

DRAMA AND THEATRE STUDIES

Year 3 Student Handbook (3BA DTP) 2025-2026



OLLSCOIL NA GAILLIMHÉ
UNIVERSITY OF GALWAY



None the Wiser, Drama and Theatre Studies, Spring 2023

Drama and Theatre Studies,
School of English, Media and Creative Arts,
O'Donoghue Centre for Drama, Theatre and Performance
University of Galway

This handbook contains an overview of your modules for Third year in Drama and Theatre Studies.

For information on the following general Drama and Theatre Studies policies and guidelines, please refer to the undergraduate student handbook.

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Who to contact in Drama and Theatre Studies- Third Year

Head of Undergraduate Studies: Dr Ian R. Walsh

ian.walsh@universityofgalway.ie

Academic Term and Exam Dates 2025 - 2026

First Semester	
Orientation:	Third Years: Monday September 8 Studio 2, 1-2PM (<i>Following first session of "DT3107: Theatre for Children and Young Audiences"</i>)
Arts in Action	Will typically be Thursday at 1PM during teaching term in semesters one and two Full programme to be launched in September All events free and open to students and may be integrated as part of your modules
Teaching – all years:	Monday, 8 th September – Friday, 28 th November (12 weeks of teaching)
Applications for second semester internships due	Friday 26 th September at 5PM (<i>see details later in handbook, no late applications accepted</i>)
Bank Holiday:	Monday 27th October (NO CLASSES)

Study Week:	Monday, 1 st December – Friday, 5 th December 2024
Semester 1 Exams:	Monday, 8 th December – Friday, 19 th December (10 days of exams)
Christmas Holidays:	Saturday, 20 th December
Second Semester	
Teaching:	Monday, 12 th January – Thursday, 2 nd April (12 weeks of teaching)
Arts in Action	Continues Thursdays at 1PM during teaching with some special performances.
Bank Holiday:	Monday, 2 nd February (NO CLASSES)
Third Year Production	Thursday 12 th March to Thursday 19 th March
St. Patrick's Day:	Tuesday, 17 th March (NO CLASSES)
Easter Holidays:	Good Friday, 3 rd April - Easter Monday, 6 th April
Study Week:	Monday, 13 th April – Friday, 17 th April
Bank Holiday:	Monday, 4 th May (NO CLASSES)
Semester 2 Exams:	Tuesday, 21 st April – Friday, 8 th May (13 days of exams)
Autumn Exams 2026	
Autumn Repeat Exams:	Tuesday, 4 th August to Friday, 14 th August (9 days of exams)
Bank Holiday:	Monday, 3 rd August
Repeat assignments due for continuous assessment modules	Friday, 14 th August <i>This deadline applies to those who have failed drama modules and have to repeat them during summer.</i>

Course Structure

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

- DT3109 Theatre Internship (30 ECTS) (work experience with a professional theatre company, usually 4-6 weeks, with critical reflection and research essay component, decided by application in spring 2023) **OR**
- TP312 International Theatre Experience (30 ECTS) **OR**
- Two modules (30 ECTS in total) :
 - DT3301 Acting, Directing and Production Practices (15 ECTS)
 - DT3302 Theatre for Children (15 ECTS)

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

- TP307 Third Year Production (30 ECTS) with Aideen Wylde (can involve acting, design, backstage work and/or a combination of roles) *OR*
- DT3110 Theatre Internship (30 ECTS) (work experience with a professional theatre company, usually 4-6 weeks, with critical reflection component, applications opened for semester two in September) (*apply in autumn 2023 as below, subject to passing application stage and outcome of negotiations with companies*) *OR*
- TP310 Theatre Experience Abroad (30 ECTS)- International exchange within Europe (Erasmus) or further abroad (North America, Australia) (*arranged during second year*)

TIMETABLE SEMESTER 1

CLASS	Day & Time	Venue	Instructor
DT3301 Acting, Directing and Production Practices	Tuesday 9-11am Thursday 1-3pm	Studio 1 Studio 2	Ian Walsh
DT3302 Theatre for Children	Monday 9 - 1	Studio 2 & Seminar Room 1 ODT week 7 & 12	Marianne Kennedy

TIMETABLE SEMESTER 2

CLASS	Day & Time	Venue	Instructor
TP307 Third Year Production	Times will be confirmed later	O'Donoghue Theatre and Studio 1	Miriam Haughton

Staff Contacts and Office Hours

Staff in Drama aim to be approachable and responsive to students' needs, insofar as possible in the context of their other professional obligations, and while bearing in mind that we can often assist students best by referring them to other professionals within the university, such as the counselling service or the College of Arts office.

