Keep adding to literature review and methodology section (Introduction) • Working draft of Chapter 1, fully revised by end of summer of second year • Begin work on Chapter 2 • Planning for and/or completion of second PaR iteration or build up to cumulative PaR iteration as applicable including liaising with supervisor, Production and Events subcommittee and technical manager as applicable • Completion of at least 100% of required ECTS through module work or independent study • NOTE: Many PhD students begin

		<p>teaching during this year</p> <ul style="list-style-type: none"> • Completion of these chapters should result in anywhere between 15, 000 – 30, 000 words
Three	<ul style="list-style-type: none"> • Keep adding to literature review and methodology section (Introduction) • Revise drafts of Chapter 1 and 2 • Working draft of Chapter 3 by GRC meeting • Begin work on Chapter 4 by end of summer • NOTE: Some PhD students progress to teaching independently during this year which requires additional preparation in the preceding summer • By the end of the third year, a draft of 40-50,000 words should be completed. 	<ul style="list-style-type: none"> • Keep adding to literature review and methodology section (Introduction) • Revise draft of Chapters 1 and 2 • Working draft of Chapter 3 by end of summer • Begin work on Chapter 4 by end of summer if applicable • Planning for and/or completion of third PaR iteration or build up to cumulative PaR iteration as applicable including liaising with supervisor, Production and Events subcommittee and technical manager as applicable. • ALL PRACTICE ITERATIONS WILL BE IDEALLY COMPLETED BY THE END OF SUMMER OF THE THIRD ACADEMIC YEAR. • Your external examiner may need to be appointed during this year if they are attending your practice iteration. Consult with supervisor and be aware that this will have binding consequences in

		<p>terms of you finishing on time due to time limits on extern appointment.</p> <ul style="list-style-type: none"> NOTE: Some PhD students progress to teaching independently during this year which requires additional preparation in the preceding summer
Four	<ul style="list-style-type: none"> Complete working draft of Chapter 4 Begin drafting conclusion Aim to work with full draft of thesis with supervisor by January of this academic year if planning to submit by summer of this academic year A complete PhD thesis is typically between 60, 000 – 80, 000 words. 	<ul style="list-style-type: none"> Complete working draft of Chapter 4 Begin drafting conclusion Aim to work with full draft of thesis with supervisor by January of this academic year if planning to submit by summer of this academic year Assemble archive of documentation and modes of access for external examiner in consultation with supervisor Where PaR has constituted a significant element of the research, the thesis may be between 35, 000 – 60, 000 words.

Non-Structured PhD Progression Targets

- For part-time PhDs, consider these targets as spread over TWO years, as this is a six-year degree.

<u>Year</u>	<u>Research</u>	<u>Practice-As-Research</u>
One	<ul style="list-style-type: none"> Completion of thorough field bibliography (ideally annotated) Draft of literature review and 	<ul style="list-style-type: none"> Completion of thorough field bibliography (ideally annotated) Draft of literature review,

	<p>methodology section (Introduction) by first GRC meeting (minimum 5, 000 words)</p> <ul style="list-style-type: none"> • Draft of Chapter 1 (first case study or series of case study) by GRC meeting • Working draft of Chapter 2 by end of summer • NOTE: You may begin teaching in second year, so some planning may be required during summer following your first year 	<p>methodology and positionality section (Introduction) by first GRC meeting (minimum 5, 000 words)</p> <ul style="list-style-type: none"> • Completion of Ethics Application as applicable • Planning for and/or completion of first practice-as-research iteration or build up to cumulative PaR iteration as applicable including liaising with supervisor, Production and Events subcommittee and technical manager as applicable • Agree plan for documentation and archiving of PaR with supervisor • Working draft of Chapter 1 (analysis of first PaR iteration and/or planning/theoretical background for it) by first GRC meeting • Working draft of Chapter 2 if possible by end of summer • NOTE: You may begin teaching in second year, so some planning may be required during summer following your first year
Two	<ul style="list-style-type: none"> • Keep adding to literature review and methodology section (Introduction) • Revise draft of Chapters 1 and 2 	<ul style="list-style-type: none"> • Keep adding to literature review and methodology section (Introduction) • Revise drafts of Chapters 1 and 2

	<ul style="list-style-type: none"> • Working draft of Chapter 3 • Complete working draft of Chapter 4 by end of summer • NOTE: Many PhD students begin teaching during this year • Completion of these draft chapters should result in approximately 30,000 – 50,000 words 	<ul style="list-style-type: none"> • Working draft of Chapter 3 by end of summer • Planning for and/or completion of second PaR iteration or build up to cumulative PaR iteration as applicable including liaising with supervisor, Production and Events subcommittee and technical manager as applicable • Your external examiner may need to be appointed during this year if they are attending your practice iteration. Consult with supervisor and be aware that this will have binding consequences in terms of you finishing on time due to time limits on extern appointment. • NOTE: Many PhD students begin teaching during this year • Completion of these draft chapters should result in approximately 15,000-30,000 words
Three	<ul style="list-style-type: none"> • Complete working draft of Chapter 4 • Begin drafting conclusion • Aim to work with full draft of thesis with supervisor by January of this academic year if planning to submit 	<ul style="list-style-type: none"> • ALL PRACTICE ITERATIONS WILL BE IDEALLY COMPLETED AT THE LATEST BY THE AUTUMN OF THE THIRD ACADEMIC YEAR.

	<p>by summer of this academic year</p> <ul style="list-style-type: none"> • NOTE: Some PhD students progress to teaching independently during this year which requires additional preparation in the preceding summer 	<ul style="list-style-type: none"> • Complete working draft of Chapter 3 by December of this academic year • Begin drafting conclusion • Aim to work with full draft of thesis with supervisor by January of this academic year if planning to submit by summer of this academic year • Assemble archive of documentation and modes of access for external examiner in consultation with supervisor • NOTE: Some PhD students progress to teaching independently during this year which requires additional preparation in the preceding summer
Four	<ul style="list-style-type: none"> • Complete working draft of Chapter 4 • Begin drafting conclusion • Aim to work with full draft of thesis with supervisor by January of this academic year if planning to submit by summer of this academic year • A complete PhD thesis should be between 60, 000 – 80, 000 words. 	<ul style="list-style-type: none"> • Complete working draft of Chapter 4 • Begin drafting conclusion • Aim to work with full draft of thesis with supervisor by January of this academic year if planning to submit by summer of this academic year • Assemble archive of documentation and modes of access for external examiner in consultation with supervisor • Where PaR has constituted a significant element

		of the research, the thesis may be between 35, 000 – 60, 000 words.
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PhD Structure

- The Structured PhD is a 4-year programme (360 ECTS), and 30 ECTS come from modules, with the remaining 330 ECTS coming from research credits.
- The thesis remains central to the award of the PhD.

