



Department of Drama & Theatre Studies 2022-2023

Departmental Handbook – Academic Year 2022/23

Mary Immaculate College, University of Limerick

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Welcome to the Department of Drama & Theatre Studies

Introduction from the Head of Department

Dear Students,

On my own behalf and on behalf of all my colleagues, I want to extend a warm welcome to you at the beginning of this new academic year, just our eighth in the short life of Department of Drama & Theatre Studies at Mary Immaculate College. Our department is the newest academic department in MIC, and it represents an exciting innovation in the study of drama and theatre studies in Irish third level arts education. Whether you are a BA or a BA CATS student, setting out on your final year, undertaking Placement or Study Abroad in year three, returning to your studies in year two of the programme or you are starting out in College life in year one, we hope that you have a challenging, but immensely worthwhile and exciting year ahead.

You have chosen to spend your four years of study in Limerick. Our wonderful city possesses a rich and vibrant artistic life which we encourage you to explore and to engage with. Engagement with life outside your programme is important, but please remember that your studies have first call on your time and energy.

The balance between academic study, artistic development and personal freedom and pursuits can be a difficult one to find. This is even more so the case on a programme with a strong experiential focus, such as is the case on the BA CATS. We advise that you get into the habit of attending all your classes and workshops, taking good notes, finding time to read, seeing artistic work of different forms and varieties, as well as having an active social and personal life.

We also encourage you to enjoy College life. We recognise that it is an exciting period of development and self-exploration in any person's life. I urge you to engage with all the opportunities which study in MIC will provide you; to join clubs and societies, to involve yourself in pursuits beyond your field of study, and to take the opportunity to travel and study abroad.

Our drama programmes are still young and growing. But they are programme with a rising reputation, and a committed staff and student body. We trust that you will engage with the staff, your fellow students and become an important part of our community of drama and theatre studies. We hope that you will help us mould our programmes into ones that you will be proud to be a graduate of, and we trust that you enjoy the year ahead.

Best wishes,

Mike

Dr Michael Finneran
Head, Dept. of Drama & Theatre Studies

Overview – Dept. of Drama & Theatre Studies (DTS)

Background

The Department of Drama & Theatre Studies at Mary Immaculate College was established in June 2014, with Dr Michael Finneran as its founding Head of Department. DTS was established in response to the development and success of the Lime Tree Theatre on the MIC campus, and to fill a regional gap in the provision of drama education at third level in the Mid-West. The department aspires to having national and international significance as a centre for the study and research of applied drama, contemporary Irish theatre, practice based/led research, and theatre for young audiences. The BA in Contemporary & Applied Theatre Studies (BA CATS) was launched in September 2014, and drama and theatre studies became part of the BA in Liberal Arts programme in 2016. We also offer MA and PhD degrees by research. The department currently has four fulltime Faculty and eight research students.

Our Facilities

The College has a long tradition in the study of drama and theatre. We are very fortunate to have a wide range of teaching, rehearsal and professional theatre spaces available to us. Our programmes are offered in close association with The Lime Tree Theatre, and students will have the opportunity to see productions and BA CATS students will work in the two spaces associated with that organisation; the Lime Tree Theatre itself as well as the Belltable. We hope in the future to develop new spaces for students to study, rehearse and perform in.

Lime Tree Theatre

The Lime Tree Theatre is a state-of-the-art 510 seat theatre, situated in the TARA building on the campus of Mary Immaculate College. Officially opened in October 2012, the venue hosts a wide range of performances, including theatre, music, comedy, traditional arts, schools' performances and conferences. As a large-scale theatre, it is a significant organisation within the national cultural infrastructure, most especially to the cultural, social and economic life of Limerick and the mid-West. The theatre hosts performances from local, national and international groups.

Lime Tree Theatre Website: www.limetreetheatre.ie

Executive Director: Louise Donlon



Belltable

Located in the heart of Limerick city (69 O'Connell St.), the new Belltable was officially relaunched on April 7, 2016. Newly refurbished, the venue consists of a 220-seater venue, three rehearsal spaces, meeting and hotdesking facilities.

Belltable was established in 1981 as the first regional arts centre in Ireland. It has been managed by the Lime Tree Theatre since January 2016. Owned by Limerick City & County Council, the venue is under the management of the Lime Tree Theatre via a Service Level Agreement with LC&CC.



Belltable hosts a wide range of performances, from local, national and international theatre to cinema and music. The venue also runs a professional artists development programme Belltable:Connect.

Rehearsal & teaching facilities on campus

Teaching, performance and rehearsal facilities for the BA CATS programme are currently spread across a range of buildings.

Rehearsal facilities in the old College Hall (Halla) can be booked by emailing the Strategic Communications and Marketing office: Roombookings@mic.ul.ie

Introduction to the BA CATS Programme & Conceptual Framework

General Introduction

The BA in Contemporary & Applied Theatre Studies is an innovative four-year degree (HETAC level 8) in drama and theatre studies. Launched in 2015, it is the first programme of its type in Ireland. The degree will give students a round and broadly-based education in drama and theatre, and a specific set of skills in the contemporary and applied aspects of the field. The programme deals with all the general areas of drama, such as ensemble performance, the study of plays, theatre visits and studio practice. Applied theatre is considered to be the study of drama and theatre across a range of practical applications and non-traditional settings, not defined by stage performance or the study of literary texts. Contemporary theatre signals that the programme will deal largely with current and emergent modes of theatrical production and reception.

The BA in Contemporary and Applied Theatre Studies will give students a diverse, sophisticated and vocational experience of contemporary and applied forms of drama and theatre practice. Students will have the opportunity to develop their own artistic skills and specialise in particular areas of interest to them, gain a broad academic knowledge in drama and theatre studies, and will encounter an extensive range of the practices of the field. Upon graduation, students will be employable in general artistic or administrative positions within drama and theatre, will be well-equipped for further specialist vocational training or academic study, but may also work independently as drama practitioners. Distinctive features of the BA CATS programme include:

- A unique qualification in drama not offered elsewhere on the island;
- A strong balance of studio/workshop to classroom teaching;
- Access to two professional theatres (Lime Tree Theatre & Belltable), their staff and facilities;
- Participation, as part of coursework, in 2 full-scale productions, staged to professional standards as well as a devised performance;
- Up to 15 theatre visits per year as part of the course;
- The opportunity to engage with professional, touring and community-based theatre practitioners and projects;
- The chance to develop a specialised set of skills and knowledge in areas such as drama facilitation, drama teaching, technical theatre, cultural policy and administration;
- Professional placements, giving students a unique range of contacts in an extensive range of arts organisations in Limerick, across the country and abroad.

Structure and Aims of the BA CATS Programme

The BA in Contemporary and Applied Theatre Studies (BA CATS) is a four-year level 8 degree consisting of 240 credits. Three years of the programme are delivered on campus at Mary Immaculate College, and one year (Year three) on a professional work placement and/or a study abroad programme.

The programme focusses on the contemporary role of theatre and its practitioners in society. At its heart is the concept of ensemble, which values and emphasises the importance of the practice of the group and collective when working in drama. The idea of a pro-social theatre is also very important for our programme. This highlights how theatre can be used to engage with specific sites and audiences, and it exists not only as entertainment, but also has a core societal function. This programme will be offered in close association with the Lime Tree Theatre (www.limetreetheatre.ie), which is located on the College campus, and which has hosted over 100,000 patrons since opening as a professional venue in October 2012. Through our relationship with the Lime Tree and our other venue, the Belltable, students on the programme will be exposed to the best local, national and international practice through visiting companies, festivals, etc., and from the input of a range of visiting lecturers and practitioners.

The BA CATS programme aims to equip its graduates with a diverse, sophisticated and vocational experience of contemporary and applied forms of drama and theatre practice. They will be graduates who have had a chance to specialise and develop their own artistic skills, but also have a broad working knowledge of the breadth and depth of the field. Our students will acquire an intellectual and practical skill-set that will make them employable in general artistic or administrative positions within the field, will be well equipped for further specialist vocational training or academic study, but may also work independently as drama practitioners.