Students can also communicate with staff by email. In general, if your query is complicated or personal, it is better to discuss it with the lecturer during a scheduled meeting slot in their office hours.

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

Drama and Theatre Studies Staff Contacts for 2025-2026

- Ian R Walsh, Lecturer [Full-time], Head of Discipline DTS, ian.walsh@universityofgalway.ie
- Finian O’Gorman Lecturer [full-time], Head of Undergraduate Studies in DTS
finian.ogorman@universityofgalway.ie
- Charlotte McIvor, Senior Lecturer [full-time], Head of Postgraduate Studies in DTS
charlotte.mcivor@universityofgalway.ie
- Marianne Kennedy, Lecturer [full-time], Artistic Director, O’Donoghue Centre for Drama, Theatre and Performance, DTS, marianne.nichinneide@universityofgalway.ie
- Patrick Lonergan Professor [full-time], 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@universityofgalway.ie
- Miriam Haughton Lecturer [full-time], on research leave IRC Laureate 2023-2025), miriam.haughton@universityofgalway.ie
- Máiréad Ní Chróinín, Druid Lecturer [part-time], Druid Academy Coordinator, mairead.nichroinin@universityofgalway.ie
- Michael O’Halloran, Technical Officer [part-time], DTS, Michael.ohalloran@universityofgalway.ie
- Teresa O’Donovan- Administrator [part-time], DTS, drama@universityofgalway.ie

Teaching Staff

Please find below contact details of most of your lecturers throughout the year.

MODULE	LECTURER	EMAIL	NOTES
DT3301 Acting, Directing and Production Practices	Ian R. Walsh	ian.walsh@universityofgalway.ie	
DT3302 Theatre for Children	Marianne Kennedy	Marianne.nichinneide@universityofgalway.ie	

TP307 Third Year Production	Miriam Haughton	Miriam.haughton@universityofgalway.ie	

MODULE DESCRIPTIONS 2025-2026

NOTE: Full module outlines will be available on Canvas.

Semester 1

DT3301 Acting, Directing and Production Practices

Tuesdays 9-11am Studio 1; Thursday 1-3pm Studio 2

Teaching Team: Ian R. Walsh

Module Description

This module explores the roles of the director and the performer in contemporary mid-late 20th-21st century theatre and performance work. This practice-based module engages the learner in practical exploration of directing and acting techniques and methods which move beyond primary reference to stage languages of naturalism/realism deriving from Konstantin Stanislavski/ How has the body of the actor/performer coupled with the vision of the director and/or the body and vision of the actor working in collaboration with the director created new vistas for meaning and artistry in theatre and performance? How has the scope of the actor and director's available languages of meaning-making expanded through experimentation with the physical *and* the digital in the last 100 years? What does it mean that performers/directors recently do not define themselves within one artistic medium? What ultimately becomes possible artistically when the goal is no longer to be "real" but to push the language of theatre and performance as far as possible, often in conversation with other art forms? Figures and approaches covered include Katie Mitchell, Vsevolod Meyerhold, Jerzy Grotowski, Ariane Mnouchkine, Anne Bogart and Tina Landau, Pina Bausch and postdramatic performance approaches.

Learning Outcomes

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

1. Analyse the interplay between practical acting and directing techniques and key artistic movements within theatre and performance studies in the second half of the twentieth century and first decades of the twenty-first
2. Demonstrate embodied understanding of the practical skills associated with various practical acting and directing techniques through the execution of in-class exercises and solo and group performance projects
3. Trace the expansion of possibilities for the physical and psychological processes of the actor and the role and remit of the director in training and production work within theatre, performance and broader art forms
4. Evaluate individual application of physical and psychological actor processes and/or the successes and limitations of directorial vision to the shaping and presentation of the live theatrical and/or screen based practical performance assessments

Assessment

Practical Performance Assessment 1 -30%

Practical Performance Assessment 2 -40%

Practical Performance Assessment I- Prompt Script Exercise – 10%

Practical Performance Assessment II- Critical Reflection Essay – 20%

WEEK 1: CLARITY

Tuesday Workshop: Introduction

Thursday Workshop: Clarity of Action, Intention and Composition

Practitioner Focus: Konstantin Stanislavski and Katie Mitchell

WEEK 2: STYLISATION

Tuesday Workshop: Stylisation through physicality, mask and use of space

Thursday Workshop: Working on text: *Death of a Salesman* by Arthur Miller.