College of Arts, Social Sciences, and Celtic Studies: **Four-Year Structured PhD in Arts, Humanities, and Social Sciences**

- New entrants will register for the programme in September of each year.
- Galway Doctoral Research Scholarships are only available to candidates on the Structured PhD.
- Students select modules to the value of 30 ECTS over 4 years in consultation with their supervisor and/or Postgraduate Graduate Research Committee. The remaining 330 ECTS are gained through research. Register for RM and the number of credits still needed (90 per year), for example: RM010, RM060, RM075, RM090 and so on.
- Students will receive an oral examination in the first year so as to ‘confirm’ their status as a doctoral student. This examination will be conducted by the student’s Graduate Research Committee during the period April to June; a second opportunity to present for the oral will be provided before the end of August if necessary.
 - The Graduate Research Committee will provide continuous scrutiny of the student’s progress throughout the duration of the programme and are appointed by the Programme Board of Drama, Theatre and Performance. Students may however request individuals in the university with particular expertise to be added to this committee.
 - Students whose PhD status remains ‘unconfirmed’ after the second attempt at the oral may be recommended for transfer to the standard MLitt.
 - The opportunity for transfer may also be provided at the end of second year.
 - The Graduate Research Committee will report to the College Office on student progress, recommending either continuation on the PhD track or a change of status to MLitt. In normal circumstances the principal supervisor will remain in place for the duration of the MLitt.
- A mandatory induction course worth 5 ECTS must be undertaken by all Structured PhD students in September. Students on traditional research degree routes may also attend this course.
- Course details for all modules will be available on the College website.

Advice on Selecting Modules

You should design your individual pathway in order to maximise the benefits for your thesis project. Your research topic should determine all your decisions regarding thesis-/discipline-specific modules. Students taking MA modules should discuss their individual needs with lecturers at the outset, and aim to tailor assessments to their thesis research.

Your supervisor will advise you on your module choices and s/he must approve them by signing the registration form (available on the College website). Please note that the normative working hours (notional learning time) associated with 5 ECTS are approximately 100 and 10 ECTS are approximately 200. Students are advised to make contact with module coordinators once their module choices have been made; while every effort has been made to ensure accuracy in the information provided here, it has not been possible to provide comprehensive information in all cases.

The only mandatory module on the Structured PhD programme is the Induction (5 ECTS) held in September. This 5 ECTS will be awarded upon successful completion of the Research and Professional Development Plan, to be presented at the confirmation examination. The minimum credit awarded for thesiswork in Year 1 is 55 ECTS. Students and supervisors thereafter may select any combination of modules (i.e. up to 30 ECTS) to support the student's thesis work. Nevertheless, it is likely that most students will elect to take particular modules at particular times.

The full selection of modules available (separate from the discipline of Drama and Theatre Studies) is available in the 'Structured PhD Handbook' distributed by the College for Arts, Social Sciences and Celtic Studies.

Modules assessed by your supervisor

Some modules (see below) will be assessed by your supervisor. You must communicate with them immediately if you are enrolled in these modules and make clear the expectations placed on their marking contribution.

<https://www.universityofgalway.ie/graduate-studies/currentstudents/gsmodes/>

Research PhD (Full and Part-Time)

For information on Research PhDs and procedures, please refer to 'University Guidelines for Research Degree Programmes' which also has information on the general PhD completion process:

https://www.universityofgalway.ie/media/graduatestudies/files/university_guidelines_for_research_degree_programmes.pdf

See also:

<https://www.universityofgalway.ie/courses/research-postgraduate-programmes/structured-phd/drama-and-theatre-studies.html>

<https://www.universityofgalway.ie/courses/research-postgraduate-programmes/phd-and-masters/Drama-and-Theatre%20-Studies.html>

Practice-as-Research (PaR) Projects

- The key functions of the thesis (i.e. the written element of a practice-as-research thesis) are communicated to the student at the commencement of the programme. These functions include: (i) contextualising the research; (ii) identifying the research question, thesis and/or

objective; (iii) describing how the research was executed; and (iv) characterising the significance of the contribution made by the research to the field of enquiry.

- The practical components (i.e. the extra-textual, performative or practical production), which are integral to the final examination, should be appropriately catalogued, archived and contextualised at all times during the research, and will be submitted for examination as a curated archive.
- Due to the practical and material conditions for practice-research, a budget and resource model must be proposed by the student at the time of application. The purpose of the practice is to gain further knowledge and insights into the field and is not to stage work at a professional level. Drama and Theatre Studies will ordinarily provide a venue, technical manager and small budget (less than €1000) for iteration(s) of the practice.
- The purpose of the practice is to investigate a research question. For that reason, the success or failure of the practice should be evaluated primarily in terms of the research question. Students will be required to demonstrate a high level of practical skill, but assessors are not required to reward virtuosity in, or mastery of, a practical skill for its own sake. A performance that meets professional standards and/or receives critical or audience acclaim may not necessarily meet the criteria for success in the PhD examination, just as a successful practice-as-research PhD need not necessarily meet the criteria for a successful professional performance.
- Submission of the final doctoral thesis includes a written component and a practice-based component. The written component is usually between a minimum 30,000 and a maximum of 60,000 words. The length of the thesis needs to be stated at the time of the proposal, and may only be revised with the approval of the GRC.
- Ordinarily, a lower word count (i.e. less than 50,000 words) will only be permissible when the practice itself includes a significant amount of reflective/critical/scholarly practice, such that its documentation within the thesis would lead to significant levels of repetition.
- Practice-as-research projects in Drama and Theatre will ordinarily involve the investigation of a process rather than the creation of a product. The practical component is usually in the form of a longitudinal iterative practice. It can include performance(s), performance workshop(s), exhibition(s), gathering and curation of research materials including interviews and oral testimonies, and the creation/implementation of production technologies.
- The external examiner(s) should ordinarily be present for at least one performance relating to the practice. The full curated archive of documentation (images, notes, critical reflections, surveys, recordings) is then sent to the examiner(s) as evidence of process.
- The viva examines both the practice and the research. Leading professionals in the field may act as joint examiner with leading scholars.
- The purpose of PhD research remains the same as with all PhDs: to demonstrate new knowledge or insights into the field, to locate the research within the scope of the discipline(s), to analyse and reflect critically on the research and arts practice, to make future-orientated projections regarding the research project, to navigate conditions of unpredictability, to make the research public, to demonstrate the social value of the research, and to display a minimum standard of professionalism in all aspects of the doctoral journey.

Further Reading:

- Allegue, Ludivine. *Practice As Research: In Performance And Screen*. Basingstoke: Palgrave Macmillan, 2009. Print.
- Barret, Estelle and Bolt, Barbara. Eds. *Practice as Research: Context, Method, Knowledge*. London: I.B. Tauris, 2010. Print.
- Kershaw, Baz and Nicholson, Helen. Eds. *Research Methods in Theatre and Performance*. Edinburgh: Edinburgh UP, 2011. Print.

- Nelson, Robin. *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances*. Basingstoke: Palgrave, 2013. Print.
- Spatz, Ben. *What A Body Can Do: Technique as Knowledge, Practice as Research*. London: Routledge, 2015. Print.
- Smith, Hazel and Dean, Roger. Eds. *Practice-led Research, Research-led Practice in the Creative Arts*. Edinburgh: Edinburgh UP, 2009. Print.
- Wilson, Mick and Van Ruiten, Schelte. Eds. *SHARE: Handbook for Artistic Research Education*. SHARE Network 2010—2013. Also available to download (free) as PDF.

Research Ethics Committee

Some PhD projects in Drama and Theatre Studies may need university Research Ethics Committee approval.

Projects that need Research Ethics Committee approval may involve methodologies which include but are not limited to:

- Practice-as-research projects involving collaboration with live performers
- Applied and/or educational theatre projects especially those involved with children and/or populations marginalised by age, legal status, membership of a minority community, etc.
- Ethnographic and oral history interview practices (including interviewing artists and other practitioners)
- Ethnographic methodologies including observation or participant-observation of artistic or other processes

You should discuss this with your supervisor as soon as possible and be aware that your funding may have guidelines and deadlines for clearing this kind of permission (esp. Irish Research Council).