Post-graduation possibilities include: further academic study in drama/theatre; further vocational training in a specific discipline of drama/theatre; employment with a theatre company or venue; freelance drama/theatre artistic practice; freelance facilitation of drama/theatre; initial teacher education.

Three developmental foci inform the structure and teaching of the programme, and are present throughout all years:

- *The personal development of the student; critically, intellectually and artistically*
- *Building an understanding of an ensemble-driven, pro-social model of theatrical production*
- *Allowing students to attain a broadly-based and vocational skill-set in drama facilitation, leadership and administration that will allow them to operate effectively in the field*

The programme is delivered through a combination of lectures, workshops and tutorials. Teaching on the programme is research-led and informed by a practice-based approach. Students will encounter a range of classroom-based, studio-based and virtual learning contexts. Each module is assessed independently of each other through continuous assessment and through the use of a variety of assessment methods each semester. The programme seeks to teach drama and theatre in an embodied and applied fashion, so that it represents a living and social art-form to the students on the programme.

The ensemble-based performance modules require large degrees of independent and collaborative group learning and take place entirely in a workshop setting. Generally, there will be a high level of emphasis on collaborative and group learning, something which is fundamental to the nature of ensemble.

Learning Outcomes of the BA CATS Programme

Knowledge – breadth & kind:

- Identify key national and international trends, practitioners, methodologies, texts critical and cultural discourses in both traditional and contemporary theatre practice
- Select from a high level of critical, conceptual and applied knowledge in demonstrating their artistic, facilitative and academic prowess in contemporary and applied theatre

Know-how and Skills – range and selectivity:

- Develop individual research skills that showcase unique knowledge or practice in a specialist area through the development of a project
- Produce sophisticated and innovative theatre for a range of audiences and in a range of settings as part of a successful theatrical ensemble

Competence – context and role:

- Synthesise theoretical, practical and research perspectives to ensure that appropriate theatrical conventions & methodologies are employed in attaining the sought-after pedagogic, artistic or facilitated outcome
- Demonstrate the ability to work both as an individual creative artist in a chosen theatre specialism, and to contribute to a multidisciplinary team; to devise, facilitate and lead appropriate projects in community, educational and professional theatrical contexts

Competence – learning to learn:

- Engage with, and demonstrate mastery of a range and blend of teaching and learning environments, independent study and learning and workshop/rehearsal contexts
- Value the need for ongoing development and engagement within the art form; the ability to accept and deliver critical appraisal; the ability to grow through appropriate placements, postgraduate or vocational training and professional engagements

Competence – insight:

- Evaluate describe, theorise, interpret and/or evaluate a range of performance events, texts and case studies from a range of critical perspectives using a variety of processes; in a professional, insightful and constructive manner
- Articulate the importance and the role of theatre and its practitioners in society; the capacity to reflect and engage with other professionals in the field; and an understanding of the importance of ethical and socially responsible practice

Introduction to the BA Programme

The Bachelor of Arts is a four-year, full-time, honours degree (Level 8). At MIC the programme is flexible and wide-ranging. Students study four different major subjects in First Year and focus on two of these in Second Year, which they will then continue to study to degree level as joint honours. You can study a combination of subjects from familiar Arts subjects such as English, French, German or History, to newer subjects such as Drama & Theatre Studies, Media & Communication Studies or Psychology. In Third Year, you will have opportunities to work, to travel, and to study abroad as part of the Off-Campus Programme.

Becoming an arts student and graduate is one of the best ways to develop vital skills for your career, for personal growth, and to make the fullest contribution to society. The flexibility of studying an arts degree at MIC means that you can study a combination of familiar arts subjects and try new ones in the first year before deciding on the two subjects you wish to gain your degree in.

Our Arts students develop excellent communication and thinking skills that enable them to engage critically and analytically with the world around them. Subject-specific content is supported by general skills modules, elective modules, and research.

The Bachelor of Arts at MIC is taught by academics from 13 different subject departments, which ensures great diversity. A commonality for all however, is that staff are excellent teachers, renowned subject experts, and compassionate. Assessment methods vary greatly depending on the subject and the year. As BA students, you will be assessed in a variety of coursework, practical tasks, written examinations, and conducting your own research.

Throughout each year, you will develop broad and specific skills to enhance both your personal and professional capacity. In Year 1, you will take Foundation Studies, which includes the development of literary, computing, problem-solving, and research skills. In Year 2, you will further broaden your skill base by selecting elective modules. These include Entrepreneurship, Gender Studies, Information Technology (IT), Teaching English as a Foreign Language (TEFL), and Education. The electives in Education may be particularly suited to those who wish to pursue a career in teaching. In Year 3, you will have opportunities to develop specific skills through work, or travel, or studying abroad as part of the Off-Campus Programme. You will submit your undergraduate dissertation, demonstrating your research skill and ability to work independently in your fourth and final year.

BA Programme Structure

Year 1

In first year, students choose four subjects out of thirteen subjects on the Arts programme. Any subject combinations can be selected, however, when choosing your subjects in first year, it is essential to have at least two subjects from different second year subject groups (see below) bearing in mind that those who choose Psychology in first year may not be offered a place in Psychology in second year.

Years 2-4

Towards the end of Year 1, you will receive advice and guidance before selecting the subjects you will continue with from Years 2-4. At the beginning of Year 2 (Part II) you will choose two of the four subjects taken in first year. You will continue with these two subjects to degree level as joint honours. No more than one subject can be taken from any one of the following groups outlined below.

Group 1 - Psychology or German (beginners or advanced)

Group 2 - English or Mathematics

Group 3 - Media and Communication Studies or Geography

Group 4 - Gaelige or Philosophy or Drama and Theatre Studies

Group 5 - Music or Theology and Religious Studies

Group 6 - History or French

Semesters 1 & 2 (Year 1)

Skills for Study and Work 1 & 2

Major Subject A

Major Subject B

Major Subject C

Major Subject D

Semesters 3 & 4 (Year 2)

Major Subject 1 (two modules)

Major Subject 2 (two modules)

Elective

Semesters 5 & 6 (Year 3)

Off-Campus Programme 1 & 2 (Work Placement and/or Study Abroad)

Note: Students of Psychology are on campus for Semester 6 and take five Psychology modules

Semesters 7 & 8 (Year 4)

Major Subject 1 (two modules)

Major Subject 2 (two modules)

Undergraduate Dissertation 1 & 2

BA CATS Programme Module Table

Semester 1	Semester 2
DT4711: Introduction to drama, theatre & performance (6 Credits) DT4721: Movement, voice & body in theatre (6 Credits) DT4731: Stagecraft, production & technical theatre (6 Credits) DT4741: Modern Irish theatre (6 Credits) DT4751: Introduction to ensemble and devising theatre (6 Credits)	DT4712: The history of theatre & performance (6 Credits) DT4722: Applied & social theatre (6 Credits) DT4732: Masks & Puppetry in performance (6 Credits) DT4742: Ensemble performance 1 (12 Credits)
Semester 3	Semester 4
DT4713: Theatre for young audiences (6 Credits) DT4723: Critiquing theatre (6 Credits) DT4733: Contemporary Irish theatre (6 Credits) DT4743: Ensemble performance 2 (12 Credits)	DT4714: Contemporary European & World theatre (6 Credits) DT4734: Storytelling & poetry in performance (6 Credits) DT4744: Community theatre (6 Credits) DT4754: Performance and music (6 Credits) DT4764: Writing for theatre (6 Credits)
Semester 5	Semester 6
DT4715: Placement 1 (30 Credits) <i>Or</i> DT4725: Study-Abroad Semester (30 Credits)	DT4716: Placement 2 (30 Credits) <i>Or</i> DT4726: Study-Abroad Semester (30 Credits)
Semester 7	Semester 8
DT4717: Scenography, costume & lighting design (6 Credits) DT4727: Cultural policy & administration (6 Credits) DT4737: Research skills/Practice as research (6 Credits) DT4777: Directing for theatre (6 Credits) DT4757: Undergraduate research project 1 (6 Credits)	DT4718: Drama education (6 credits) DT4728: Contemporary theories of performance (6 Credits) DT4738: Ensemble performance 3 (12 Credits) DT4748: Undergraduate research project 2 (6 Credits)

