

Applying to do PhD research at the Centre for Drama, Theatre and Performance (DTP) at NUI Galway

We have a vibrant and large community of PhD researchers at the Centre for DTP, several of whom hold prestigious research awards.

This short guide introduces you to:

1. [Types of PhD funding](#)
2. [DTP Pre-Admission Evaluation Process](#) (including 2018-2019 Deadlines for Expressions of Interest)
3. [PhD pathways in Drama and Theatre Studies at NUI Galway](#)
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1. Types of PhD funding and fees

Prospective DTP PhD students generally apply for three types of major national and institutional funding:

1. *Irish Research Council Postgraduate Scholarships* (national funding scheme, run in autumn, offers stipends, fees and research expenses per annum) (<http://research.ie/funding/goipg/>)
2. *Hardiman Research Scholarships* (institutional funding scheme, run in winter-spring, offers fees and stipends per annum) (<https://www.nuigalway.ie/hardiman-scholarships/>)
3. *Galway Scholarships* (institutional funding scheme, run in spring, offers stipend of €15,000 from which fees are also paid) (<http://www.nuigalway.ie/colleges-and-schools/arts-social-sciences-and-celtic-studies/phd-research-degrees/scholarships/>)

Be advised that most funding schemes stipulate first-class honours or similar academic results in the primary or postgraduate degrees. Moving from a BA or equivalent to a PhD programme is possible but less common. Arts practitioners with esteemed records of professional practice may be able to leverage these within funding applications but should be aware of the risks of applying without primary or postgraduate degrees.

Students also have the option of self-funding and/or applying for other specialised local/national schemes for full or partial support (for example, Fulbright-Hays for U.S. students: <https://www2.ed.gov/programs/iegpsddrap/index.html>).

For 2018-2019, PhD fees are €5, 250 (EU) and €14, 250 (Non-EU)- the same fees for Structured and Research PhDs (*see below in #3*). DTP PhD students typically receive paid hourly teaching assignments in years 2 and 3, subject to skill level, budget and other considerations.

2. DTP Pre-Admission Evaluation Process for 2018-19

2018-2019 Pre-Admission Evaluation Deadlines

Round 1: 24 September 2018 (IRC/Hardiman)

Round 2: 11 February 2019 (Galway Doctoral Scholarships)

Round 3: 15 June 2019 (Self-funded and other)

Entry to our PhD programme is necessarily limited. **We have developed a pre-admission evaluation process that is open for formal expressions of interest three times per academic year.**

Your expression of interest MUST be formally approved through this evaluation process for your application to be considered for admission. These evaluation dates coincide with the time necessary to prepare key PhD funding applications during each academic year. Through this pre-

admission process, we will provide speedy feedback regarding whether your application will be considered for admission to DTP and support in the development of various funding applications.

You are matched with supervision by the Drama and Theatre Studies staff through this process, although you can suggest supervisors in your proposal. Prospective students are encouraged to review DTP staff's online profiles in order to ensure that there is a good match between your proposed project and staff research interests (<http://www.nuigalway.ie/drama/staff/>).

Your PhD Proposal Expression of Interest **MUST** include the following information:

1. Title and Proposed Supervisor(s)
2. Description of proposed research (500 words)
3. Critical context (250 words)
4. Methodology (150 words)
5. Sources and archives (100 words)
6. Statement of why you want to carry out the research in Galway and the relevance of your research to the proposed supervisor's work to date (200 words)

This document should be submitted in a .doc or .docx format to the Director of Postgraduate Studies (Miriam Haughton, miriam.haughton@nuigalway.ie) along with a current CV by the above deadlines. Late applications will not be considered.

We will make one of the following decisions about each proposal:

1. That you should be mentored through an IRC/Hardiman/Galway Doctoral Scholarship application.
2. That your proposal is not yet ready to be mentored but that we would like to work with you in the future and provide feedback for development.
3. That we are not in a position to supervise your proposed project because of a mismatch between our skills and your proposed project.
4. If you intend to fund your own studies, that you can proceed with a formal application to the university.

If your expression of interest is successful, we will also assign you a supervisor who will work with you on your funding applications and you will be able to take advantage of a reading service through the Moore Institute at NUI Galway with details provided after preliminary acceptance of your proposal.

