

DRAMA AND THEATRE STUDIES

Visiting Students (International and Erasmus) 2025-2026



OLLSCOIL NA GAILLIMHE
UNIVERSITY OF GALWAY



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

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

This handbook contains an overview of modules available to Visiting Students (International and Erasmus) in Drama and Theatre Studies for 2025-2026 and the relevant procedure for applying to take them.

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

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

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

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

Semester One: All students (including those affiliated with partner institutions) will have to submit expression of interest by email (drama@universityofgalway.ie) with subject line “DTS VS Module expression of interest” by Thursday 11th September at 12 noon. Students will be notified of outcome of applications by Monday 15th September.

Semester Two: All students (including those affiliated with partner institutions) will have to submit expression of interest by email (drama@universityofgalway.ie) with subject line “DTS VS Module expression of interest” by Thursday 15th January at 12 noon. Students will be notified of outcome of applications by Monday 19th January at 5PM.

The expression of interest must include:

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

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

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

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

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

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

- Head of Undergraduate Studies- Dr Ian R. Walsh

ian.walsh@universityofgalway.ie

You may also liaise with individual module instructors after acceptance into modules. If the query is related to matters not directly related to Drama and Theatre Studies module work or discipline policies, you will have to liaise with the International Office and/or your home institution.

Other important discipline contacts include:

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

Location of Drama and Theatre Studies modules:

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

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

Full List of Drama and Theatre Studies Academic Staff

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

Academic Term and Exam Dates 2025 - 2026

First Semester	
Teaching	Monday, 8 th September – Friday, 28 th November (12 weeks of teaching)
Bank Holiday:	Monday, 27 th October (NO CLASSES)
Study Week:	Monday, 1 st December – Friday, 5 th December
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)
Bank Holiday:	Monday, 2 nd February (NO CLASSES)
St. Patrick's Day:	Tuesday, 17 th March (NO CLASSES)
Study Week:	Monday, 13 th April – Friday, 17 th April
Easter Holidays:	Good Friday, 18 th April - Easter Monday, 21 st April
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 (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 Film & Digital Media Modules and have to repeat them during summer.</i>

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

TIMETABLE SEMESTER 1

CLASS	Day & Time	Venue	Instructor	ECTS
DT2118 Musical Theatre in Context	Monday 12–1	Rehearsal Rm 1	Ian R. Walsh	5
	Monday 2-3			
DT3302	Monday 9-1	Rehearsal Rm 2 & Seminar Rm 1	Marianne Kennedy	15

Theatre for Children		(ODT wk 7 & 12)		
DT2119 Modern Drama, World Theatre and Film	Wednesday 12-1 Friday 12-1	Rehearsal Rm 1	Finian O’Gorman Ian. R. Walsh	5
DT3301 Acting, Directing and Production Practices	Thursday 10-1	Rehearsal Rm 1	Finian O’Gorman Ian R. Walsh	15

TIMETABLE SEMESTER 2

CLASS	Day & Time	Venue	Instructor	ECTS
DT2117 Socially Engaged Theatre and Performance	Monday 12-1 Monday 2-3	Rehearsal Rm 1	Charlotte Mclvor	5
DT2115 Writing for Stage and Screen	Wednesday 12-1 Friday 12-1	Seminar Rm 1	Ian R. Walsh	5
DT2121 Theatre and Language	Tuesday 12-1 Tuesday 2-3	Rehearsal Rm 1	Marianne Kennedy	5
TP307: Third Year Production (NOTE: This is an intensive 30ECTs module equivalent to a semester of course work)	Rehearsal Weeks Times will be confirmed later	O’Donoghue Theatre and TBC	Miriam Haughton	30

MODULE DESCRIPTIONS 2025-2026

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

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

SEMESTER ONE MODULE DESCRIPTIONS

DT2118 Musical Theatre In Context

Lecturer: Ian R. Walsh

Monday 12-1 Rehearsal Room 1

Monday 2-3 Rehearsal Room 1

This module will explore the history and staging of musicals from the integrated musical to the mega-musical. The development, diversity of styles and value of the musical as art form is the focus of this module. Students will develop their analytical skills engaging with a wide range of musicals in seminars where issues of popular culture, entertainment, representation and queer politics will be explored. Classes will involve active viewing of clips from recorded productions, debate and discussion and embodied responses. Students will prepare a director's notebook on a musical revival as well as prepare a group performance response to a musical.