However, we also strongly advise that if you have to clear an ethics committee application you take the course **SPA459: Research Ethics***

For further information on deadlines and responsibilities, see:

<https://nuigalwayie.sharepoint.com/sites/ResearchEthics>

Formatting of the PhD

There is no official university requirement for the formatting of the PhD. We suggest using the Chicago Manual of Style as it is commonly used in theatre and performance studies as a field.

Learn more about the Chicago Manual of Style here: <https://www.chicagomanualofstyle.org/home.html>

You will need to utilise endnotes/footnotes in order to make use of that format to not only cite your secondary and primary sources but also demonstrate wider knowledge in the field through your use of endnotes/footnotes. Discuss with supervisor.

We highly recommend consulting and familiarising yourself with previously submitted PhDs in the discipline. Speak to your supervisor about the most appropriate recently submitted examples of work, but consult as many as you can, including from other institutions to demystify the ultimate document.

Filing Deadlines and Write-Up Fees

If you are a funded student, your last scholarship payment will be in AUGUST of the year in which you are finishing in most cases. Check your terms and conditions and contracts.

All students have until usually 30th September of the academic year after their programme ends to file without incurring further fees (i.e. my funding goes through August 2023, but I am filing before 30th September 2023, the following month.)

Filing fees are as follows if you go beyond your three or four years:

“EU and NON EU write up fees in 2023/24 are €2,140. However, if you submit by the following dates you will be entitled to a partial refund of this fee.

Submit by 31/10/23: We retain €250 and refund €1,890 if €2,140 has been paid. Submit by 30/11/23: We retain €500 and refund €1,640 if €2,140 has been paid. Submit by 20/12/23: We retain €750 and refund €1,390 if €2,140 has been paid. Submit by 31/01/23: We retain €1,000 and refund €1,140 if €2,140 has been paid. After 01/02/24 full writing up fees are due.”

Read more here: https://www.universityofgalway.ie/student-fees/pg_pg/

Submission Procedure Steps

You “soft-file” when you submit your PhD prior to the viva.

You can follow the whole process through here:

<https://www.universityofgalway.ie/media/registry/exams/thesissubmission/Process-from-softbound-PhD-MD-Thesis-to-ConferringIssuance.pdf>

Before soft-filing, the following things must happen:

- You must agree that your draft is ready for submission with your supervisor.
- Ensure that you have fees clearance.
- You must both complete EOG 21 available here and your supervisor must have a member of your GRC sign this: <https://www.universityofgalway.ie/graduate-studies/currentstudents/guidelines-regulations-forms/relevantofficialformsforstudents/>

To soft-file, you will:

- “When ready to submit your soft bound thesis PhD/MD, you are required to: e-mail a PDF version of the thesis to thesissubmission@universityofgalway.ie. The thesis must be accompanied with a scanned version of the Approval for Examination form (EOG020) and confirmation of fees clearance and proof of registration.”

Your viva scheduling will be led out on by your supervisor and should typically happen within THREE months of submission except in exceptional circumstances.

Review full workflow again here:

<https://www.universityofgalway.ie/media/registry/exams/thesissubmission/Process-from-softbound-PhD-MD-Thesis-to-ConferringIssuance.pdf>

Review university guidelines here for research degrees again here which covers the viva overall and categories for examination:

https://www.universityofgalway.ie/media/graduatestudies/files/university_guidelines_for_research_degree_programmes.pdf

Drama Postgraduate Suite of Modules 2023-2024

Semester 1 – 2023-2024

Please find below provisional contact details of most of your lecturers throughout the year, this list is provisional and subject to change:

MODULE	INSTRUCTOR	EMAIL	Day and Time
DT6127 Producing 1	Máiréad Ní Chroinin	Mairead.nichroinin@universityofgalway.ie	Mondays, 1-3PM, Studio 2
DT6123 Playwright's Workshop 1	Ian R Walsh	ian.walsh@universityofgalway.ie	Mondays, 3:30-5:30PM, Seminar Room 1
DT6134 Creative Arts Idea Lab	Patrick Lonergan and Launch Pad	patrick.lonergan@universityofgalway.ie	Tuesdays, 9AM-12PM, Bank of Ireland Theatre Thursday, 12-1PM, Studio 2
FM6123 American Cinema: History, Aesthetics, Ideology	Tony Tracy	tony.tracy@universityofgalway.ie Email for module description.	Tuesdays, 9:30-11:30AM Huston Main Room
DT6130 Critical Methods in Drama, Theatre and Performance (HIGHLY SUGGESTED FOR ALL NEW PHD STUDENTS)	Charlotte McIvor	charlotte.mcivor@universityofgalway.ie	Tuesdays, 1-3PM, Studio 2
DT6137 Irish Theatre and Performance Histories (MANUAL REGISTRATION NEEDED, EMAIL drama@universityofgalway.ie)	Patrick Lonergan and Ian R Walsh	patrick.lonergan@universityofgalway.ie ian.walsh@universityofgalway.ie	Tuesdays, 3:30-5:30PM, Studio 2

DT6120 Ensemble Acting & Devising	Marianne Ní Chinneide	marianne.nichinneide@universityofgalway.ie	Wednesdays, 1-4PM, Studio 1
DT6138 Creative Practices in Drama, Theatre and Performance	Michael O'Halloran (semester one sessions)	Michael.ohalloran@universityofgalway.ie	Fridays, 11AM-2PM on October 27 th , November 3, 10, 17 ONLY NOTE: <i>These are required sessions for a core second semester module for those on the full-time MA or postgraduate diploma OR on year two of the part-time MA or postgraduate diploma</i>

Semester 2 – 2023-2024

Please find below provisional contact details of most of your lecturers throughout the year, this list is provisional and subject to change:

MODULE	INSTRUCTOR	EMAIL	Day and Time
DT6109 Applied Theatre	Charlotte McIvor	charlotte.mcivor@universityofgalway.ie	Mondays, 3-6PM, Studio 2
DT6141 Drama and Theatre Studies Work Placement	Aideen Wylde	aideen.wylde@universityofgalway.ie	Tuesdays, 4-6PM, Studio 2
DT6138 Creative Practices in Drama, Theatre and Performance	Ian R Walsh	ian.walsh@universityofgalway.ie	Tuesdays, 10AM-12PM, Studio 2*

			<i>*Some sessions begin on selected Fridays in semester one, see timetable above.</i>
DT6135 Playwright's Workshop II: Dramaturgical Approaches to Craft	Aideen Wylde	aideen.wylde@universityofgalway.ie	Wednesday, 12-2PM, Studio 2
DT6122 Performance Lab	Charlotte McIvor	charlotte.mcivor@universityofgalway.ie	Wednesdays, 2:30-5PM, Studio 1
FM6100 Film exhibition, administration and education	Tony Tracy	tony.tracy@universityofgalway.ie Email for module description.	Thursdays, 11AM-1PM, Huston Main Room <i>Includes 9:30AM Monday film screenings at Palas)</i>

Drama and Theatre Studies- Postgraduate Modules Timetable – 2023-2024

Note: This timetable is provisional and subject to change, but students will be immediately advised of any relevant changes.

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

S1: Studio 1

S2: Studio 2

S3: Studio 3

CR1: Classroom 1

ODT- O'Donoghue Theatre

BOI: Bank of Ireland Theatre

You can find the O'Donoghue Centre for Drama, Theatre and Performance at no. 8 on this [campus map](#).