3. PhD pathways in Drama and Theatre Studies at NUI Galway

You will have the option of undertaking three PhD pathways:

GYG43: Structured PhD in Drama and Theatre Studies

GYG44/45: Research PhD in Drama (Full-time and part-time)

These courses allow students to undertake doctoral research in any areas related to Drama and Theatre Studies. PhDs may be conducted in the area of practice-as-research (playwriting, direction, devising, etc.) and academic research (theatre history, contemporary drama, etc.).

The Structured PhD AHSS in Drama and Theatre Studies [full-time] (GYG43) is a four-year programme which offers added value to the core component of doctoral training. Students on this programme are offered disciplinary or dissertation-specific modules, as well as generic and transferable skills designed to meet the needs of an employment market that is wider than academe. The programme is flexible and student-centred, as candidates choose their own pathways in consultation with their Supervisor and Graduate Research Committee.

The PhD in Drama and Theatre Studies [full-time and part-time] (GYG44 and GYG45) are self-directed research degrees undertaken in consultation with the supervisor and Graduate Research Committee without additional coursework.

4. Considerations for preparing your PhD proposal

- **Firstly, be advised that you will need to devote significant time to the development of your research proposal including review and immersion in relevant primary and secondary literatures.** Your PhD proposal must demonstrate that you are in conversation with the wider field and that your proposed project will advance rather than reiterate knowledge. This process of development should take *at minimum* several months of concentrated work in addition to other work and study you may be undertaking.
- **A successful PhD proposal will be focused on a coherent research area that gives rise to a viable research question or set of questions which are likely to generate original knowledge in the field of theatre and performance studies and its related subfields.** One of the ways in which your PhD will ultimately be judged in your viva is whether or not you have “made a significant contribution to understanding and knowledge” and you need to demonstrate this potential from the very beginning in your proposal (*NUI Galway Guidelines for Research Degrees*, Sec. 6.1).
- **Be cautious of conflating a research area (nationalism and contemporary European theatre) with a research question** (has expansion of the European Union’s cultural policies and arts funding since the 1990s affected engagement with nationalist themes on European stages)? We all begin with a research area, but need to push on how our broad focus allows us to ask targeted questions capable of revealing more specific knowledge for the field at large.
- **Your PhD proposal should be ambitious but feasible within the three-four year time frame of the degree.** Funding applications require that you demonstrate a step-by-step three- to four-year plan for the completion of your PhD. While this plan will not be completely binding if the funding application is successful, you must demonstrate that you are able to plan according to appropriate timescales. This planning also includes your demonstrating awareness of relevant scholarly organisations and conferences, as well as the location of archives, networks of research informants and so on.
- **While you are applying to do a PhD within the very specific academic discipline of Drama and Theatre Studies, you will still need to clarify your research methodologies and justify them throughout your application.** If you are proposing a practice-as-research PhD, why can this question only be answered in part through practice? If it is a theoretical project, why is intervening in these particular theoretical discourses important in this way at this time? If it is an archival project, how will you access these resources and/or what does NUI Galway offer uniquely to you in this area? If you are doing ethnographic research or fieldwork in Ireland or internationally, are you aware of the ethical and practical implications of taking on this kind of work and how will you demonstrate your readiness and safeguard participants throughout the process?

5. Current or recent DTP PhD Research

Finally, to help you in narrowing your own research focus, here is a list of recent PhD projects that have been undertaken within DTP:

Sarah Hoover, “Presence, Play and Agency: Investigating reflective engagement in larp-led participatory performance”

Chris McCormack, “Flashes of Modernity: A Historical Analysis of Stage Design at the Abbey Theatre, 1902-1966”

Emer McHugh, "Shakespeare, Gender, and Contemporary Ireland: Performing and Recreating Gender, Sexuality, and National Identity"

Ciara L. Murphy, "Feel, witness, comply, act'. Active Spectatorship and the Response to Site in Contemporary Irish Performance Practice"

Justine Nakase, "Performing Scalar Interculturalism: Race and Identity in Contemporary Irish Performance"

Mairead Ní Chroínin, "Hybrid Bodies/Haunted Bodies: mobile experiences, affect and theatre"

Tricia O'Beirne, "Provoking Performance: Challenging the People, the State and the Patriarchy in 1980s Irish Theatre"

Aisling Smith, "Re-directing George Bernard Shaw: Exploring Shaw's Play-Texts for Contemporary Audiences Through Practice as Research"

Melinda Szuts, "W.B. Yeats the dramaturge: Space Dramaturgy in *Four Plays for Dancers*"

Visit: <https://www.nuigalway.ie/drama/postgrad/phd/phdresearchers/>