Practitioner Focus: Vsevolod Meyerhold

WEEK 3: PHYSICALITY

Tuesday Workshop: The Moving Body

Thursday Workshop: Working on text: *Death of a Salesman* by Arthur Miller.

Practitioner Focus: Jacques Lecoq

WEEK 4: AUDIENCE

Tuesday Workshop: Ritual Space and a Poor Theatre

Thursday Workshop: Working on text: *The Maids* by Jean Genet

Practitioner Focus: Jerzy Grotowski

WEEK 5: THEATRICALITY

Tuesday Workshop: Re-theatricalising the theatre

Thursday Workshop: Working on Text: *The Maids* by Jean Genet

Practitioner Focus: Ariane Mnouchkine

WEEK 6: REHEARSAL

Tuesday Workshop: : In-class rehearsal for Assessment 1 and Prompt Script preparation

Thursday Workshop: In-class rehearsal for Assessment 1

WEEK 7: PERFORMANCE 1

Tuesday Workshop: Assessment 1 Presentation

Thursday Workshop: Assessment 1 Presentation

WEEK 8: ENSEMBLE

Tuesday Workshop: Viewpoints

Thursday Workshop: Working on Text: *Love and Information* by Caryl Churchill

Practitioner Focus: Anne Bogart

WEEK 9: PRESENCE

Tuesday Workshop: Playing with Chance and Spontaneity

Thursday Workshop: Working on Text: *Love and Information* by Caryl Churchill

Practitioner Focus: Pina Bausch and Merce Cunningham

WEEK 10: IMMEDIACY

Tuesday Workshop: Postdramatic Strategies

Thursday Workshop: Working on Text: *Love and Information* by Caryl Churchill

Practitioner Focus: Forced Entertainment

WEEK 11: REHEARSAL

Tuesday Workshop: : In-class rehearsal for Assessment 1 and Prompt Script preparation

Thursday Workshop: In-class rehearsal for Assessment 1

WEEK 12: PERFORMANCE 2

Tuesday Workshop: Assessment 2 Presentation

Thursday Workshop: Assessment 2 Presentation

Recommended Readings

Weekly recommended readings will be posted on Canvas. They will draw from some of the following:

Bogart, Anne. *A Director Prepares: Seven Essays on Art and Theatre*. London: Routledge, 2001. (NUI Galway Library online access)

Bogart, Anne and Landau, Tina. *The Viewpoints Book: A Practical Guide to*

Viewpoints and Composition. New York: Theatre Communications Group, 2005.

Miller, Judith G. *Ariane Mnouchkine*. Routledge Performance Practitioners. Routledge, 2007.

Brook, Peter, *The Empty Space*, (London: MacGibbon and Kee, 1968),

Climenhaga, Royd. *The Pina Bausch Sourcebook: The Making of Tanztheater*. Hoboken : Taylor and Francis 2012

Delgado, Maria M. and Rebellato, Dan, *Contemporary European Theatre Directors*, (London: Routledge, 2010)

Edwards, Hilton, *The Mantle of Harlequin*, Dublin: Progress House, 1958.

Grotowski, Jerzy. *Towards A Poor Theatre*. Eugenio Barba, ed. New York: Routledge, 2002. Print.

Lehmann, Hans Thies, transl. Karen Juers-Munby, *Postdramatic Theatre*, (London and New York: Routledge, 2006).

Merlin, Bella. Konstantin Stanislavsky, Routledge Performance Practitioners (London Routledge, 2003)

Meyerhold on Theatre, edited by Edward Braun, (London : Eyre Methuen, 1978)

Mitter, Shomit, *Systems of Rehearsal* (London: Routledge, 1992)

Pitches, Jonathan, Vsevolod Meyerhold. Routledge Performance Practitioners. Routledge, 2003.

Slowiak, James and Jario Cuesta. *Jerzy Grotowski*. Routledge Performance Practitioners. Routledge, 2007.