Learning Outcomes

- Identify a wide range of different style of musical
- Learn to analyse the dramaturgy of the musical and identify the different approaches to genre.
- Explain and analyse cultural theories related to popular culture
- Learn through creative engagement via the director's notebook
- Develop design skills and learn how to work in a groups.

Assessment

Director's Notebook on Musical Revival: 60%

Group Creative Response: 40%

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 9am-1pm, Semester 1,
Location:	Rehearsal Rm 2 & Seminar Rm 1 (ODT week 7 & 12)
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 class plan/ theatre workshop for children, focussing on socially engaged themes suitable for the identified developmental age of the child.

20%

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 (2500 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 2025.

Part B: Critical Reflection 20%

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

DT2119 Modern Drama, World Theatre and Film

Finian O’Gorman and Ian Walsh

Wednesday 12-1 Rehearsal Room 1

Friday 12- Rehearsal Room 1

This module introduces students to key theatrical experiments in modern world theatre and film, from the late nineteenth century to the contemporary. Students will learn how to identify, analyse and apply the dramaturgical approaches of major modern and contemporary movements in drama and film including realism, expressionism, epic theatre, postmodern film, postdramatic theatre and site-specific work. They will also situate analysis of the international case studies in relation to historical, social and national contexts. Students will engage with these different movements through analysis and performance in lectures and workshops.

Learning Outcomes

- Identifying the particular conventions of a range of international modern and contemporary theatrical styles and film genres.
- Critically assess varying dramatic forms and film genres
- Situate experimental movements and seminal plays/films within their cultural and historical contexts
- Formulate a critical argument addressing a specific topic or issue
- Practice modern staging techniques and exercises useful for actors, directors, designers, critics and dramaturgs.
- Work in groups to stage or devise a short theatrical scene.

Assessment:

- Performance Proposal 20% - due week 7
- Group performance 20% - Staged or filmed scene from play/film covered on the – in class week 7. course or devised piece in one of the styles covered.
- Group performance 20% Applied Creative Task – Group response to prompt
- Discursive Essay 40%

DT3301 Acting, Directing and Production Practices

Teaching Team: Ian R. Walsh and Finian O’Gorman

Thursday 10-1 Rehearsal Room 1

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 may include but are not limited to Vsevolod Meyerhold, Jerzy Grotowski, Anne Bogart and Tina Landau, 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%

SEMESTER 2

DT2117: Socially Engaged Theatre and Performance

Instructor: Dr Charlotte McIvor

Monday 12-1 Rehearsal 1

Monday 2-3 Rehearsal 1

Module Description

This module examines techniques, methods and dramaturgies of socially engaged theatre and performance practices drawn from an international field. This module defines socially engaged theatre and performance as works and /or projects that aim to reflect on, analyse and/ or challenge social structures and hierarchies through theme, content, process, collaborators and/or staging. The practitioners, work, and techniques that we will study range from the explicitly politically engaged and/or

activist to those less interested in politics and direct activism and more focused on grassroots community empowerment. This module ultimately empowers learners to create their own socially engaged theatre and performance work-in-progress by the end of the semester drawing on and extending the techniques and methods introduced in the module.

Learning Outcomes

By the end of this module, a learner will be able to do:

- Identify and analyse the work of selected key practitioners and/or landmark projects, processes and techniques in the international field of socially engaged theatre and performance
- Workshop with and apply selected techniques and methods frequently used in socially engaged theatre and performance practices which may include but are not limited to Theatre of the Oppressed, Forum Theatre, documentary/verbatim theatre, performance art, and devised theatre techniques
- Define and critically reflect on their own approach to socially engaged theatre and performance practice
- Plan and execute a group or individual performance project which demonstrates application of socially engaged aesthetic techniques and methods

Assessment

30%- Midterm essay/Performance Portfolio

This assessment will combine critical reflection on in-class performance exercises and/or tasks with examination of the field of socially engaged theatre and performance studied to date in terms of key theorists and thinkers.