BA (Drama & Theatre Studies) Programme Module Table

Semester 1	Semester 2
DT4711: Introduction to drama, theatre & performance (6 Credits) Subject 2 (6 Credits) Subject 3 (6 Credits) Subject 4 (6 Credits) Skills for Study and Work 1 (6 Credits)	DT4714: Contemporary European & World theatre (6 Credits) Subject 2 (6 Credits) Subject 3 (6 Credits) Subject 4 (6 Credits) Skills for Study and Work 2 (6 Credits)
Semester 3	Semester 4
DT4741: Modern Irish theatre (6 Credits) DT4751: Introduction to ensemble and devising theatre (6 Credits) Subject 2: Module 1 (6 Credits) Subject 2: Module 2 (6 Credits) Elective 1 (6 Credits)	DT4722: Applied & social theatre (6 Credits) DT4754: Performance and music (6 Credits) Subject 2: Module 1 (6 Credits) Subject 2: Module 2 (6 Credits) Elective 2 (6 Credits)
Semester 5	Semester 6
OC4310: Off-Campus Programme 1 (30 Credits)	OC4320: Off-Campus Programme 2 (30 Credits)
Semester 7	Semester 8
DT4733: Contemporary Irish theatre (6 Credits) DT4747: Directing and writing for theatre (6 Credits) Subject 2: Module 1 (6 Credits) Subject 2: Module 2 (6 Credits) DT4767: BA Undergraduate Dissertation in Drama and Theatre Studies 1 (6 Credits)	DT4734: Storytelling & poetry in performance (6 Credits) DT4728: Contemporary theories of performance (6 Credits) Subject 2: Module 1 (6 Credits) Subject 2: Module 2 (6 Credits) DT4758: BA Undergraduate Dissertation in Drama and Theatre Studies 2 (6 Credits)

Departmental & Programme Specific Regulations

The departmental guidelines and regulations noted here are supplemental to and should be read in conjunction with those contained in the MIC Student Handbook, which can be viewed here: <https://www.mic.ul.ie/current-students/student-handbook>

The student handbook also contains a definitive description of MIC and UL grading procedures and standards.

Students should also be aware of the Student Learning and Partnership Dialogue Charter which is available here: <https://www.mic.ul.ie/about-mic/college-services/student-academic-administration?index=3>

Full details on all the services provided by the Student Academic Administration (SAA) office are available here: <https://www.mic.ul.ie/current-students/student-academic-administration>

Attendance, Attire, Participation, Punctuality

Students are expected to attend all classes, on time, and to participate fully. Effective participation includes respect for all members of the group and active contribution to discussions, creative endeavour or practical work.

Attendance in class is monitored, and students who issues with their attendance will be spoken to by the module Lecturer or Tutor in the first instance. Should their attendance at class not improve, under University Regulations, the Lecturer can deduct up to 10% of the module grade. In the case of tutorials (except in exceptional circumstances), 10% of marks may be deducted for poor attendance.

Students should attend workshops and rehearsals wearing clothing and footwear appropriate to the nature of the activity involved, which will be advised by the Lecturer or Tutor involved.

Students who fail to show or turn up late for a scheduled rehearsal call will be noted in the stage management report, which will be submitted to the Head of Department and considered in the grading for that module.

Students who have a poor attendance and participation record in specific modules may be have the nature of their participation altered or be completely withdrawn from taking part in practical performance activity, at the recommendation of the module Lecturer, and in consultation with the Head of Department. Students who show a persistent track-record of non-attendance will be required to attend a meeting with the Head of Department.

Illness

Students who miss more than two consecutive days from College because of illness are required to contact the Departmental Administrator in the Faculty of Arts office ArtsOffice@mic.ul.ie noting their absence and providing certification of their absence (Doctor's Certificate, etc.) where relevant.

Theatre Visit Attendance

In years one, two and four of the BA CATS programme, a schedule of theatre visits is put in place for students. This schedule will be issued at the beginning of the semester. Attendance at these performances is mandatory. Should you be unable to attend, you must email the Theatre Visit Coordinator (Dr Brian Desmond) at your earliest possible opportunity in advance of the performance with the reason for your non-attendance explained. If you are not at the venue 15 minutes before the commencement of a performance and we are unaware you are definitely attending, your ticket will be re-allocated, as we have a waiting list for all performances.

Communication

All formal communication regarding the BA CATS programme will be via College email and occasionally via Moodle sites. Students must familiarise themselves with both of these systems and get into the habit of checking

them on a very regular basis. It is students' responsibility to ensure that they are fully informed of course requirements and changes which are advised to them by email.

Academic Honesty

Academic dishonesty (e.g. plagiarism, syndication, cheating in exams, using false information to gain extensions to deadlines or I---grades, signing attendance records on behalf of a classmate etc.) is a major offence in the College's Code of Conduct. It is your responsibility to ensure that you behave within the boundaries of honest academic conduct.

Information on Academic Integrity is available at the following link <https://www.mic.ul.ie/academic-integrity?index=0> including a range of explainers and the MIC Academic Integrity Policy.

Please note that the penalty for academic dishonesty may be suspension from the College & University for 12 months. In the case of a single module, the penalty is generally an F in that module. The student can elect to have her/his case heard by the College Disciplinary Committee. In the case of a major offence, the College Discipline Committee may be convened in the first instance.

Students should note that the DTS staff take matters of academic honesty with the utmost seriousness and written work is generally submitted via the TURNITIN system embedded in Moodle (VLE).

Students should keep a copy of all work submitted to the College. MIC will not accept responsibility for material lost and is not in a position to guarantee that work submitted in hard-copy or electronically will be available for return to students.

Artistic Activity

Many students will naturally wish to become involved in staging productions, both within and outside the College. We advise student to choose their involvements judiciously, both in terms of the artistic calibre of the work they are becoming involved with and the commitment involved of them. All artistic work being undertaken by BA CATS students during the course of the College year must have advance clearance from the Programme Director/Head of Department in advance of students making a commitment to the work.

Late Submission of Coursework

If students have a valid reason for late submission of coursework (illness, family bereavement, etc.) they should contact the module lecturer in advance of the submission deadline seeking an extension. Extensions are only granted in exceptional circumstances.

Students who submit their assessment coursework or materials late will be penalised in the following manner:

- Up to 48 hours late: Deduction of one grade on that part of the assessment e.g. from B3 to B1
- Up to 7 days late: Deduction of two grades on that part of the assessment e.g. from B3 to C2
- Between 7-14 days late: Deduction of three grades on that part of the assessment e.g. from B3 to C3
- More than 14 days late: Coursework will not be accepted by the Lecturer concerned.

Ensemble Performance Modules

All Ensemble Performance Modules (DT4742, DT4743, DT4738) are double-weighted (12-credit) modules. These modules are non-repeatable modules.

Grading and Assessment

Assessment on all Drama and Theatre Studies modules and programmes is designed to be varied, fairly distributed and formative. Our philosophy is straightforward: we wish to see the best of our students in their assessment work; we plan assessment to try to ensure that the burden of work is never overly punitive; and we hope that students learn something from each assessment they undertake.

At the first lecture of each module, the Lecturer concerned will detail the assessment modes which will be employed on the module and when the assessments will take place. These will also be contained in the module outline, which will be available on the Moodle site. The Module outline will also contain details of the repeat assessment format should students fail the module or have an 'I' grade. All repeat assessments are undertaken in the summer (August) of the academic year. A breakdown of your assessments for the semester ahead are visible in the departmental schedule for the semester, published here for the Autumn semester on page 18.