Semester 1

Times	Monday	Tuesday	Wednesday	Thursday	Friday
09.00-10.00		DT6134 Creative Arts Ideas Lab BOI Lonergan FM6123 American Cinema: History, Aesthetics, Ideology Huston Main Room **Starts at 9.30** Tracy			
10.00-11.00		DT6134 Creative Arts Ideas Lab BOI Lonergan FM6123 American Cinema: History, Aesthetics, Ideology Huston Main Room **Starts at 9.30** Tracy			
11.00-12.00		DT6134 Creative Arts Ideas Lab BOI Lonergan FM6123 American Cinema: History, Aesthetics, Ideology Huston Main Room **Ends at 11.30** Tracy			DT6138 Creative Practices-Technical Workshops October 27 th , November 3, 10, 17 ONLY
12.00-13.00					

				DT6134 Creative Arts Ideas Lab Studio 2 Lonergan	DT6138 Creative Practices- Technical Workshops October 27 th , November 3, 10, 17 ONLY
13.00-14.00	DT6127 Producing 1 Studio 2 Ní Chroínín	DT6130 Critical Methods Studio 2 Mclvor (convenor et al)	DT6120 Ensemble Acting and Devising Studio 1 Kennedy		DT6138 Creative Practices- Technical Workshops October 27 th , November 3, 10, 17 ONLY
14.00-15.00	DT6127: Producing 1 Studio 2 Ní Chroínín	DT6130: Critical Methods Studio 2 Mclvor (convenor et al)	DT6120 Ensemble Acting and Devising Studio 1 Kennedy		
15.00-16.00	DT6123: Playwrights Workshop I Seminar 1 Walsh (From 15.30)	DT6137 Irish Theatre and Performance Histories Studio 2 Lonergan, Walsh, et. al (Starts at 15.30)	DT6120 Ensemble Acting and Devising Studio 1 Kennedy		
16.00-17.00	DT6123: Playwrights Workshop I Seminar 1 Walsh	DT6137 Irish Theatre and Performance Histories Studio 2 Lonergan, Walsh, et. al			

		(Ends at 17.30)			
17.00-18.00	DT6123 Playwrights Workshop I Seminar 1 Walsh (Ends 17.30)	DT Irish Theatre and Performance Histories Studio 2 Lonergan, Walsh, et. al (Ends at 17.30)			
18.00 – 19.00					

**** Drama Reading and Development Week – 9th-13th October- (Week 6)- NO CLASSES**

Semester 2

Times	Monday	Tuesday	Wednesday	Thursday	Friday
09.00-10.00					
10.00-11.00		DT6138 Creative Practices in Drama, Theatre and Performance Studio 2 Walsh (convenor et. al) <i>*Selected sessions take place on Fridays in semester one, see timetable above.</i>			
11.00-12.00		DT6138 Creative Practices in Drama, Theatre and Performance Studio 2 Walsh (convenor et. al) <i>**Selected sessions take place on</i>		FM6100 Film exhibition, administration and education Huston Main Tracy <i>(includes 9:30AM Monday film screenings at Palas)</i>	

		<i>Fridays in semester one, see timetable above.</i>			
12.00-13.00			DT6135: Playwrights Workshop II: Dramaturgical Approaches to Craft Studio 2 Wylde	FM6100 Film exhibition, administration and education Huston Main Tracy <i>(includes 9:30AM Monday film screenings at Palas)</i>	
13.00-14.00			DT6135: Playwrights Workshop II: Dramaturgical Approaches to Craft Studio 2 Wylde		
14.00-15.00			DT6122 Performance Lab Studio 1 Mclvor (BEGINS AT 14.30)		
15.00-16.00	DT6109 Applied Theatre Studio 2 Mclvor		DT6122 Performance Lab Studio 1 Mclvor and GTA		Druid Academy Workshops* Studio 1 Ní Chroínin
16.00-17.00	DT6109 Applied Theatre Studio 2 Mclvor	DT6121 Drama and Theatre Studies Work Placement* Studio 2 Wylde <i>*Does not meet full 12 weeks in classroom due to placements off site</i>	DT6122 Performance Lab Studio 1 Mclvor		Druid Academy Workshops* Studio 1 Ní Chroínin <i>*This programme does not happen every week but occasionally based on the</i>

					company's schedule of events.
17.00-18.00	DT6109 Applied Theatre Studio 2 Mclvor	DT6121 Drama and Theatre Studies Work Placement* Studio 2 Wylde <i>*Does not meet full 12 weeks in classroom due to placements off site</i>			
18.00 – 19.00					

**** Drama Reading and Development Week – To be confirmed Week 6 OR 7- ALL YEARS****

***You can view full provisional module descriptions at the end of this handbook. Please check Canvas, our Virtual Learning Environment, for final updated module outlines after registration for chosen modules.**

Working as a Graduate Teaching Assistant in Drama and Theatre Studies

Most PhD students will engage work as a Graduate Teaching Assistant during the course of their time here from the second year onwards. PhD students are NOT obliged to work as a GTA; rather this position should be seen as an opportunity to develop professional skills that will boost your prospects of being employed after graduation. Only a very limited amount of GTA positions are available and allocations cannot be guaranteed.

There are four types of staff who teach modules/deliver pedagogical content in SECA including Graduate Teaching Assistants:

- Academic staff and technical officers (who demonstrate rather than module convene) on permanent or fixed-term contracts
- Postdoctoral fellows (who may teach a few hours if it is part of their contract)
- Teaching Support Staff (TSS)
- Graduate Teaching Assistants (GTA)
 - This is the ONLY teaching position PhD students can take up including during the academic year in which they submit and are either post-viva and/or waiting for viva.

Budget allocations for these roles for the academic year are requested and approved during the budget approval process in spring-summer previous to every new academic year. You will be contacted by Head of Discipline to express interest in

You can access and read the university policies for hiring and understanding the role of TSS [here](#).

You can access and read the university policies for hiring and understanding the role of GTAs [here](#).

TSS	GTA
Is NOT a registered student during the academic year in which the work is taking place.	Is a registered student or has been during the academic year in which the work is taking place. This INCLUDES when a student has soft-filed their PhD during the academic year in question but not graduated EVEN if they are not paying fees.
One hour of pay is inclusive of one hour of preparation plus delivery of content	One hour of pay is inclusive of preparation plus delivery of content. HOWEVER module convenor will take key responsibility for development and curation of lesson plans and materials. Your input is supporting and/or adding to rather than originating content.
Marking is paid separately on Exam Correctors timesheet	Marking is paid separately on Exam Correctors timesheet
CAN be module convenor and/or consistently lecture/deliver sessions solo within context of entire module	CANNOT be module convenor. CANNOT lecture/deliver sessions solo EXCEPT when supported by module convenor within context of limited sessions within a module as a whole. The above includes for example, facilitating tutorial sessions, delivering a pre-designed workshop to small group.

