

**Drama and Theatre Studies**

**NUI Galway**

**Undergraduate Student Handbook**

**2020-21**

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## **NOTE**

The statements in this handbook represent Drama policy and/or advice. We reserve the right to alter policies during the academic year and will notify students when this happens. In the case of any conflict between university regulations and Drama policies, university regulations take precedence.

We will issue separate guidelines about COVID19 and related matters.

## 1. ABOUT DRAMA AT NUI GALWAY

### **History**

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

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

As of September 2019, Drama at NUI Galway has approximately 145 undergraduates, 20 MA students and 13 PhD students. Most of our PhD students are holders of prestigious research awards. The discipline has ten staff: Emma Brinton, Aoife Harrington, Miriam Haughton, Patrick Lonergan, Charlotte McIvor, Catherine Morris, Marianne Ni Chinneide, Máiréad Ní Chróinín, Mike O’Halloran and Ian Walsh. Garry Hynes, the director of Druid Theatre, is an adjunct professor. Part-time staff include Max Hafler and Vincent O’Connell, among others.

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

The university also has formal partnerships with many other theatre companies and arts organisations, including the Galway International Arts Festival, the Abbey Theatre (Ireland’s national theatre), the Gate Theatre, and others.

We have particular research and teaching strengths in the area of Irish theatre, and our aim is to be known as the world’s leading centre for the study of that subject. We locate the study of Irish theatre in a broad international context, using an Irish perspective to explore issues of global importance. Interaction and partnership with our international colleagues is an essential feature of our teaching and research.

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

### **Ethos**

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

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

### **Our Graduates' Attributes**

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

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

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

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

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

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

## 2. STAFF CONTACTS AND OFFICE HOURS

Staff in Drama aim to be approachable and responsive to students' needs, insofar as practically 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.

All Drama staff hold regular office hours, usually twice weekly during the semester. For the duration of the COVID19 pandemic, office hours will be conducted online via the MS Teams videoconferencing app. In general, students should try to keep consultations to about 10 minutes, so as to ensure that all students have a chance to meet lecturers during office hours.

Students can also communicate with staff by email (see below for information about email contacts). In general, if your query is complicated or personal, it is better to discuss it with the lecturer in person during office hours.

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

### CONTACTS FOR 2020/2021

- Emma Brinton, Administrator; [emma.brinton@nuigalway.ie](mailto:emma.brinton@nuigalway.ie) and [drama@nuigalway.ie](mailto:drama@nuigalway.ie)
- Aoife Harrington, Administrator, [aoife.harrington@nuigalway.ie](mailto:aoife.harrington@nuigalway.ie) and [drama@nuigalway.ie](mailto:drama@nuigalway.ie)
- Dr Miriam Haughton (Director of Postgraduate Studies) [miriam.haughton@nuigalway.ie](mailto:miriam.haughton@nuigalway.ie)
- Prof. Patrick Lonergan (Head of Discipline and Head of Third and Fourth Year), [patrick.lonergan@nuigalway.ie](mailto:patrick.lonergan@nuigalway.ie)
- Dr Charlotte McIvor, (Deputy Head of the School of English and Creative Arts) [charlotte.mcivor@nuigalway.ie](mailto:charlotte.mcivor@nuigalway.ie)
- Dr Catherine Morris (Teaching Fellow and Lecturer in Culture, Community and the University), [Catherine.morris@nuigalway.ie](mailto:Catherine.morris@nuigalway.ie)
- Dr Máiréad Ní Chróinín (Druid Artist in Residence), [mairead.nichroinin@nuigalway.ie](mailto:mairead.nichroinin@nuigalway.ie)
- Marianne Ní Chinnéide (Head of Production and Curation), [marianne.nichinneide@nuigalway.ie](mailto:marianne.nichinneide@nuigalway.ie)
- Dr Ian Walsh (Head of First and Second Year), [ian.walsh@nuigalway.ie](mailto:ian.walsh@nuigalway.ie)

### STAFF OFFICES

Staff offices are in the Centre for Drama, Theatre and Performance but for the duration of the COVID19 pandemic, students will regrettably not be permitted to consult with staff in person.

### CLASSROOMS

All classroom/rehearsal venues are in the O'Donoghue Centre for Drama, Theatre and Performance with the below abbreviations used.

S1: Studio 1

S2: Studio 2

S3: Studio 3

CR1: Classroom 1

ODT- O'Donoghue Theatre

BOI: Bank of Ireland Theatre.

Note that for the duration of the coronavirus crisis, unsupervised access to classrooms for rehearsals must be booked in advance. Further guidance will be issued.

### 3. COMMUNICATIONS

#### **Your Responsibilities**

NUI Galway's systems are organised in such a way that we can only contact you on an nuigalway.ie email account. You must check your email regularly: at least twice weekly during term and frequently during the summer months.