All modules are graded using the alpha-numeric grading system detailed below. Where there are components within modules, each part of the assessment is graded using the same system.

Each module outline will also contain grade descriptors, which will clearly detail what level of attainment students will need to reach in their work in order to achieve that grade band.

It is departmental policy that students will receive written feedback on coursework completed over the course of a semester (but not on examinations). The feedback sheets for each module will be emailed to students in the days after they have formally received their examination results. Grading breakdown sheets for each module, containing the scoring for the individual parts within all modules, will also be made available in that timeframe.

Grade	Standard	QPV (Quality Point Value)	Affects QCA (Quality Credit Average)
A1	First Honours	4.00	Yes
A2	First Honours	3.60	Yes
B1	Honours 2.1	3.20	Yes
B2	Honours 2.1	3.00	Yes
B3	Honours 2.2	2.80	Yes
C1	Honours 2.2	2.60	Yes
C2	Third Honours	2.40	Yes
C3	Third Honours	2.00	Yes
D1	Compensating Fail	1.60	Yes
D2	Compensating Fail	1.20	Yes
F	Fail	0.00	Yes
NG	Fail	0.00	Yes
P	Pass in a module taken on a pass/fail basis		No
N	Failure in a module taken on a pass/fail basis		No
G	Audit: verifies attendance only		No
I	Certified illness/immediate family bereavement (uncapped repeat)		No
M	Awarded in the case of projects spanning multiple semesters or sequences of definitely linked modules		No

Departmental Staff List

	<p>Dr Michael Finneran</p> <p>Head of Department – Drama & Theatre Studies Programme Director – BA in Contemporary & Applied Theatre Studies</p> <p>Office: Summerville House – SG11 Tel: 061-(20)4976 Email: Michael.Finneran@mic.ul.ie</p>
	<p>Dr Fiona McDonagh</p> <p>Lecturer – Drama & Theatre Studies Placement Coordinator</p> <p>Office: Summerville House – S106 Tel: 061-(77)4751 Email: Fiona.McDonagh@mic.ul.ie</p>
	<p>Dr David Clare</p> <p>Lecturer – Drama & Theatre Studies Study Abroad Coordinator</p> <p>Office: Foundation Building – R106 Tel: 061-(77)4752 Email: David.Clare@mic.ul.ie</p>
	<p>Dr Brian Desmond</p> <p>Teaching Fellow – Drama & Theatre Studies Theatre Visits Coordinator</p> <p>Office: Summerville House – S106 Tel: 061-(20)4502 Email: Brian.Desmond@mic.ul.ie</p>
	<p>Dr Emma Fisher</p> <p>Part-time Lecturer in Drama & Theatre Studies</p> <p>Email: Emma.Fisher@mic.ul.ie</p>
	<p>Therese Maher</p> <p>Tutor/Departmental Teaching & Research Assistant Postgraduate Research Student</p> <p>Email: Therese.Maher@mic.ul.ie</p>

Michelle Ryan	Tutor/Departmental Teaching & Research Assistant Postgraduate Research Student Email: Michelle.Ryan@mic.ul.ie
Laura McEntee	Tutor/Departmental Teaching & Research Assistant Postgraduate Research Student Email: Laura.McEntee@mic.ul.ie
Ciara Moloney	Tutor Postgraduate Research Student Email: Ciara.Moloney@mic.ul.ie
Annie Brown	Tutor Postgraduate Research Student Email: Annie.Brown@mic.ul.ie
Jeannette Ferguson	Departmental Administrator Office: RG1 Tel: 061-(20)4396 Email: Jeannette.Ferguson@mic.ul.ie

Departmental Timetable: Autumn Semester 2022

DEPARTMENT OF DRAMA & THEATRE STUDIES, MIC – TEACHING SCHEDULE AUTUMN SEMESTER 2022

	Monday			Tuesday			Wednesday			Thursday			Friday			
	Yr1	Yr2	Yr4	Yr1	Yr2	Yr4	Yr1	Yr2	Yr4	Yr1	Yr2	Yr4	Yr1	Yr2	Yr4	
9	DT4711 <u>Introduction to Drama, Theatre & Performance</u> T.1.15 M. Finneran (A. Brown) BACATS1 & BA1	DT4743 <u>Ensemble Performance 2</u> Halla B. Desmond		DT4751 <u>Ensemble & Devising in Theatre</u> T.1.01 F. McDonagh BACATS1 & BA2	DT4743 <u>Ensemble Performance 2</u> Halla B. Desmond	DT4727 <u>Cultural Policy & Administration</u> M1 Tutorial M. Ryan				DT4741 <u>Modern Irish Theatre</u> T.2.11 D. Clare (A. Brown) BACATS1 & BA2		Careers & UGD Prep Programme Online Off-Campus Office	DT4751 <u>Ensemble & Devising in Theatre</u> Halla F. McDonagh BACATS1 & BA2			
10			DT4737 <u>Research Skills</u> Tutorial L. McEntee S112 Weeks 2, 4, 6, 8, 10 Only	DT4731 <u>Production, stagecraft & technical theatre</u> M3 & Theatres F. McDonagh T. Maher							DT4713 <u>Theatre for Young Audiences</u> T.1.01 Tutorial F. McDonagh					
11						DT4717 <u>Scenography, Costume & Lighting Design</u> T.1.01 E. Fisher				DT4711 <u>Introduction to Drama, Theatre & Performance</u> T.2.11 BA1 tutorial A. Brown				DT4733 <u>Contemporary Irish Theatre</u> T.1.01 D. Clare (C. Moloney) BACATS2 & BA4		
12	College SmARTS Online (Extended Orientation) T.1.18		UG Research Project S112 Tutorial M. Finneran							DT4711 <u>Introduction to Drama, Theatre & Performance</u> T.2.11 BA CATS tutorial A. Brown	DT4723 <u>Critiquing Theatre</u> S112 TBC	DT4747 <u>Directing & Writing for Theatre</u> BA4				
1	DT4741 <u>Modern Irish Theatre</u> T.1.01 BACATS1 & BA2 Tutorial A. Brown											DT4777 <u>Directing for Theatre</u> BACATS4		DT4733 <u>Contemporary Irish Theatre</u> T.1.01 BACATS 2 & BA4 Tutorial C. Moloney		
2			DT4737 <u>Research Skills</u> S112 M. Finneran D. Clare F. McDonagh B. Desmond										T.1.01 D. Clare B. Desmond			
3								DT4727 <u>Cultural Policy & Administration</u> S113 F. McDonagh D. Clare				DT4721 <u>Movement, Voice & Body in Theatre</u> Halla B. Desmond				
4													DT4713 <u>Theatre for Young Audiences</u> T.1.01 F. McDonagh D. Morrissey			
5																