Stanislavski, Konstantin. *An Actor Prepares*. London: Methuen, 1988

2025 DT3302: Theatre for Children and Young People (15 ECTS)

Module Convenor:	Marianne Kennedy
Teaching Team:	Marianne Kennedy, Marc MacLochlainn and artists of Branar, TYA theatre Company (artists to be confirmed)
Time:	Mondays between 10am-1pm, Semester 1,
Location:	Studio 2 and Seminar Room 1, O'Donoghue Centre for Drama, Theatre and Performance
E-mail:	marianne.nichinneide@nuigalway.ie

Module Description

This module provides an in-depth exploration of theatre for children and young people from both embodied practice, engagement with professional theatre and talks and theory. Over the course of 12 weeks the course will examine the development, and contemporary practices of theatre specifically designed for young audiences. Students will engage with theoretical frameworks, practical methodologies, and critical analyses to understand how theatre can educate, inspire, and entertain young people and the importance of Theatre for Young Audiences from an applied theatre perspective.

The module includes guest lectures from the artist practitioners of Branar, one of Ireland's leading theatre companies for children, who will give workshops in various aspects of Theatre for young audiences and provide mentorship for students to develop their own ensemble based creative project for children. Students will also have the opportunity to engage with Irish and International work through attendance as the Babóró International Arts Festival for Children.

Module Overview

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

In week 6 of the module, students will attend prescribed performances and talks during the Baboró International Arts Festival for Children (10 -19 October 2025) in lieu of attending regular classes. A central part of the module is engaging in the making and devising of work for a young audience, which will happen under the mentorship of the artists of Branar, Ireland's leading theatre company making work for Children both nationally and internationally. The resulting pieces will take the form of a 'Tiny Show' and will be performed for a school's audience, receiving feedback from the children themselves. The performance work will be experimental in nature and presented as a work-in-progress (meaning a piece of theatre in development).

Learning Outcomes:

On successful completion of this module, students will have:

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

Assessment Breakdown:

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

Coursework 1A: Mid-term Assessment (2,500 words) 30%

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

Coursework 1B: Design and present a plan for a Delegate talk during Baboró, 20%

Develop a proposal to Baboró for a **delegate talk** that could be presented at a future iteration of their Festival. The proposal should include:

- A **topic** of relevance to contemporary Children's Theatre (e.g., inclusive casting, theatre and neurodiversity, cross-cultural storytelling, sustainability in TYA, etc.)
- A clear **rationale** supported by theoretical and/or practical references
- A proposed **panel of 2–3 speakers and a facilitator** with justification for their inclusion
- A basic **structure/format** for the talk, including target audience and intended outcomes

Support your proposal with relevant academic and industry references (minimum 5). A **reference list** must be included (Harvard or MLA style).

Coursework 2: Tiny Show and Critical Reflection 50%

This is made up of Part A and Part B

Part A: Tiny Show' 30%

Part B: Critical Reflection (2,000 words) 20%

Part A: 'Tiny Show' 30%

The framework, the 'Tiny show' is one developed by Branar Téatar do Pháistí and now also used by the Baboró International Festival for Children in the development of new work. The model of the 'Tiny Shows/Seónna Bídeacha' are a theatre-building activity intended to be a creative and supported environment where artists and theatre professionals can

experiment with the creation of new work, new skills, or new roles in a developmental context. As a group, you will perform a 15-minute Work-in-Progress of your proposed 'Tiny Shows/Seónna Bídeacha' for an invited audience (of children) and will require rehearsals outside of class time.

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

Part B: Critical Reflection 20%

Each student will write a 2,000 word critical reflection essay on the process and performance of the 'Tiny Show,' their own role in it and the learnings from this. They must also situate this work in the area of Theatre for Young people in general.

Weekly Lecture Titles and Descriptions

Week 1: Introduction to Theatre for Young Audiences (Everyone to meet at 10am in Studio 2 of the O'Donoghue Centre for Drama, Theatre and Performance)

Workshop Theme: Miquel Barceló - Ensemble

- Overview of the course, objectives, and assessment methods. Introduction to theatre for Children and Young Audiences
- Embodied performance for young audiences
- Discussion on the importance and impact of theatre for children and young people.
- What is Theatre for Children and Young Audiences?
- Discussion of Key terms.

Readings after class:

Herans, Carlos. (2009) "Why "Theatre for Early Years"? Memories and highlights of artistic experiences" ed. Schneider, Wolfgang *Theatre for Early Years : Research in Performing Arts for Children from Birth to Three*, Peter Lang GmbH, Internationaler Verlag der Wissenschaften. (Available through the library website [Link available here](#))

Work for next week: Compile 6 slides on a company or show made for young audiences, historical or present day

Rothar by Branar (Available through Canvas)

Week 2: Historical Perspectives on Children's Theatre in Ireland

Workshop Theme: Adrienne Walsh – Costuming Theatre for Young Audiences

- Examination of the development of children's theatre in Ireland.
- Key figures and milestones in Irish children's theatre.