TSS and GTA as workers

- Both TSS staff and GTAs are workers, but GTAs are also students.
 - *As students, GTAs can also take advantage of the Student Union and other student services as resources.*
- As workers, both staff cohorts can join unions or workers' alliances.
- For GTA, you can join the Postgraduate Worker's Organisation.
 - You can read more about it here:
<https://docs.google.com/forms/d/e/1FAIpQLSdfM0dCOZP65Q4dBi86aZOdUhw1KfgroV2NAUbco379OHGRqw/viewform>
- For TSS, you can join either:
 - SIPTU- <https://www.siptu.ie/join/>
 - IFUT- <https://www.ifut.ie/>

TSS and GTA Staff and Meetings

- They are only paid for your time prepping and delivering content therefore they usually do not attend discipline or programme meetings with the exception of typically a single orientation to brief them in your duties in the form of a group or individual meeting.

- As GTA work is also part of professional development, they may attend some limited meetings with the module convenors to discuss pedagogy, explain content that has been planned for you to deliver or reflect on delivery of content but refer the GTA FAQs for more specific descriptions of duties.

How can TSS/GTA staff give input and have their voices heard?

They can:

- Write to or request a meeting with the Head of Year/Programme they are directly liaising with on your module(s)
- Write to or request a meeting with the Head of Discipline or Head of School
- If they are a GTA, they can nominate themselves to serve as the PhD representative to the SECA School Board.

View the full GTA/TSS Teaching Policy Orientation slide deck [here](#). This is intended to be used at your local discipline and/or programme level for orienting TSS and GTA staff each term or when they come onstream.

If you work as a Graduate Teaching Assistant, there will be a training session at the beginning of each semester which you will need to attend.

Please note that PhD students who take a leave of absence CANNOT work either as a Graduate Teaching Assistant or a Teaching Support Staff worker and must resign from any teaching arrangements prior to the LOA being granted.

Programme Academic Regulations, Policies and Grade Bands

Please refer to either the MA Programme Handbook OR the BA Programme Handbook (with year-specific handbook supplements to fully review academic regulations, marking protocols and so on as appropriate to the programme that you are either taking a module as part of OR working as a Graduate Teaching Assistant for.

Extra-Curricular Theatre Work

Those students including PhDs who wish to stage plays that they have written, to act, or to direct via professional theatre avenues and/or amateur university societies including DramSoc and GUMS (Galway University Musical Society) are welcome to do so provided that they prioritise their PhD work. Some students claim such creative work has hurt, some that it has helped, their performance at university. When a conflict exists between academic commitments and extra-curricular work, students must prioritise their PhD and teaching work.

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

Policy on Attendance and Sick-Leave

These attendance policies apply to both you and the students that you will instruct in terms of module work.

Module Work

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

Every lecturer will complete a record of attendance. Students who are late will be marked as late, noting the time of their arrival.

If students miss a class due to non-Covid 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) due to non-Covid illness **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, except in cases where the student believed that he/she had symptoms indicative of the COVID19 virus.

Students who persistently miss class without a reasonable excuse (certified illness, bereavement) will be obliged to meet with the Drama and Theatre Studies programme committee. A referral to the university's disciplinary committee can be expected.

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

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

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

Students with long-term health issues should be aware that, due to the participatory nature of this course, a certain number of absences – even if excusable on medical grounds – will preclude the possibility of a passing grade. In the case of students obliged to stay off-campus due to the COVID19 pandemic, this provision will of course not apply.

Leave of Absence

In the event that you need to take a leave of absence from the PhD programme due to personal/medical/family circumstances, you must seek approval of this with your supervisor, Director of Postgraduate Studies, Head of Discipline and your Graduate Research Committee. Your supervisor will be

the first point of contact in this process and s/he will lead you through official processes. Leave of Absence applications also are subject to final approval by Head of School.

For relevant forms, see:

<https://www.universityofgalway.ie/graduate-studies/currentstudents/guidelines-regulations-forms/relevantofficialformsforstudents/>

Student Support Services

Student Registry Helpdesk

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

Email: askregistry@universityofgalway.ie

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.

universityofgalway.ie/student-services/

universityofgalway.ie/media/student-services/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.

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 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: universityofgalway.ie/counsellors/

Blackboard

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

Follow this link for more information on Blackboard and how to make the most of its services: universityofgalway.ie/information-solutions-services/services-for-students/blackboard/

Miscellaneous Important Information

You must register with Drama and Theatre Studies AND with the university. You should email a copy of your registration details to the Postgraduate Director and your supervisor for each module.

Your final registration statement MUST match the modules you have selected with the Discipline. Ensuring their correctness is your responsibility.

- Library and Computer Services – you won't have full access until you have registered.
- Students may use the computers in the Arts Faculty Postgraduate Suite in the Arts Millennium Building.
- It is essential to check e-mail on a regular basis as this is how we will let you know of any changes to timetables, cancelled classes or extra classes/guest speakers. Email is the primary method for communication. When staff use Blackboard, bear in mind that all email will go to your nuigalway.ie email accounts. You should therefore check your nuigalway.ie email account at least twice weekly, even if you are regularly using a different (e.g. Gmail) account.
- Please e-mail the Director of Postgraduate Studies with your **NUI Galway email address** when you are registered so that we have a record of this.
- A Digital Camcorder, Digital Camera and handheld tape-recorder are available to record performances, interviews, etc but only under staff supervision. Riona Hughes, Societies Officer, is also happy to give advice on Societies and on SU equipment.

Student 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: 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 website. 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, practicals, 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.

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 reprehensible 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. You do not always have to appear utterly original!

Some examples of plagiarism:

- Maire and Sean are participating in a study group. The group share ideas, notes and information about their subject. Maire is organising the Arts Ball and falling behind in her work. Essay deadline approaching fast, she asks Sean for his notes. In order to get the essay in on time, she adopts Sean's notes verbatim (providing two additional sentences of her own) and submits it as her own work. When both students are called in to explain, Maire confesses, and a severe penalty is applied to the work.
- John consults internet sources as part of his research for his seminar essay. Little realising that internet plagiarism detection services exist, and are known to his seminar leader, John decides to submit an internet essay under his own name. John fails the essay.
- Siobhan is consulting a secondary source as part of her research for an essay. She forgets to indicate, as she takes her notes, which sections are taken word-for-word from the book she's consulting. When writing her essay, Siobhan realises her mistake. Luckily, she still has time to return to the library to check the source. She checks her source and acknowledges it in her essay, thus avoiding plagiarism.

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.**

2023-2024 Postgraduate Module Overviews

Please note that all module overviews are provisional.

Check Canvas for final and up-to-date module outlines at the start of classes.

You can learn more about Canvas (our Virtual Learning Environment) for students [here](#).

Semester 1 Module Overviews

DT6130: Critical Methods in Drama, Theatre and Performance
Module Convenors: Dr Charlotte McIvor and Dr Ian R Walsh

This module develops critical approaches to examining and writing about theatre and performance. Different modes of 'seeing', analysing, and writing on theatre and performance are introduced and interrogated. Students will learn to distinguish between research and practice-as-research critical methodologies and theoretical approaches and work through the difference of working with primary and secondary sources as analytical tools for theatre and performance.

Students will confront issues related to writing on theatre and performance which may include but are not limited to the role of the critic, gender, sexuality, interculturalism and technology as well as the theoretical perspectives of postmodernism, psychoanalysis and theatre historiography.

This course particularly questions how and why contemporary performance and theatre-making takes an increasingly immediate and politicized agenda. This course will be delivered through a seminar structure, and students must attend class with the assigned plays or performance examples/other kinds of objects and/or articles engaged with.