Departmental Schedule: Autumn Semester 2022

Dept. of Drama and Theatre Studies: Semester Schedule – Autumn 2022

Week	BA CATS1	BA1	BA CATS2	BA2	BA CATS4	BA4	Theatre/Other
1 Sept 5 th							
2 Sept 12 th							Wednesday September 14 (Lime Tree, 8pm): <i>The Steward of Christendom</i>
3 Sept 19 th							
4 Sept 26 th			DT4743 In-class Practical #1 (15%) 26/09		DT4737 Coursework Part I (33.33%) Friday		Wednesday September 28 (Lime Tree, 8pm): <i>The Border Game</i>
5 Oct 3 rd							Thursday October 6 (Belltable, 4pm): <i>Fergal</i>
6 Oct 10 th	DT4711 Response Paper 10% Friday	DT4711 Response Paper 10% Friday	DT4723 Newspaper Review #1 (25%) Tuesday		DT4777 In-Class Directing Assessment and Notebook (50%) Thursday [Graded Performance] and Sunday [Notebook]	DT4747 In-Class Directing Assessment and Notebook (50%) Thursday [Graded Performance] and Sunday [Notebook]	Wednesday October 12 (Lime Tree): <i>Unhappy Endings (TYA project)</i> Thursday October 13 (Belltable, 6.30pm): <i>Chalk About</i>
7 Oct 17 th	DT4751 (30%) Devising task (in-class work) Friday DT4741 Essay 1 (25%) Sunday 23/10		DT4733 Essay 1 (50%) Friday DT4743 In-class Practical #2 (15%) 18/10	DT4751 (30%) Devising task (in-class work) Friday DT4741 Essay 1 (25%) Sunday 23/10	DT4727 Coursework (40%) Friday	DT4733 Essay 1 (50%) Friday	OPEN DAYS THURSDAY & FRIDAY TBC Thursday October 20 (Belltable, 7.30pm): <i>Masquerades of Research</i>
8 Oct 24 th	DT4721 In-class Practical (35%) 26/10		DT4723 Newspaper Review #2 (25%) Tuesday		DT4737 Coursework Part II (33.33%) Friday		CONFERRING THURS, FRI & SAT Wednesday October 26 (Lime Tree, 8pm): <i>Red Army</i>
9 Oct 31 st			DT4713 Performance Analysis Essay (40%) Friday				BANK HOLIDAY MONDAY Friday November 4 (Belltable, 8pm): <i>Heaven</i>
10 Nov 7 th	DT4711 Essay 1 (35%) DT4721 In-class Practical (35%) 10/11	DT4711 Essay 1 (35%) Friday					Wednesday November 9 (Lime Tree, 8pm): <i>Pigtown</i>
11 Nov 14 th	DT4741 Essay 2 (50%) Sunday 20/11		DT4743 Ensemble Performance (30%) Tues-Thurs	DT4741 Essay 2 (50%) Sunday 20/11			Thursday November 18 (Lime Tree, 8pm): <i>Mám</i>
12 Nov 21 th	DT4751 (30%) Devising task (in-class work) Friday DT4721 Reflective Journal (30%) 25/11		DT4743 Oral Examination (15%) Tuesday DT4713 Presentation (60%) Thursday	DT4751 (30%) Devising task (in-class work) Friday	DT4757/DT4748 Research Proposal Presentation & Submission (10%) Monday DT4777 Directed Performance (35%)		
13 Nov 28 th	DT4751 Reflection Worksheet (40%) Monday DT4731 Coursework (100%) Friday		DT4743 Reflective Journal (25%) Friday	DT4751 Reflection Worksheet (40%) Monday	DT4717 Practical Design project (70%) Thursday (1 st Dec) DT4717 In-class presentation (30%) Thursday (1st Dec)	DT4747 Play Script (50%) Sunday 4/12	DTS TEACHING CONCLUDES ON FRIDAY
14 Dec 5 th	DT4711 Essay 2 (55%) Friday DT4741 Online Discussion Forum (25%) Sunday 11/12	DT4711 Essay 2 (55%) Friday	DT4733 Essay 2 (50%) Friday DT4723 Blog Review #1 (25%) Tuesday	DT4741 Online Discussion Forum (25%) Sunday 11/12	DT4727 Coursework (60%) Monday DT4777 Coursework (15%)	DT4733 Essay 2 (50%) Friday	COLLEGE FOUNDATION DAY THURSDAY 8TH DECEMBER
15 Dec 12 th			DT4723 Blog Review #2 (25%) Tuesday		DT4737 Coursework Part III (33.33%) Friday		Placement report: Fri 16th December (Week 15)

Module Outlines

In the following pages, you will find an overview of the learning outcomes and content for each of our modules.

Please note that these outlines are for descriptive purposes only. The definitive outline for each module is available on the module's VLE (Moodle) page and it details assessment procedures, grade descriptors, staff, assessment deadlines, etc.

Module outlines: Autumn Semester

Module DT4711: Introduction to drama, theatre and performance

Autumn Semester, BACATS1 & BA1

INTRODUCTION:

This module will serve as an introductory module to the themes, ideas, history and form of the study of drama and theatre studies. It will offer students a broadly-based overview of the traditions, texts, movements and practices of drama and theatre studies.

LEARNING OUTCOMES:

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

- *Discover the social, historical and academic background to the contemporary and applied theatre tradition in Ireland and further afield.*
- *Recognise the significance and relevance of a broad understanding of theatrical tradition and history to contemporary practices in the field.*
- *Consider key theories and concepts in performance and their relationship to contemporary and applied practice.*
- *Identify multiple genres and types of practice in dramatic and theatrical practice.*
- *Acknowledge the impact of historical and social movements on the development of dramatic form.*
- *Evaluate the work of individual practitioners and genres.*
- *Discuss the multiple global influences on the development of the dramatic form.*

MODULE CONTENT:

TITLE/CONTENT/AREAS
Introduction to the module & Introduction to drama, theatre & performance
It's all Greek to me
Performing Life
Entertaining the Romans
Playing through the dark ages: Medieval to Renaissance theatre
Of Bards and Playhouses
Meanwhile in the rest (90%) of the world
Acting the real
Let there be music!
From the epic to the absurd
Theatre in the contemporary world

Module DT4721: Movement, voice and body in theatre

Autumn Semester, BACATS1

INTRODUCTION:

This module will provide students with an introduction to the use of the body in theatre practice. Students will explore the fundamentals of movement, dance and physical theatre; developing an awareness of the interrelationship of body, voice and space in the creation and performance of theatrical works.

LEARNING OUTCOMES:

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

- *Recognise the importance of bodily kinaesthetic and vocal knowledge and competence in dramatic performance*
- *Identify a range of dance, movement and physical theatre genres*
- *Demonstrate a high level of awareness of the (safe) use of body and voice for artistic purposes*
- *Experiment with a range of physical and vocal styles while identifying personal preferences and strengths*
- *Employ a range of physical and vocal techniques in the making of dramatic work*

MODULE CONTENT:

The following areas may be addressed over the duration of the course. Due to bank holidays and other events impacting on scheduling, all topics may not be covered and are subject to change.

TITLE/CONTENT/AREAS	
	Introduction to Module – Movement, Complicité and Composition
	Energy, Play & Body Masks
	Psycho-physical Performance
	Physical Storytelling
	Group Physical Performance
	Introducing Voice
	Voice, Play & Text
	Voice, Play & Text (Bouffon)
	Vocal & Physical Performance
	Reflective Practice

Module DT4731: Stagecraft, production & technical theatre

Autumn Semester, BACATS1

INTRODUCTION:

This module will serve as an introduction to the technical elements of theatre production. It will provide students with an introductory theoretical and practical engagement with the running of a theatre, including vocational aspects such as stage management, lighting, sound, scenography, costume, make-up and hair. It will also introduce participants to the administrative, programming, educational, financial and marketing functions of theatres and theatre companies.

LEARNING OUTCOMES:

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

- *Recognise the importance of strong design elements, artistic interpretation, technical competence and preparedness for a successful theatre production.*
- *Identify the Health & Safety implications of work in technical theatre and list the hazards through the appropriate presentation of a Risk Assessment.*
- *Value and display an understanding of the roles and collaborative efforts of the design, technical and administrative teams in preparing theatre work for presentation.*
- *Employ appropriate technical and design techniques and tools in preparing a production for presentation.*
- *Execute the technical elements required for a successful theatre production through an understanding of design, production management and stage management.*

MODULE CONTENT:

TITLE/CONTENT/AREAS
Making professional theatre
Introduction to cultural policy & arts management
Stage Management
Company management/Production management
The rehearsal room/Preparing a prompt script
Technical rehearsals/Cueing a production
Basics of set & scenic design
Theory of lighting design & Colour theory
Lighting control & Lighting instruments
Sound design
Introduction to costume, hair and make-up design
Introduction to Computer Aided Design (CAD) in theatre
Set construction, Health & safety/Risk assessments
Artistic programming, audience development, and education programmes

Module DT4741: Modern Irish Theatre

Autumn Semester, BACATS1 & BA2

INTRODUCTION:

This module will explore the presence and nature of theatre in contemporary Ireland, giving an overview of the development of a theatrical tradition since the Gaelic revival, and looking in greater detail at the form and output of Irish theatre in early part of the twentieth century. It will concentrate on theatre works written and produced from the late 18th century until the 1950's/1960's.