Readings:

Maguire, Tom, and Karian Schuitema. Introduction, *Theatre for Young Audiences a Critical Handbook*. London: A Trentham Book, Institute of Education Press, 2012. Print.

Available through the library website: [Theatre for Young Audiences a Critical Handbook](#)

Watch:

You'll Say by Branar

Week 3: Theoretical Approaches to Theatre for Young Audiences

Workshop Theme: Maeve Clancy – Design in Theatre for Young Audiences

- Exploration of pedagogical theories and their application in theatre for children.
- Discussion of developmental psychology and its relevance to young audiences.
- How do you decide the age range?

Readings:

Nicholson, Helen. (2005). *Applied Drama: The Gift of Theatre*. (Chapters 3-4). (pp. 43-60) (Available online through the Library Website [link to Applied Drama here](#))

Taube, Gerd. (2009). "First steps Aesthetic peculiarities of the "Theatre for Early Years"", ed. Schneider Wolfgang, *Theatre for Early Years : Research in Performing Arts for Children from Birth to Three*, Peter Lang GmbH, Internationaler Verlag der Wissenschaften. (Available through the library website [Link for First Steps... here](#))

Watch: This Island's Mine (Documentary)

<https://www-digitaltheatreplus-com.libgate.library.nuigalway.ie/education/collections/flute-theatre/this-islands-mine>

Week 4: Contemporary Children's Theatre Companies

Workshop Theme: Eoin O'Dubhghaill – Storytelling & Performance in Theatre for Young Audiences

- Companies, festivals & artists in Ireland, and the international companies that have influenced them.
- Case studies of key companies and productions
- Analysis of their contributions to the field and distinctive approaches.

To do before class: Research a theatre company, festival or artist making or programming work for Children. Write a paragraph about what you find interesting about them and bring to class. Use the TYAI website for inspiration! <http://www.tyai.ie>

Readings:

Maguire, Tom. (2018) "Theatre for Young Audiences in Ireland." *The Palgrave Handbook of Contemporary Irish Theatre and Performance*, edited by Eamonn Jordan and Eric Weitz, Palgrave Macmillan, 2018, 151-164. Available online through the University library website. [Theatre for Young Audiences in Ireland](#)

Frabetti, Roberto. (2009) "Does theatre for children exist? An unlikely model", ed. Schneider, Wolfgang. *Theatre for Early Years : Research in Performing Arts for Children from Birth to Three*. Peter Lang GmbH, Internationaler Verlag der Wissenschaften. [Link to Frabetti article here](#)

Watch:

Recording of 'Nine Stories about Love' (Available through Canvas)

Week 5: Theatre and Education for Young People

Workshop Theme: Manuela Cobari – Using technology as a tool in telling stories in Theatre for Young Audiences

- Understanding the opportunities to incorporate drama and theatre into the school environment and curriculum.
- Explore how Drama and theatre can be used as a way to better engage with learning as well as fostering creativity.

Reading:

Emma Miles (2018) "Bus journeys, sandwiches, and play: young children and the theatre event", *Research in Drama Education: The Journal of Applied Theatre and Performance*, 23:1, 20-39, DOI: (Online access through University library website).

Finneran, M. (2016). "Poltergeist, Problem or Possibility? Curriculum Drama in the Republic of Ireland". *Research in Drama Education: The Journal of Applied Theatre and Performance*, 21 (1), 108-125.

Dr. Carmel O'Sullivan, Heidi Schoenenberger and Philip Kingston (2017). *The Impact of Live Performance in Primary Schools in Ireland: A Case Study of the Abbey Theatre's Priming the Canon Programme*

file:///Users/Marianne/Downloads/Liveperformanceinprimaryschools.pdf

Prendergast, Monica (2016). Chapter 6 Theatre in Education (TIE) *Applied Theatre: International Case Studies and Challenges for Practice*. Second. Vol. 56217. Intellect. (pp 81-92)

Week 6: Babóró

Class will be a guest class/ workshop with Galway Community Circus and will be from 10-12 on Monday instead of the usual 3 hour slot.