Learning Outcomes:

- Identify and define pivotal theoretical keywords within theatre and performance studies
- Apply theoretical frames to a range of case studies across theatre and performance practices
- Recognise and describe the difference between research and practice-as-research methodologies and approaches as used within the field of theatre and performance studies
- Trace lineages of theory and practice in relationship to keywords/schools of intellectual thought and/or practical case studies
- Debate theatre and performance studies' engagement with and understanding of social change and/or political debate as a key function/outcome of performance practice
- Integrate secondary sources into discussion of primary theatre and performance case studies

Assessment:

40%: Mid-term essay: Combining theory + performance analysis + working with primary sources (2000 words)

- In this essay, you will:
 - Choose one of the theoretical keywords that we will be studying on this module
 - Apply it as a lens to discuss a performance example that we have *not* discussed in class
 - Work with at least ONE type of primary source (i.e. performance reviews, interviews with artists in print, video or other media) to deepen and support your argument and discussion of your performance example in relationship to this keyword.
 - Use of the university theatre archives is encouraged here, see for full list of collections, and access timetable:
<https://library.nuigalway.ie/collections/archives/>

Further instruction:

- You must engage at least TWO additional secondary sources that are not assigned or recommended reading.
- You may draw on as many readings from assigned or recommended reading as you like.
- You may choose a keyword that we have already engaged with in class or look ahead on the module outline.
- This performance example may be a play (either analysed in performance or as literary text) or be derived from popular culture and/or other artistic forms such as dance, performance art, visual art, music, and so on.

60%: Final essay-written or video

For your final essay, you must choose a keyword that we have not discussed in class (referring to the list below or choosing your own) and create a claim-driven literature review of its history and usage in theatre and performance studies. Some of these proposed keywords apply to theatre and performance practices, others refer to theoretical ideas that have been used to discuss theatre and performance practices.

This can be approached as either a written essay (3500 words) OR a video essay (*16-18 minutes with submitted textual script or storyboard*)

You will consider:

- Why is this terminology used and why does it matter as a keyword?
- To what objects or periods has this been applied? Is it primarily relevant to research or practice-as-research critical methodologies?
- What are the debates that scholars have had regarding its usage?
- How does this term/category aid in understanding theatre and performance practice more effectively?

**

DT6127: Producing 1

Instructor: Máiréad Ní Chróinín

Course Overview

This module builds understanding of the crucial role of the producer in theatre and the arts more generally. It examines various forms that producing can take, the practical skills needed to fulfil that role, and the wider social and political context of producing theatre both nationally and internationally. The module covers such areas as conceiving, organising, financing, and promoting a single artistic event; setting up a company and strategic planning; financial planning; audience engagement; and project management.

As part of this module students will gain these skills through practical assignments focused on developing the students' own project ideas, and through case studies from Ireland and abroad.

Learning Outcomes

By the end of this module the student will:

- Have a clear understanding of the role of the producer, how this role interacts with other roles in theatre, and the different types of producer.

- Understand how to communicate who they are as an artist/producer, and how to conceive and develop a concrete production idea.
- Strengthen their skills at application writing and budgeting for arts events.
- Strengthen their awareness of the audience and how to create events that offer unique audience experiences.
- Gain an understanding of how to forge strategic partnerships to produce work.
- Gain an understanding of the roll out of a project, including managing the creative team, marketing, and financial management.

Assessment

Coursework 1: 20%

Artist / Producer Presentation:

Students will prepare and deliver an oral presentation, supported by a Powerpoint presentation. The presentation will focus on communicating their practice as an artist / producer. It will cover:

- Who they are and where their artistic impulse(s) come from
- Influences on their work (lineage of practice)
- Description of their work – form, aesthetic, etc. – with specific examples
- Future areas/ideas of interest

Coursework 2: 30%

Event Reflection & Pitch: Arts in Action

During the semester students will take on a number of roles in the producing of the Arts in Action series (University-wide arts programme that brings professional artists into the university for lunchtime events during term-time). Roles will include: marketing; box office; ticketing.

For Coursework 2, students will reflect on their experience of Arts in Action and prepare a pitch for an event for the series in Semester 2. (Previous student pitches have gone on to be produced as part of the Arts in Action series).

Coursework 3: 50%

Funding Application - Arts Council Theatre Project Award

Students will complete a funding application for a specific event, following the template of the Arts Council of Ireland's 'Theatre Project Award'.

The funding application will focus on:

- The background of the producer / producing company
- The project idea
- How the project idea meets the funder's focus and criteria
- Project collaborators and team
- Project partners and additional financial / other support
- Detailed costings and budget for the event, including ticket pricing and income
- Detailed timeline
- Legal considerations (rights, health & safety, etc.)
- Detailed documentation (rights, partner agreements, team CVs, etc.)

**

Irish Theatre and Performance Histories

Module Convenors: Patrick Lonergan and Ian R. Walsh

Course Overview

The aim of the class is to introduce students to the methods, theories, and practices of studying Irish theatre histories. Over the course of the semester, we explore major themes from Irish theatre history, linking them with leading Irish theatre companies and practitioners whose archives are held at the University of Galway library. Students will encounter major Irish practitioners and famous works – but will also develop the skills of archival research that will enable them to discover lost, neglected, and/or misunderstood figures from history. We will also consider how old plays may be revitalised in the present, through the practices of theatrical revival, dramaturgical analysis, and/or literary evaluation. Students will not be required to have any prior knowledge of Irish theatre history. The module runs for 11 weeks, with the first class given over to introductions. Each week, we explore two plays, considering both their production histories and their textual characteristics in relation to the following themes: Nation; Language; Space; Interculturalism; the Body; Ecologies; Sexualities; Revivals; Neglected and Forgotten Figures.

Learning Outcomes

- Describe the basic characteristics of selected major events, movements and figures in the trajectory of Irish theatre from the 19th to the present.
- Discuss the relationship between theatrical cultures and society, culture, politics and economics relevant to the Irish theatre and/or performance case studies addressed
- Execute basic skills across a variety of methodologies utilised in the field of Irish theatre and performance studies including but not limited to archival research, literary/textual analysis, and performance analysis.
- Integrate close-reading of Irish theatre and performance case studies (a play, a performance event, a scenographer, a director) with analysis of primary and secondary sources that draw on the methodological range of approaches explored in the module as a whole.

Assessment

- Portfolio Project - 40 %
- Discursive Essay – 60 %

**

Playwrights Workshop 1

Lecturer: Ian R. Walsh

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

for the stage, and radio drama. The module is assessed by the completion of a critical reflection on a short scene and the writing of a short play.

Learning Outcomes:

- Develop creative writing strategies to tell stories meant for the stage
- Identify key dramaturgical approaches in play texts
- Learn how to create different registers of dialogue and characters that are convincing and complex
- Adapt materials across mediums by exploring writing for radio and adapting a short story.

Assessment:

- Short Scene 20%
- Critical Reflection on scene: 20%
- Short Play (20-40 Minutes playing time): 60%

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DT6120: Ensemble Acting and Devising

Module Convenor: Marianne Kennedy

Course Overview

This module will develop students' practical knowledge and critical understanding of both ensemble acting and ensemble devising. Students will engage in conscious ensemble building and collaborative practice in order to shape solidarity of being and purpose. Students will form an understanding of how to build a creative collaborative community, where all participants have an investment in the quality and subject of the work, and where communication, negotiation and cooperation are core principles. The students of this module will develop an understanding of devising theatre, a practice that is concerned with experimentation, invention and creation. They will engage in a variety of approaches, while also considering the role of the dramaturg, methods of critical feedback and audience engagement.