LEARNING OUTCOMES:

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

- *Identify the major practitioners and influences on the development of the contemporary Irish theatrical tradition.*
- *Recognise and critically locate the social, historical, religious and cultural factors that impacted upon the development of the theatrical form in the late 19th and early 20th century Ireland.*
- *Discuss the manner in which Irish theatre evolved in comparison to international models of practice.*
- *Evaluate the literary and popular impact of plays as contemporary and historical events.*
- *Discuss the modes of production and reception within which plays were presented and the needs and profile of attending audiences.*
- *Consider the impact individual playwrights and the collective movement had upon the development of the Irish state.*

MODULE CONTENT:

The following areas may be addressed over the duration of the course. Due to bank holidays and other events impacting on scheduling, all topics may not be covered and are subject to change.

TITLE/CONTENT/AREAS
Introduction to the Module / Two Pre-Abbey Traditions ("Anglo-Irish" Comedy of Manners and "Oirish" Melodrama)
<i>Arrah-na-Pogue</i> by Dion Boucicault
<i>The Importance of Being Earnest</i> by Oscar Wilde
<i>Cathleen Ni Houlihan</i> by W.B. Yeats and Lady Gregory / <i>The Rising of the Moon</i> by Lady Gregory / <i>Grania</i> by Lady Gregory / <i>Purgatory</i> by W.B. Yeats (all one-act plays)
<i>The Playboy of the Western World</i> by J.M. Synge
<i>Juno and the Paycock</i> by Seán O'Casey
<i>O'Flaherty, V.C.</i> by Bernard Shaw / <i>The King of Spain's Daughter</i> by Teresa Deevy (both one-act plays)
<i>Tolka Row</i> , by Maura Laverty
<i>The Hostage</i> by Brendan Behan
<i>Waiting for Godot</i> by Samuel Beckett
<i>A Whistle in the Dark</i> by Tom Murphy

Module DT4751: Introduction to Ensemble & Devising in Theatre

Autumn Semester, BACATS1 & BA2

INTRODUCTION:

This module will give students a theoretical and practical introduction to the theatrical concept of ensemble through experiencing a series of workshops aimed at exploring the process of creating theatre. It will introduce the practices of improvisation and of devising theatre work and allow students the opportunity to experience a process whereby they shape and create their own performances. It will focus particularly on the development of working practices essential to the theatrical form: creativity, collaboration, self-expression, trust, innovation and teamwork.

LEARNING OUTCOMES:

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

- *Recognise devised theatre as one of the primary modes of working in contemporary theatre.*
- *Select appropriate dramatic conventions for the translation of ideas into theatrical presentation.*
- *Co-operate with others in the process of devising theatre and bring it to successful conclusion.*
- *Integrate successfully within a theatrical ensemble and contribute creatively to the work of the collective.*
- *Dramatise a narrative, story or idea into a theatrical presentation as part of an ensemble.*
- *Report on the devising process and recognise both the individual and collective contributions to the work.*

MODULE CONTENT:

TITLE/CONTENT/AREAS
Principles of composition in theatre & introduction to ensemble building
Ensemble building 1- Building relationships and trust within the group
Ensemble building 2- Rhythm & movement
Introduction to devising & devising companies
Devising & Physical Theatre
Generating content: Rule-based strategies for making performance
Possibilities of text
Moment Work & the RSVP cycle
Site specific performance

Module DT4713: Theatre for Young Audiences

Autumn Semester, BACATS2

INTRODUCTION:

This module provides a broad introduction to the vibrant and growing field of theatre performance for young audiences (TYA) in the Republic of Ireland and internationally. TYA is a vital component of the programme of contemporary Irish venues and an increasing part of the work of contemporary theatre makers. In this module students will gain a practical, critical and philosophical understanding of TYA and its role in the lives of young people. It will also examine related fields such as theatre in education, the work of practitioners in TYA and emerging trends in TYA and related fields. The course is taught through a combination of lectures, discussion, practical engagement and the viewing of theatre. Fundamentally, this module will enable students to learn about the distinctiveness and purposes of children's theatre, and will provide them with a practical and theoretical understanding to allow them to critically examine it in form and function.

LEARNING OUTCOMES:

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

- *Articulate the function of children's theatre with reference to the broader fields of theatre and education.*
- *Investigate the role of theatre for young audiences in the provision of a broad and balanced drama/arts education.*
- *Value the place and function of professionally executed performance as part of the everyday lives of young people.*
- *Articulate an understanding of how the form and nature of a young audience demands use of discrete dramatic forms and genres.*
- *Conceptualise, devise and execute a workshop performance of a piece of theatre for a young audience.*
- *Demonstrate how varied techniques, processes and methods of working are applied in creating and performing theatre for young audiences.*

MODULE CONTENT:

TITLE/CONTENT/AREAS
What is TYA?
What shapes TYA?
National TYA Companies
International TYA Companies
TYA & Fairy Tales
Adaptation
Choosing a picture book for adaptation
Children's rights and TYA
Early Years, complex needs & sensory theatre
Taboo subjects and TYA

Module DT4723: Critiquing Theatre

Autumn Semester, BACATS2

INTRODUCTION:

This module is focused on enabling students to view a wide range of theatre performances, and to critique the intent, interpretation, aesthetic and artistic execution of the work in a knowledgeable and sophisticated fashion. Students will attend a range of lectures on theatre form and theatre critique, and will then apply that evolving understanding to a range of performances at the Lime Tree Theatre, the Dublin International Theatre Festival, the Dublin Fringe Festival, the Bualadh Bos Childrens' Festival and the Baboró International Arts Festival for Children in Galway. Aspects of the module and the assessment will have a strong blended learning orientation.

LEARNING OUTCOMES:

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

- *Identify the artistic and social intent of the theatre practitioners in conceptualising, designing and performing a piece of theatre.*
- *Write articulate and constructive reviews of the theatre performances viewed over the course of the module.*
- *Acknowledge the use of convention, genre and performance skill in the performance of a piece of theatre.*
- *Discuss and defend opinions offered with regard to the analysis of a piece of performance.*
- *Attend a wide range of theatrical performances.*
- *Distinguish between different genres of theatre.*
- *Identify which aspects of productions have been successfully executed and which have not been well realised.*

MODULE CONTENT:

- Intentionality and genre in theatre performance
- Design analysis
- Performance analysis
- Writing reflectivity
- The role of the critic in the theatre
- Understanding and analysing theatre criticism
- Writing theatre criticism
- Reviewing routes, i.e. social media, blogging, newspaper, other publications
- Understanding sign-systems and semiotic analysis in the theatre

Module DT4733: Contemporary Irish Theatre

Autumn Semester, BACATS2 & BA4

INTRODUCTION:

This module will explore the presence and nature of theatre in contemporary Ireland, looking back across the twentieth century up to the present day, with particular emphasis on the latter half. It will dwell in particular on the plays, festivals, companies and individuals of the last fifty years, and seek to give participants a strong understanding of the most current and innovative contemporary theatre in Ireland.