- Students will attend 3 shows and 2 talks during the Babóró International Festival for Children during 10-19 October. For Babóró options please see below for dates and times

Show 1: By Trial and Error, Town Hall Theatre

15 tickets per show

Tues 14th October, 10am or 12pm

Wed 15th October, 9.45am

Show 2: Copiar, Black Box Theatre

15 tickets per show

Wed 15th October, 10am or 12pm or 7pm

Show 3: The Little Prince, Town Hall Theatre

15 tickets each show:

Thurs 16th October, 9.45am

Fri 17th October, 9.45am or 12pm

15 people per talk (dates and times :

- Tues 14th October, 14.30 - 16.00 (Mick Lally Theatre): Why Circus?
- Tues 14th October, 17.00 - 18.30 (Mick Lally Theatre): Creative Europe Pathways
- Wed 15th October, 14.00 - 15.00 (Mick Lally Theatre): ASSITEJ International - a reflection
- Thurs 16th October, 14.30 - 16.00 (Mick Lally Theatre): Touring Performance to Schools
- Thurs 16th October, 16.30 - 18.00 (Mick Lally Theatre): Creating Space
- Sat 18th October, 15.30 - 16.30 (Black Box Theatre): Anne Nguyen in Conversation

Week 7: Creating for Young People - Child Centred Methodological Approaches

Workshop Theme: Marc Mac Lochlainn – Tiny Show

- Critical frameworks and tools for analysis of the creative process such as the Liz Lerman Critical Response Process.
- Methodologies for Ensemble creation - Company charter.
- The role of puppetry and visual elements in engaging young audiences.
- Techniques and strategies for creating plays for/ with children, e.g. the role of music, light and sound.
- What is a Tiny Show?

Readings:

Readings: Bell, John . (2000). Puppets, Masks, and Performing Objects. (available through the library website

Saldaña, J. (2005). Ethnodrama: An Anthology of Reality Theatre. (pp. 130-150).

[Goldberg](#), Moses. *Children's Theatre: A Philosophy and a Method*, (pp 23-25), Chapter 8

Article on Critical Response Process:

http://bussigel.com/communityart/wp-content/uploads/2016/08/critical_response.pdf

Frantic Assembly. Devising Theatre Pack:

<http://s3.amazonaws.com/arena-attachments/1304735/607ab2c77fdc0370add99a3440dcf6a9.pdf?1506913628>

Watch:

This Island's Mine (Documentary)

<https://www-digitaltheatreplus-com.libgate.library.nuigalway.ie/education/collections/flute-theatre/this-islands-mine>

Week 8: Bank Holiday

- All students must engage in at least 2 self-directed rehearsals with their group for the final performance - either in person or online.
- Examples of multilingual and ensemble exercises will be made available to the students by Marianne and Branar.

Week 9: Children's Rights to Culture, Child led policies and strategies and Agency

Workshop Theme: Marc Mac Lochlainn – Tiny Show

- Tiny Show Application Form and show documentation. Recap.
- Assitej - what is it?

Readings:

Drury, Martin. *Article 31: A Small Metal Jacket*. (Keynote 2014).

[Goldberg](#), Moses. *Children's Theatre: A Philosophy and a Method*,

O' Neill Cecily & Lambert Alan (1982). *Drama Structures: A Practical Handbook for Teachers*. Portsmouth, NH, Heinemann. (pp 84 - 105).

La Baracca *Children's Rights to Art and Culture*

<https://www.testoniragazzi.it/area.php?idarea=43&lang=en>

Branar's Strategy 'Branarfest' <https://branar.ie/en/about#branar-strategy>

Assitej Strategy. <https://assitej-international.org/advocacy/manifesto>

Watch:

Titus, Redbridge Arts Interview with Creative Team:

<https://redbridgearts.co.uk/projects-performances/titus/>

Week 10: Methods for enhancing the effectiveness and impact of children's theatre.

Workshop Theme: Marc Mac Lochlainn – Tiny Show

- Preparation and Response work.
- Exploring interactive theatre and its impact on young audiences.
- Strategies for encouraging participation and engagement.
- Understanding the needs of diverse young audiences, including those with special needs.
- Inclusive practices in theatre for children.

Readings:

Reason, M. (2010). *The Young Audience: Exploring and Enhancing Children's Experiences of Theatre*. (Chapters 7-8). Available through Library Website

Adomat, D. S. (2012). Drama's Potential for Deepening Young Children's Understandings of Stories. *Early Childhood Education Journal*, 343-350.