Finally, intertwined throughout this course, the students will be exposed to multi-disciplinary approaches designed to draw attention to the processes by which theatre artists think and work together creatively. Therefore, the course will have a particular focus on the students' identities as theatre artists and their personal understandings and expressions of collaboration and creativity.

Learning Outcomes

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

- Recognise the importance of collaboration and co-operation in ensemble work.
- Contribute creatively and successfully to the work of the collective.
- Manage the complexities of theatre-making as an ensemble.
- Understand a range of devising methodologies.
- Employ and adapt these methodologies within their own creative work.
- Recognise the importance of dramaturgical concepts in relation to devised performance.
- Create a meaningful and original theatre piece with a partner and as part of an ensemble.
- Reflect critically on both the creative process and the product.

Assessment Breakdown:

40% Midterm Performance and Critical Reflection Paper

- 15% Mid-term Performance Project.
- 25% Mid-term Performance Project Paper: Critical Reflection (1500 words).

60% Final Performance and Critical Reflection Paper

- 25% Final Performance Project
- 35% Final Performance Project Paper (3000 words)

* Please note, students are asked to keep a class notebook in which to record and critically reflect on readings, media and practice. The notebook will not be assessed separately, but students are encouraged to reference specific insights in their critical reflection papers.

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DT6134: Creative Arts Ideas Lab

Teaching Team: Patrick Lonergan (module convenor), Neil Ferguson, and visiting speakers.

In this module, students from a variety of different disciplines work together to find innovative solutions to key problems in the creative arts. We will work with our creative arts partners to address important challenges and questions. These will vary from year to year but might include examples such as the following:

- Working with a local community group to increase participation in and/or access to the arts
- Developing a social media identity or narrative for part of the company's work
- Using archival material to uncover the stories of neglected artists and audiences.

What all of these projects have in common is that they will address real needs in our communities, will have a real impact on the organisations, and will allow students to produce work that can form part of their future portfolio of skills and experiences.

The module follows an iterative (i.e. step-by-step) process that takes students through the different stages of developing a creative project. We will develop key skills in communication, critical thinking and research and place strong emphasis on learning through doing things in collaboration with others.

A major part of the course is a workshop with IdeasLab involving an intensive programme in Design Thinking. Design Thinking is possibly the number one emerging innovation approach and practice. It transcends all sectors and industries to enable 'designers' to abductively create solutions to problems that are often ill defined or misunderstood.

The Design Thinking methodology is a proven and repeatable approach that any organisation, business, network or profession can employ to uncover new opportunities, gain new perspectives and insights on problems, and develop innovative solutions of value. It is increasingly being regarded as a core skill in the workplace today with more and more Irish and global organisation adopting this process to address key issues and challenges within their business. During this module, participants will develop their expertise in Design Thinking through experiential learning activities and immersive challenges. Students will be brought through all the stages of the Design Thinking process which will culminate in a final presentation of their user journey focused on a real world problem and supported by a real world solution.

ASSESSMENT

Assessment for the Module is divided into two parts.

- **DESIGN THINKING COMPONENT (50% of total for module):** This part of the module will be assessed on a pass/fail basis. Students will be assessed on the quality of their input to their start up team and active participation and engagement. Participation will be evaluated during each session by the

module facilitator in consultation with the module leader. Students will be expected to attend all training sessions and presentations for their team in the final presentation.

- Class Participation (10%)
- User Journey maps- before solution and after solution (15%)
- Presentation of the design thinking and business acumen (25%)

Research Essay (50%)

Students will complete a case study involving research into a particular creative enterprise, which they will use as a model for their own future practice.

Word count: 3,000 words. Due approx. three weeks after the last class.

Mode of Delivery – Live and Online

You may choose to do this course in a FULLY ONLINE or LIVE format.

‘Fully online’ means that you will do all of your work online, including group work.

Live means that you will do all of the work on-campus.

You are free to choose either approach, but must commit to one or the other and stay on that strand. The times and course content are identical for both strands.

Semester 2 Module Overviews

Please note that all module overviews are provisional.

Check Canvas for final and up-to-date module outlines at the start of classes.

Creative Practices in Drama, Theatre and Performance

Teaching Team: Ian R. Walsh and Mike O’Halloran

This module builds on key skills for creating and critiquing drama, theatre and performance initiated through the core module DT6130 Critical Methods in Drama, theatre and Performance. While Critical Methods is led by the development of theoretical methodologies for interpreting and analysing plays and performances, Creative Practices centres on how productions and performances are brought into being through individual and collectives’ use of practice and research as essentially intertwined skill sets- an understanding necessary whether you are writing about or making theatre yourself. As such, we survey technical theatre skills, dramaturgy as a role and set of basic techniques and processes and culminate our examination in the conceptualisation of an individual self-directed research project in drama and theatre studies, which can take the form of textual research or practice-as-research. This module therefore will include workshops in production (lighting, sound and video) based in the O’Donoghue theatre and workshops on dramaturgical techniques and processes and research/practice-as-research skills in the O’Donoghue centre culminating in preparation for and proposal of a dissertation project that can be either research, practice-as-research or playwriting. This module will ultimately ensure that students are equipped to collaborate in creative teams such as in technical production and/or dramaturgical role contexts as well as plan and execute independent research projects across a range of methodologies through the conceptualisation, pitch and initial development stage.

Learning Outcomes:

On completion of this module students will be able to:

- Demonstrate a basic ability to create stage lighting and set plans along with operation of video and audio equipment.
- Research, write and present a dissertation proposal that develops a coherent academic argument and/or practical focus.
- Situate the function and basic techniques of dramaturgy within a professional theatrical and dramatic textual analysis contexts
- Apply dramaturgical processes and/or techniques to a task involving either a production of a play/new performance or working with a new play
- Demonstrate advanced skills of conceptualising a dissertation project using a research methodology of choice (research or practice-as-research).

Assessment

- Production task 25%
- Dramaturgical Task 25%
- Dissertation Presentation (5-7 minutes) 20%
- Dissertation Proposal Write-Up Document 30%

**

DT6121: Drama and Theatre Studies Work Placement

Module Convenor: Aideen Wylde

This module analyses the context in which theatre, performance and the arts is produced and received across the landscape of Irish and global cultural industries. Students will acquire skills relevant to working in the creative and cultural sector, and develop specific strategies to plan for career trajectories. The first phase of this module begins with an analysis of the cultural sector, examining how theatre operates as part of a wider creative ecosystem both culturally and economically. Following this, students will be asked to discern where they see their own professional futures in terms of artistic goals and ethos, and practically, in terms of employment and further training. Students work towards an internship proposal, ideally concluding with a placement. This internship is not guaranteed however and is subject to companies approval, environmental factors as well as students record of attendance, participation and interpersonal skills. If internships are not completed an individual research assignment will be undertaken instead.