50%- Performance Project

Individual or group performance project that demonstrates the application of one or more socially engaged theatre and performance techniques and methods in practice

20%- Annotated Performance Critical Reflection Essay

This essay critically situates and analyses the original performance project output including documentation of the performance planning and execution.

DT2115 Writing for Stage and Screen

Lecturer: Dr Ian R. Walsh

Wednesday 12-1 Seminar 1

Friday 12-1 Seminar 1

This module introduces students to writing for the stage and screen through weekly lectures and practical workshops where they will complete writing tasks and analyse dramas and screenplays. They will learn to develop characters, write dialogue and learn how to structure stories dramaturgically as well as being introduced to different genres and styles of writing for the stage ranging from Greek tragedy to the Hero's Journey in the Hollywood screenplay. Students should be prepared to write in class, read work out loud to peers and to comment on each other's work.

Learning Outcomes

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

Assessment:

- Short Scene - 20%
- Critical Reflection Essay -30%
- Longer Scene - 50%

DT2121: Theatre and Language

Module Convenor:	Marianne Kennedy
Time:	Tuesdays, 12 -1pm and 2pm -3pm
Location:	Rehearsal Room 1, O'Donoghue Centre for Drama, Theatre and Performance
E-mail:	marianne.nichinneide@nuigalway.ie

Module Description:

This module explores how language functions in performance through examining diverse approaches to non-anglophone texts, translation, adaptation and multilingual theatre. There will be a particular emphasis on minority language theatre, using the Irish language as a case study to contextualise these minoritised theatre communities within multilingual theatre practices. The module will investigate through case-studies how language in theatre has shaped dramaturgies, performance practice and strategies of adaptation and translation in Ireland often using methodologies of socially engaged and indeed applied theatre practices. Through practical tasks, discursive debate and written assignments students will interrogate concepts of nation, interculturalism, heteroglossia and globalization in relation to spectatorship, community and citizenship.

Learning Outcomes:

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

1. Devise a short multilingual group performance.
2. Develop multilingual ensemble practices and learn to work in and with intercultural groups.
3. Critically interrogate issues of multilingualism, minority languages, globalization and interculturalism.
4. Gain knowledge of the area of multilingual theatre and performance and its lineages of practice.

Indicative Content

Lectures:

Languages at Play in Theatre: Weekly lectures that introduce themes and approaches to multilingual theatre, minority language theatre, globalisation and interculturalism. These lectures will explore theoretical arguments for multilingual theatre, drawing on performance studies and postmodern linguistic studies. They will introduce students to key concepts that inform the study of multilingual theatre, including the definition of 'language', 'minority' / 'minoritized' languages, globalization, interculturalism, and decolonization. Through practitioner case studies, students will be encouraged to apply these critical perspectives to Irish-language theatre, to multi-lingual theatre in Ireland, and to theatre in other world languages.

Workshops:

Multilingual Dramaturgies: Weekly Workshop labs in which the approaches, themes and cases studies covered are explored through practical engagement, performance exercises and devising strategies. These workshops will focus on giving students practical tools to create multilingual theatre. They will include workshops on creating a multilingual ensemble and working with intercultural groups; exploring multilingual practices of adaptation and devising; investigating the intersection of multilingual dramaturgical practices and applied theatre; and considering the audience and exploring methods of translation and interpretation on stage.

Assessment

- **Devised Multilingual Group Performance:** This will be a theatrical work-in-progress presentation on one or more of the themes or approaches covered in the multilingual case studies on the course including minority languages, globalisation and interculturalism. 20%
- **Final Devised Group Performance:** students will devise a short ensemble performance that responds to work or themes covered in the course. 40 %
- **Written or video Essay 1:** Critical Essay that makes an argument in relation to issues of multilingual theatre, minority languages and theatre, globalisation and interculturalism in theatre. 40%

TP307: Theatre in Practice

Lecturer : Dr Miriam Haughton

Location: O'Donoghue Theatre

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.