#### **Email Etiquette**

Email is a formal written document, and forms part of your formal record at university, so it is advisable to treat it formally. Normally students will address the lecturer formally (e.g. "Dear Dr X") and will also include details of their name, class and student number. Do take time to use proper grammar and spelling, and avoid informalities such as text-speak ("b4" instead of "before") or casual forms of address ("hey" instead of "Dear X") so as to ensure that you are properly understood.

#### **Email Response Times**

As academic staff receive a high volume of email, you should normally expect a response to your email within three working days and sooner where possible. The working week is Monday-Friday, excluding bank holidays.

You should not expect responses to emails that are sent during weekends, during public holidays or outside ordinary working hours (9-5.30, Mon-Fri) until a later working day.

#### **Social Media**

We run a Facebook group for students. This provides students with key news and events. All important announcements will also be sent by email so that students who choose not to use Facebook do not miss out on anything. You can join here:  
<https://www.facebook.com/groups/NUIGDrama/>

University staff are generally advised against "friending" students on closed networks such as Facebook. Students should therefore not take offence if a friend request to a staff member is ignored or rejected, and likewise should not feel under any obligation to accept friend requests from staff or teachers.

#### **Email outside of the teaching year**

Unlike primary and secondary school teachers, academics do not take holidays for the entire summer period but instead will take two or three weeks' leave during and otherwise are on duty and are required to make themselves available for student contact from April through to August.

However, during the summer months, we also engage in research or related activities such as attending conferences. This means that we are often away from Galway for long periods; we can also be out of email contact for protracted periods. So while you are welcome to contact staff during this period, you should be prepared for a longer than usual response time.

## 4. STUDENT FEEDBACK

We value students' opinions and consider it essential to the smooth running of the department that we are aware of concerns and questions. We commit to listening carefully to student feedback, to reacting to it where necessary, and/or to explaining to students the reasons for any decisions.

Sometimes it is not possible to respond in ways that students might wish. For example, we are constrained by such factors as timetables, resources, availability of staff and spaces – as is true for all subjects in all universities. It is also often the case that students will not fully understand the reasons for needing to study a particular topic until they have actually done so – and for that reason, staff will sometimes determine that a student suggestion should not be acted upon. But where such examples arise, we will endeavour to explain them clearly and speedily.

If a student wishes to raise a concern, there are four ways of doing so:

- By approaching the lecturer directly
- By approaching a class representative
- By approaching a head of year or the head of discipline
- By completing class feedback forms during the semester.

Ordinarily the best way to resolve any problem is through face-to-face discussion, so students are encouraged to raise issues with their lecturers in the first instance, in a spirit of open and mutually respectful discussion.

If for any reason you would rather have someone act on your behalf – or if the problem in question is shared by many people in the class – you can ask your class representative to act for you. However, under GDPR and student confidentiality rules we are strictly prohibited from discussing individual problems with anyone except the individual student. For that reason, class reps would usually be of assistance in matters of concern to large numbers of people in a class.

Each class will elect TWO representatives each year. Those representatives sit on the staff-student committee, which meets at the start and end of each semester. Class reps can also approach Heads of Year and/or the Head of Discipline. Normally, class reps will only act for one year so that the opportunity can be fairly distributed amongst classmates for the duration of their degree.

You can also approach Heads of Year and/or the Head of Discipline, though it is best to do so only after you have discussed your concerns with the lecturers directly.

### **Class Feedback Forms**

All lecturers must complete class feedback forms at least once during the semester. Feedback forms are completed anonymously. These are kept on file until after assessment has been completed; they are then read by the module lecturers who must write a report on the feedback, which is sent to the head of department. They are also kept on file and may be consulted by the Head of School.

Students are encouraged to be open in their responses, while also noting the need to be respectful and constructive in their presentation of any criticisms. It is also important to bring up any concerns during the semester while it is still possible to address them.

## 5. MODULES AND STRUCTURE: BA in Drama, Theatre and Performance (GY118)

The BA in Drama, Theatre and Performance runs for four years. Each year, students take 60 ECTS altogether, for a total of 240 ECTS over the four years.

In first year, students take 20 ECTS in Drama, Theatre and Performance (the equivalent of 4 modules in the year) and choose **two** other subjects with a weighting of 20 ECTS each. BA in DTP students are placed in Group 5 in the Arts timetable, and thus may choose subjects from Groups 1, 2 3, 4, 6 and 7. Second year students take Drama, Theatre and Performance and **one** other subject carried over from first year.