Webb, Tim. "Impossible audiences: The Oily Cart's theatre for infants, people with complex learning disabilities and other young audiences who are primarily non-verbal." Eds. Maguire, Tom and Schuitema, Karian. *Theatre for Young Audiences : A Critical Handbook*, Institute of Education Press (IOE Press). [Webb Article Link here](#)

Sample Teachers' Resource Pack:

https://issuu.com/ytouring/docs/hungry_preparatory_pack

Week 11: Final Projects Rehearsals with peer to peer and tutor feedback

Workshop Theme: Marc Mac Lochlainn – Tiny Show

Reading:

Klein, Jeanne Interviewing children after performances (2013) Eds. Maguire, Tom and Schuitema, Karian. *Theatre for Young Audiences : A Critical Handbook*, Institute of Education Press (IOE Press) [Klein Interview Link here](#)

Week 12: Showings to a Child Audience

- Students present their creative projects to a child's audience and receive feedback from the Children.
- Reflective discussion on the course and its applications.
- Final assessment preparation.

Reading:

Broster, David (2013). "Being there: an examination of how children respond and interact to an immersive theatre environment". Eds. Maguire, Tom and Schuitema, Karian. *Theatre for Young Audiences : A Critical Handbook*, Institute of Education Press (IOE Press)

Bibliography

- Bell, J. (2000). *Puppets, Masks, and Performing Objects*. Cambridge: MIT Press. pp. 55-70.
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- Wright, E. (2014). *Directing Theatre for Children*. London: Bloomsbury. Chapters 1-2.
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- *CultureEU Funding Guide: EU Funding Opportunities for the Cultural and Creative Sectors 2021-2027*
- <https://culture.ec.europa.eu/funding/cultureu-funding-guide/booklet>
- Watch:
- The video of 'Nine Stories about Love', a recording of the live performance
- Readings: Perry, J. (2011). *The Theatre of the Child: Development Through Play*. (pp. 22-40).

SEMESTER 2

TP307: Theatre in Practice

Dr Miriam Haughton, Spring 2025-26

This module is designed to provide a professional-level theatre production experience in so far as is possible within a university assessment structure. The first phase of rehearsals will explore contemporary playwrights, artists and creative processes, offering students the opportunity to test out various skills in performance, design and production. Students will also be encouraged to develop their own practice, such as playwriting, performance, movement, live art, installation, and sound, set, audio-visual and costume design. Scene work will develop as the module progresses, following by a collective decision-making process regarding the shape and form of the final performance. This module is 30ECTs, constituting

the entire coursework for the semester and the rehearsal process will be run as a professional theatre experience where possible. In the weeks prior to the live performance, some evening and/or weekend rehearsals will be required.

Performance and creative work will be assessed in addition to academic writing and the submission of a final portfolio. Please remember that all assessment is designed to capture the development of student learning, not the perceived 'success' of a final performance to a live and/or online audience.

Learning Outcomes:

- Understand and apply knowledge of the main characteristics of professional theatre production and performance
- Produce critical skills for analysing contemporary performance and production practices
- Enhance skills in the areas of performance, textual analysis and playwriting, ensemble practices and creative processes
- Explore opportunities for developing distinct audiences demographics for theatre utilising various medias
- Strengthen knowledge and skills of production management such as internal communications, budget management, stage management and design, marketing and publicity.

INTERSHIP AGREEMENT (STANDARD)

1. Internships are unpaid. Students are responsible for their own transportation, accommodation and subsistence costs while working.
2. An internship is a professional working experience. Interns are required to attend punctually (normally from 9 to 5 or 10 to 6) each day, Monday to Friday, and at other times as required by the company.

APPROVED WORK DATES AND SCHEDULE (FILL

IN BELOW):

Start Date:

End Date:

Hours per week:

(including note of any irregular distribution of hours over internship period)

3. Interns should present themselves in personal attire that is appropriate to the working environment.
4. Persistent lateness or underperformance will result in the early termination of an internship.
5. Requests for periods of leave should be made in advance and, where possible, should be identified during the application process.
6. While on internship, students are still engaged in formal University Galway activity and are thus subject to the University of Galway code of conduct.
7. Interns must be mindful at all times that they represent University of Galway and that their conduct will have an impact on the availability of future internships for subsequent students.
8. Students on internships must respect the confidentiality of the host organisation and the university, and must under no circumstances reveal any sensitive or confidential information about either organisation. In particular, comments or photographs relating to internships on social networking sites (Facebook, Twitter, Snapchat, Instagram), blogs, or other public fora are strictly prohibited unless approved in advance by the student's immediate supervisor at the company.
9. Where interns experience any difficulties in meeting the responsibilities associated with the internship, these should be brought to the attention of University of Galway personnel as early as possible.