Learning Outcomes

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

1. Demonstrate research lead expertise regarding the artistic and economic operations of theatre and art sector in Ireland, further informed by international policies and histories
2. Identify the value of a business/entrepreneurial mindset to their own development as an artist
3. Develop an understanding of the different skills and roles needed to an artist to maintain a sustainable practice
4. Articulate an artistic identity through the development of a clear mission statement
5. Reflect on the centrality of relationships and networks to effective management in the creative and cultural sector

Assessment:

1. Mid-term - Personal Development Plan (2000 words): 50%

Employing skills analysis, a personal online archive and strategic capacity planning, students will identify areas for artistic, creative and business development in an actionable plan over a three-year period. This should include:

- Artistic/Arts Admin CV and online professional archive (not part of the word count)
- A costed, three-year strategic capacity and personal development plan to include
 - i.an artist mission statement and artistic statement
 - ii.a summary analysis of where the student is and current skills
 - iii.a personal SWOT analysis
 - iv.leadership learning and team working skills

2. Final Assessment: 50%

Internship (2-3 weeks full time) and Reflective Essay (2000 words)

OR

Individual Research Project (4000 words)

**

DT6109: Applied Theatre

Instructor: Charlotte Mclvor (module convenor) and Galway Community Circus

This course introduces students to core concepts and practices in the field of applied theatre techniques which includes but is not limited to educational theatre, Theatre for Social Change, community arts/theatre, Theatre of the Oppressed and other Boalian techniques, theatre for development, and prison theatre. We will engage in instructor-led activities and games associated with the above named genres of applied theatre practice in order to acquire skills and rehearse exercises to use in their teaching repertoire. We will also highlight the applied theatre projects and interventions by NUI Galway Drama and Theatre Studies staff including but not limited to Active* Consent, Circus++/Galway Community Circus, Garrai an Giorria, Tuam Oral History Project and more as relevant. Ultimately, students will transition to leading peers through in-class exercises and work towards developing a proposal for an original applied theatre programme in a local context which will include the submission and creation of a portfolio of lesson plans and supporting final critical reflection essay.

Learning Outcomes

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

1. Identify key working methods and genres in the practice of applied theatre
2. Distinguish between different working methodologies and genres within the larger field of applied theatre
3. Analyse key debates over ethics and collaboration in this field of practice
4. Building on our practical classroom exercises, lead basic exercises from each major genre of applied theatre discussed in class
5. Interrogate the role of the facilitator in applied theatre work
6. Propose a framework for an independent applied theatre project
7. Demonstrate knowledge of a more advanced repertoire of activities and techniques from one targeted area of specialisation in applied theatre

Assessment

25%

1000 word mid-term essay

You will choose from a list of essay topics based on developing module themes and practical classroom exercises released in week four on Blackboard.

40%

Final Project Presentation and Workshopping of Session Plan

- You will **perform a 10-minute presentation (which may include but does not require the use of PowerPoint or Prezi)** that introduces the key aspects of your project as required by the final completion of the portfolio (see below) and **workshop/introduce one 15-20 minute section of a session plan live in class** and receive feedback on presentation and delivery.
- You will submit any notes, outlines or presentations that you use in delivering this presentation and conducting your exercise.
- Class members may work as individuals or groups for this project

35%

Project Portfolio with critical reflection essay component

For this assignment, you will:

- Choose an applied theatre **genre** or **methodology**
- Select a **site/group of collaborators** in/with which you would ideally like to mount your project detailing clear reasons why and the particular interventions your project would make in this cultural and social context
- Draft a **timeline** for the planning, completion and execution of your project including follow-up
- Articulate the **concepts and themes** that you will explore through your project
- Present **2-4 lesson plans** (depending on the length of your sessions as appropriate to age level and population) that detail your step-by-step planning of activities that build on each other in subsequent sessions
- Conclude with a **2000 word critical reflection essay section** on your proposed project which:
 - Identifies relevant lineages of practice (i.e. the work of other companies and theorists you are drawing on)
 - Discusses ethical dimensions of the work
 - Considers how you will measure impact/efficacy of the work for/with your group
 - Articulates further development that is still needed if the project were to be fully mounted or questions that you feel remain unresolved for you about the portfolio as it stands

**

DT6135: Playwrights' Workshop II: Dramaturgical Approaches to Craft
Instructor: Aideen Wylde

This workshop-based module explores specific topics in relation to playwriting strategies and dramaturgical approaches which may include but are not limited to adaptation, documentary/verbatim theatres, using folktale and myth as framework, and dramatic writing for the radio. By working through the challenges of different genres and writing processes, playwrights will stretch their skills in a collaborative group setting. Students should be prepared to read work aloud in class and will learn to critique each other's work in a rigorous and supportive learning environment.

“Playwright’s Workshop I” is not a prerequisite for this module if you are not part of the MA in Playwriting and Dramaturgy but be advised that this module is geared towards the production of two new pieces of work over the term - some basic knowledge of theatre is useful, but not strictly necessary.

Learning Outcomes:

- Charting dramaturgical structures across a range of different styles of theatre and applying these to student’s own work.
- Broadening student’s exposure to the canon of theatrical works.
- Completion of a short play (20 minutes) and a longer play (at least 40 minutes in duration).
- Enhancement of critical reflection skills regarding their personal playwriting practice.

Assessment:

- Mid-term: 20-minute play (30%)
- Final: 40-minute play (40%)
- Critical Reflection Essay on 40-minute play (30%)

**

DT6122: Performance Lab

Module Convenor: Charlotte McIvor

This module explores the relationship between theory and practice in a laboratory format that combines making and staging new theatrical works with exploration of practice-as-research methodologies in theatre and performance studies. The purpose of this module is to provide students with a critical vocabulary and practical methods for approaching practice-as-research as a methodology that will result in the creation of new theatrical or performance work guided by students’ individual or shared intellectual and artistic interests. The first part of the semester will be focused on a survey of divergent approaches to the creative process in contemporary performance practice by way of artist accounts and film viewings, and engagement with critical theory focused in theatre and performance studies on practice-as-research. In the second half of the semester, students will work solo or in groups with instructor supervision to create or stage short original theatre or performance works that engage a research problem or question. Please note that this class will require you to dress comfortably and frequently engage in intensive physical theatre exercises. In addition, be advised that this class necessitates significant outside rehearsal and includes the presentation of final performances in week 13 of the semester after other modules have concluded.

Learning Outcomes

On completion of this module, learners should be able to:

- Utilise physical theatre and devising and/or collective creation exercises and tasks to generate new performance work working both solo and in groups
- Use practice-as-research methods to guide the creation of a new theatrical work or performance working either solo or within a small group
- Negotiate between artistic inspiration and research-led inquiry within a practice-as-research exploratory process
- Initiate and complete a series of practice-as-research experiments culminating in a final performance presentation

- Integrate technical theatre elements in the creation and staging of a final performance presentation (working with support of the technical manager)
- Critically reflect on your original performance work within the context of lineages of creative practice, practice-as-research methodologies and discourse, and wider secondary critical and theoretical literatures

Assessment

20% Midterm assignment- Final Project Presentation + Supporting Materials

You (and your group as applicable) will prepare a 7-10 minute verbal presentation/pitch on your concept for the final performance project in week six or seven (*depending on final scheduling of reading and development week*)

You will need to submit following your presentation:

- A written blurb for the project of 200 words or less that articulates the AIM and FOCUS of the project and the RESEARCH INQUIRY it is testing.
- An annotated bibliography of FIVE or more sources that have influenced the development of your project proposal [primary or theoretical sources]
 - ‘What is an Annotated Bibliography?’: <http://guides.library.cornell.edu/annotatedbibliography>
- No less than FIVE images as part of this document that are an influence on the present development of your piece with a 50-word description for each image.
 - Links to videos with 50-word descriptions of content are also acceptable.
- You can also submit a PowerPoint as supporting documentation.

60% Final Performance Project

- Presented in Week 13 of semester

20% Final Performance Project Critical Reflection Paper (1750 words)