LEARNING OUTCOMES:

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

- *Identify the major practitioners and influences on the development of a contemporary Irish theatrical tradition.*
- *Recognise and critically locate the social, historical, religious and cultural factors that impacted upon the development of the theatrical form in latter part of the 20th and early 21st century Ireland.*
- *Discuss the manner in which Irish theatre evolved in comparison to international models of practice.*
- *Evaluate the literary and popular impact of plays as contemporary and historical events.*
- *Discuss the modes of production and reception within which plays were presented and the needs and profile of attending audiences.*
- *Consider the impact individual playwrights and the collective movement had upon the progression of the Irish state into its second century.*
- *Review the themes, tropes, traditions and traits of the Irish theatrical tradition in the latter part of the 20th and early part of the 21st century.*

MODULE CONTENT:

- Introduction to the Module
- *Philadelphia, Here I Come!* by Brian Friel
- *Play / Come and Go / Not I / A Piece of Monologue* by Samuel Beckett (all one-act plays)
- *Observe the Sons of Ulster Marching Towards the Somme* by Frank McGuinness
- *My Name, Shall I Tell You My Name?* by Christina Reid
- *The Beauty Queen of Leenane* by Martin McDonagh
- *Howie the Rookie* by Mark O'Rowe
- *Blue* by Ursula Rani Sarma
- *Woman and Scarecrow* by Marina Carr
- *Trade* by Mark O'Halloran / *I HEART Alice HEART I* by Amy Conroy (*Trade* is a one-act play)
- The work of Irish theatre companies that employ contemporary performance practices such as Corn Exchange, ANU Productions, Brokentalkers, and THEATREclub
- Conclusion to the Module.

Module DT4743: Ensemble Performance 2

Autumn Semester, BACAT2

INTRODUCTION:

This practical module will involve students taking part in a full ensemble theatre production, which will be led by Faculty and industry professionals in all departments. All students will be assigned by Faculty to a performance or a production (technical/administrative) role in the production, which will be produced in a professional manner and according to industry norms and standards. The choice of work may come from the canon of dramatic literature, or it may be a piece of newly devised work, or it may be a piece made for young audiences. The finished piece will be performed publicly in a professional theatre space, with appropriate costing, set, lighting and stage properties.

Please note that this is a double-credit (12 ECTS) module

LEARNING OUTCOMES:

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

- *Describe the process, challenges and tensions of the creative and practical process involved in the making of a piece of ensemble theatre.*
- *Recognise the dramatic genre within which the piece is being made and the dramatic conventions being employed to enable its creation.*
- *Organise the practical tasks in the theatre production for which individual participants have a specific or collective responsibility.*
- *Co-operate with their peers and the production team as part of an effective ensemble in the making of a piece of theatre.*
- *Value the creative and practical inputs of all members of the ensemble.*
- *Evaluate critically and constructively the creative successes and failures of the piece of work created.*
- *Interpret successfully the creative brief allocated to them in the ensemble production.*
- *Explain the creative choices made in their performance or production role in the piece.*
- *Employ appropriate performance and/or production skills in executing their creative brief.*
- *Recognise through critical reflection the strengths and weaknesses of their individual contribution to the work.*

MODULE CONTENT:

TITLE/CONTENT/AREAS
Performer casting and auditions
Rehearsal studies and techniques
Text study and background research
Theatre direction, blocking and rehearsal
Character development
Movement/dance
The design and creative process: set, lighting, sound, costume, hair, publicity.
Technical theatre practices: production management, stage management, set construction, stage property construction/acquisition, lighting rigging, focus & plotting; sound rigging & plotting.

Commercial theatre practices: company management, production budgets, publicity & marketing campaigns, administrative work, contracts, performing licenses, box office reports.

PARTICIPATION, PREPARATION & PROFESSIONAL BEHAVIOUR:

Rehearsal days for this module will typically last 8 hours, including lunch and coffee breaks. It is essential that students come to rehearsal on-time and fully prepared. We expect that our students will adhere to professional standards during their time in rehearsal and production.

Please wear comfortable clothing and foot-ware as directed by your production team. Please ensure that your personal hygiene is of the highest standard as you will be working in close physical proximity with other students. Bring sufficient refreshments and liquids with you to ensure you are comfortable throughout the day. Mobile phone usage is not encouraged in the rehearsal hall, but permitted at the discretion of the production team.

Student should bring a notebook and pen or pencil to rehearsal for note taking.

ASSESSMENT:

The assessment for this module is based on the following aspects (each weighted differently):

1. Rehearsal contribution, etiquette & professional conduct
2. Assigned production role
3. Performance
4. Reflection/Feedback on the performance and process

Rehearsal contribution, etiquette & professional conduct

Students' attitude and commitment to the work at hand, creative and practical contributions made to the rehearsal, and the quality of work produced will be assessed. The creative and production team will advise the module leader with regard to attainment and progression in the following areas:

- a) The extent to which the student is willing to take risks in the creative process;
- b) The extent to which the student works collaboratively with other classmates;
- c) The extent to which the student takes responsibilities and contributes to the creative process;
- d) The progress the student makes on acquiring and applying skills and knowledge;
- e) The extent to which the student makes observations and gives constructive comments regarding other classmates' work;
- f) The extent to which the student upholds professional standards in their conduct and etiquette in rehearsal.

Production Role

In addition to their primary performance role, students will be assigned a secondary production role in their first ensemble performance module. The creative and production team will advise the module leader with regard to student attainment and progression in the following areas:

- a) The progress the student makes on acquiring and applying skills and knowledge in the specific production area assigned to them;
- b) The extent to which the student demonstrates an ability to take responsibilities, work independently and accomplish their allocated production tasks;
- c) The extent to which the student communicates effectively with the rest of the production team;

- d) The extent to which professional standards are demonstrated in the manner in which they undertake and execute the task at hand.

Reflection/Feedback

Students will be required give an individual, verbal, critical commentary at a time subsequent to their performance that will facilitate them in reflecting on their learning. They will do this by giving to the assessment team a detailed analysis of the creative process and final performance, reflecting on their personal strengths, weaknesses, contributions and discoveries in the process, as well as the difficulties encountered and achievements attained as a group.

Performance

Three major criteria will be employed to assess students' dramatic performance on this ensemble module:

Artistry and execution: The standard of artistry and execution students have individually achieved in relationship to the role and challenge assigned to them in the performance;

Core performance skills; The standard of achievement and artistry students have exhibited in terms of their mastery of the core skills of performance such as voice, movement, characterisation, etc.;

Ensemble: The understanding and execution students have exhibited of ensemble performance practice through their own performance and in their dramatic interplay and relationships with others members of the ensemble.

Module DT4517: Scenography, Costume and Lighting Design

Autumn Semester, BACATS4

INTRODUCTION:

Progressing the work of previous modules in technical theatre and ensemble performance, this module will give students an opportunity to explore in an in-depth manner the history and theory of design principles and practices in the contemporary theatre. Students will engage practically with a facet of theatre of interest to them, and create work in a studio-based environment that is presented in a portfolio as part of their professional development.

LEARNING OUTCOMES:

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

- *Identify the centrality of a strong design function to creating a performance.*
- *Recognise design genres, motifs and ideas in looking at theatre performance.*
- *Interpret a design brief in undertaking design work in lighting, stage, costume or sound.*
- *Synthesise individual creativity with a knowledge of design history and practices, in addition to modern technology, in developing design ideas for performance.*
- *Develop a portfolio of design ideas for the theatre.*
- *Produce design concepts that accentuate the intended intent and aesthetic of the theatre production.*
- *Distinguish between the practical function and necessities in design for theatre and the aesthetic desire of the designer.*

MODULE CONTENT:

The following areas may be addressed over the duration of the course. Due to bank holidays and other events impacting on scheduling, all topics may not be covered and are subject to change.

TITLE/CONTENT/AREAS
Introduction to scenography
Elements of Design
Pioneers and theories
Analysis and reception of scenography
Scenographic elements (space, light, sound and objects)
The tools and processes of the designer
Visual research & model-making
Set design
Genres & styles in costume design
Model-making
Problem solving in design work
Design for Site specific theatre

Module DT4527: Cultural policy and administration

Autumn Semester, BACATS4

INTRODUCTION:

This module will explore the policy, business and economic context of making and producing theatre in Ireland. It will seek to give students an insight into the range of national and local agencies and organisations that have a mandate in the performing arts, in both the formal and non-formal performance sectors. It will examine the workings of cultural organisations and look to the programming, financial, social, cultural and political considerations that govern the theatre sector, from the perspective of producing companies, touring companies, companies that have an educational or young audience focus and receiving houses/arts centre.