Erasmus and Exchange Protocols

This section covers:

1. What do I register for at University of Galway during my time abroad?
2. What do I do when I arrive?
3. Do I have to stay in contact while I'm away?
4. What do I do if I experience issues abroad?
5. How do my marks from Erasmus/Exchange get recorded by University of Galway?
6. University of Galway Contact Information for Erasmus/Exchange Students

1. What do I register for at University of Galway during my time abroad?

Semester One: TP312: International Theatre Experience

Semester Two: TP310: Theatre Experience Abroad.

2. How do I prepare for going abroad?

Review the International Travel Toolkit for undergraduate students:

<https://www.universityofgalway.ie/international-students/outbounduniversityofgalway/outbound-study-abroad/undergraduatetoolkit/>

3. What do I do when I arrive?

If you are going abroad, **you MUST within one week of arrival**, send ian.walsh@universityofgalway.ie a list of the courses you are taking, outlining:

- Credits available
- Contact hours per week
- Forms of assessment.

Assessment for Erasmus: Students are obliged to complete the equivalent of 20 ECTS of work per semester while abroad. At least 9 ECTS per semester must be in Drama, Theatre and Performance or related subjects (e.g. Literature, Film, Music, Dance, Cultural Studies, etc.). Students should also take classes in the language of their host institution.

You must complete a learning agreement between University of Galway and your host institution

NOTE: If you are on Erasmus for one semester, you must complete 20 ECTS. If you are on Erasmus for both semesters, you must complete 40 ECTS.

Assessment for Exchange: Students on exchange to institutions in the US, Australia and Canada are required to complete the minimum credits demanded by the university and/or state to meet visa requirements and academic requirements. In the US, different states request a different minimum. So, please confer with the host institution and ensure your selection of courses meets the visa requirements of the state, and the academic requirements of the host institution. Please send these in writing to ian.walsh@universityofgalway.ie in the first week of study.

3. Do I have stay in contact while I'm away?

- You MUST send a monthly report of your activities by the 15th of every month to Drama and Theatre Studies at University of Galway ian.walsh@universityofgalway.ie throughout your time abroad. This can be short (a few bullet points), but it is your opportunity to bring to our attention any issues that you are facing in a timely manner.
- You must provide Dr Walsh with an email address which you will be checking regularly and through which you will be immediately contactable BEFORE departing.
- Express concerns or worries you have immediately and follow the steps below to resolution, keeping Dr Walsh informed as below.
- Feel free to send images of your time abroad and/or trailers from any performance projects you take part in abroad. Let me know if you'd be willing for me to share these with other prospective students considering time abroad or on our discipline's social media. As we've continually emphasised, you are ambassadors for our programme, and we want to celebrate your accomplishments and experiences abroad!

4. What should I do if I experience issues abroad?

- Identify who you need to liaise with at your host institution (within department or university offices including International Office, Registration, Accommodation)
 - If you don't know, contact a lecturer or peer within your host department
 - You can CC Dr Walsh on this and other exchanges below.
- Make contact with Dr Walsh and advise him of your situation
 - Dr Walsh will link you with Erasmus or International Office at University of Galway if needed who can also help identify on-site links at your host institution
 - Follow up with your contact(s) at your host institution
 - Inform Dr Walsh of the resolution of the issue(s)

5. How do my marks from my Erasmus/Exchange get recorded by University of Galway?

It is YOUR responsibility to immediately send your results to Dr Walsh on receipt. This can be sent as a downloaded file, an image that you take with your phone of hard copy results or on your screen, but these must be official and not provisional results (i.e. your calculation of all marks received, etc.).

Speak to student registration at your host institution if you have questions about how/when results will be communicated.

If you anticipate a serious delay (post-early-mid January or post-June/July), please communicate with Dr Walsh IMMEDIATELY, as this might result in delays to your registration in Fourth Year.

6. University of Galway Contact Information for Erasmus/Exchange Students

Erasmus/Exchange Office for Outbound Students

Staff Contacts: Mary Lyons, International Affairs Officer, and Jodi Blumenfeld, International Exchange Coordinator

Tel. 353 91 493749/493491

E-mail: outgoingerasmus@universityofgalway.ie

www.universityofgalway.ie/erasmus-programme/outgoingstudents/

Dr Ian Walsh, Exchanges Coordinator,

Email: ian.walsh@universityofgalway.ie