LEARNING OUTCOMES:

- *On successful completion of this module, students will be able to:*
- *Recognise the historical and contemporary relationship between the performing arts and the state.*
- *Demonstrate an understanding of the roles in the profession of theatre management, types of organisations that exist and the local, national and international cultural policy context in which these organisations operate.*
- *Value the importance of a considered and professional outlook with regard to the business, management and administrative elements of the professional theatre and performing arts world.*
- *Review cultural policies and organisations with a view to identifying the location and opportunities for contemporary and applied theatre work within the Irish national context.*
- *Appreciate the specific skills of company and venue administration through engagement with practitioners and arts administrators.*

MODULE CONTENT:

The following areas may be addressed over the duration of the course. Due to bank holidays and other events impacting on scheduling, all topics may not be covered and are subject to change.

TITLE/CONTENT/AREAS
Introduction to the Module
The arts in Ireland- cultural policy and landscape
Theatre company/Venue administration and management
Arts in education – context, key issues and policy
Governance, strategic planning & boards
Box Office & Financial administration
Theatre and Globalization
Inclusivity
Community engagement & Innovation
Literary Departments & Legal issues in the arts
Marketing, Social Media, and Public Relations
Conclusion to the Module

Module DT4537: Research skills/Practice as research

Autumn Semester, BACATS4

INTRODUCTION:

This module is concerned with the theory and practice of research. As they begin to work on the development of their undergraduate research project, students will engage in the study of ethics, formal research methods and research practices that have relevance to contemporary and applied theatre.

LEARNING OUTCOMES:

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

- *Recognise the importance of rigorous, ethical, properly framed, critical research to the development of the intellectual tradition of the field of theatre studies and to personal practice and artistic growth.*
- *Identify research questions of personal interest and significance to the field, and research methodologies and approaches that allow for the transfer of knowledge to members of the field.*
- *Discuss research design and methodologies that are appropriate to the area of research under consideration.*
- *Differentiate between artistic performance and performance as research.*
- *Integrate appropriate ethical and methodological considerations into research planning.*
- *Interpret research literature, and select studies and performances that are germane to research areas of interest.*
- *Produce research findings that are rigorously analysed and relevant to the target audience.*
- *Write or perform research that is accessible, informative and clearly communicated.*

MODULE CONTENT:

The following areas may be addressed over the duration of the course. Due to bank holidays and other events impacting on scheduling, all topics may not be covered and are subject to change.

TITLE/CONTENT/AREAS
Introduction & Overview
Introduction to Research: Knowledge and the process of seeking and creating it
Paradigms & Possibilities: Approaches & Methodologies
Research Ethics and Protocols
Online Databases and Google Books
Academic writing & Citation of work
Researching Children
Archival Research
Critical Approaches to Research
Critical Approaches: Researching things – Phenomenology as the study of lived experience
Artistic Practice as Research
From Research ideas to Research documents

Module DT4547: Directing and writing for theatre

Autumn Semester, BA4

INTRODUCTION:

This module will deal with two of the most prominent and advanced skills of theatre production: directing performances and writing scripts. In contemporary theatre, the boundaries between these roles is often blurred. This is particularly the case in devised and collaborative work, where either or both sometimes do not exist. An understanding of both is essential, however. The new and contemporary role of the Dramaturg will also be examined.

LEARNING OUTCOMES:

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

- *Define the role and function of the director and playwriting in traditional and contemporary models of theatre practice.*
- *Write a short piece of play-text, which is subject to critique, analysis and redrafting.*
- *Question and locate the place of the director and the playwright in the contemporary theatre.*
- *Defend artistic choices made as director or playwright in an informed and reasoned manner.*
- *Interpret an artistic brief from the perspective of the playwright and/or director.*
- *Produce a short piece of work in the role of director, utilising an appropriate and selective range of skills and methodologies.*

MODULE CONTENT:

The following areas may be addressed over the duration of the course. Due to bank holidays and other events impacting on scheduling, all topics may not be covered and are subject to change.

TITLE/CONTENT/AREAS
The Grotesque: thinking about form, content and style
The Ensemble: Rhythm, Play, Listening
Actors in Space: Staging, Physicality and Status
States of Play: Performing Epic Drama
Storytelling and Theatre
Directing Assignment
Location as Character, including Site-Specific and Site-Generic Work
The Aristotelian Unities
History Plays
Seeding Motifs through a Script that Pay Off
Employing a Conceit
Playwriting workshops

Module DT4577: Directing for theatre

Autumn Semester, BACATS4

INTRODUCTION:

This module will deal with one of the most prominent and advanced skills of theatre production: directing performances. We will examine the historical role of the director as well as a range of contemporary approaches to directing. Lectures and discussions will be supported by practical exercises. The first half of the module will culminate in the presentation of a rehearsed mini-scene and a director's notebook. The second half will involve directing and presenting a short, one-act play and a written, critical reflection on the creative project.

LEARNING OUTCOMES:

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

- *Define the role and function of the director in traditional and contemporary models of theatre practice.*
Direct performances which demonstrates clear and informed directorial choices.
- *Question and locate the place of the director in the contemporary theatre.*
- *Defend artistic choices made as director in an informed and reasoned manner.*
- *Interpret an artistic brief from the perspective of the director.*
- *Produce work in the role of director, utilising an appropriate and selective range of skills and methodologies.*

MODULE CONTENT:

The following areas may be addressed over the duration of the course. Due to bank holidays and other events impacting on scheduling, all topics may not be covered and are subject to change.

TITLE/CONTENT/AREAS
The Grotesque: thinking about form, content and style
The Ensemble: Rhythm, Play, Listening
Actors in Space: Staging, Physicality and Status
States of Play: Performing Epic Drama
Storytelling and Theatre
Directing Assignment
Directing a Short Play
Directorial Vision
Working with Actors
Supervised Rehearsals
Final directorial assessment

Module DT4557/DT4548: Undergraduate research project I & II

Autumn Semester & Spring Semester, BACATS4

INTRODUCTION:

This module provides an opportunity for students to conceptualise, design, implement, and write up or perform a final year research project on an agreed topic germane to the degree programme, and agreed with the Course Director and a research project supervisor.

These modules run across the fourth year of the BA CATS programme, with each module worth 6 ECTS credits. DT4575 is M-graded in the Autumn semester, and both grades are awarded upon completion of the Spring semester.

LEARNING OUTCOMES:

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

- *Identify a research design appropriate to a particular research focus and develop an integrated research design proposal suitable to the selected final year undergraduate project.*
- *Select best ethical principles and practices for any research involving human participants with reference to the context, setting and sample of the project.*
- *Recognise the theoretical framework and intellectual tradition of drama and theatre within which the research is located.*
- *Demonstrate an openness to considering and objectively assessing competing theoretical positions and research methods.*
- *Discuss the research work critically and reflectively with Faculty members and fellow students in conversations and tutorials about the undergraduate research project.*
- *Interpret and report the research findings in the context of relevant literature to the project.*
- *Employ appropriate knowledge and expertise in the commissioning of any field-work, performance work or collaborative work as part of the research project.*
- *Report the findings of the research through written documentation, performance or any other mode of communication deemed applicable and relevant by the Course Board.*

MODULE CONTENT:

The following areas may be addressed over the duration of the course. Due to bank holidays and other events impacting on scheduling, all topics may not be covered and are subject to change.

Research approaches that may be employed in the undergraduate research project include qualitative, quantitative and complementary research approaches and designs as well as arts-based research methods and performed research. This module provides an opportunity for students to formulate a research question or focus which is then rigorously interrogated under the supervision of a project supervisor. The project will have an intellectual framework, supported by a range of academic theories and studies, and the student will select an appropriate research design and corresponding methodologies in the context of best ethical principles and practices for human participant research or carry out an interpretive research project, or design and execute a piece of performed research. All projects,

regardless of their form will be subject to the normal standards expected of a final year undergraduate research project.