### Subject Choices and Progression

YEAR ONE	Drama, Theatre and Performance (20 ECTS)	Arts Subject A (20 ECTS)	Arts Subject B (20 ECTS)
YEAR TWO	Drama, Theatre and Performance (30 ECTS)	EITHER Arts Subject A OR Arts Subject B is taken to degree level (30 ECTS)	
YEAR THREE	Drama, Theatre and Performance (placements and research projects) (60 ECTS)		
YEAR FOUR	Drama, Theatre and Performance (30 ECTS)	EITHER Arts Subject A OR Arts Subject B is taken to degree level (30 ECTS)	

### Structure of the Degree

#### CORE MODULES

The programme involves following a set of core modules (classes taken by all students) that aim to provide all students with a strong grounding in the key areas of Drama and Theatre Studies. These are complemented by optional modules in third year and by opportunities to appear in productions. The core pathway is as follows

<b>First Year</b>	Acting 1	Theatre Histories 1		Theatre Histories 2	Stagecraft 1	
<b>Second Year</b>	Modern Drama	Irish Theatre	Playwriting	Contemporary Theatre	Stagecraft 2	Production Practicum
<b>Fourth Year</b>	Performance Studies	Contemporary Irish Theatre	Arts Management	Practice-based research Project		

#### Productions and Live Performance

Most modules will include an element of performance, often as part of a final assessment, subject to public health requirements. In 2020/21 there will also be performances in the following classes:

- Second Year production practicum
- Third Year production

- Fourth Year practice-based research projects
- Student-led projects as part of the Canon/Curriculum projects.
- MA student-led projects.
- PhD practice-based research productions and workshops.

Students have opportunities to audition or interview to participate in productions in Third Year but this opportunity may sometimes also be available in other years. Most production opportunities run by the discipline are available for credit. Students are given marks for their performance and for a piece of reflective writing about their work

### **THIRD YEAR**

In third year, students in the BADTP and the BA Connect join together to engage in intensive study in Drama and Theatre Studies. They do not take their other degree subject during this period.

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

- Internship (work experience with a professional theatre company, usually 4-6 weeks, with critical reflection and research essay component)
- International exchange.
- Optional modules in areas including Acting Reconsidered, Writing for Theatre, Children's Theatre, Musical Theatre.

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

- Production with staff or guest director (can involve acting, design, backstage work and/or a combination of roles)
- Internship (work experience with a professional theatre company, usually 4-6 weeks, with critical reflection component)
- International exchange within Europe (Erasmus) or further abroad (North America, Australia).
- Optional modules in areas including Rehearsal Techniques for Actors and Directors, Musical Theatre, Applied Theatre.

You can find out more information about internships and international exchanges elsewhere in this handbook.

## 6. MODULES AND STRUCTURE: BA in Performing Arts Studies GY115

In their first year, students chose Performing Arts Studies and THREE other subjects. These should be from arts groups 1, 2, 3, 4, 6 and 7. Subject groupings may be viewed here:

[http://www.nuigalway.ie/arts/documents/grouping\\_of\\_subjects.pdf](http://www.nuigalway.ie/arts/documents/grouping_of_subjects.pdf)

### Subject Choices and Progression

YEAR ONE	Performing Arts Studies (15 ECTS)	Arts Degree Subject A (15 ECTS)	Arts Degree Subject B (15 ECTS)	Arts Degree Subject C (15 ECTS)
YEAR TWO	Performing Arts Studies (10 ECTS)	Students take TWO of the three degree subjects that they studied in first year to degree level 25 ECTS each		
YEAR THREE	Performing Arts Studies (placements and research projects) (60 ECTS)			
YEAR FOUR (Students drop Performing Arts Studies and do their two degree subjects)	Arts Subject A		Arts Subject B	

### Other subjects in First Year

In the ordinary arts degree, students do THREE subjects worth 20 credits (ECTS) each. If as an Arts student you were doing English, Irish and French, this is what your credits would look like:

Ordinary Arts Students (GY101)		
English 20 ECTS	French 20 ETCS	Irish 20 ECTS

Normally this would mean that you would do four modules in English, four in French, and four in Irish.

However, BA Connect students do four subjects (English, French, Irish and Performing Arts Studies), so they have to “borrow” five credits from each of their other three subjects. Hence your credits look like this:

BA Connect Students (GY115)			
English 15 ECTS	French 15 ETCS	Irish 15 ECTS	Performing Arts Studies 15 ECTS

This means that you have fewer modules in English, French and Irish than other students do. Normally this would mean you would do three modules in English, three in French, and three in Irish.

It is the responsibility of those other subjects to tell you which module you should NOT take. If they have no preference or instruction, you are free to make your own choice.

### Your other subjects in Second Year

In Second Year, you again have to “borrow” ECTS from your other two subjects

If you were doing an ordinary Arts degree, and your two subjects were English and French, this is what your year would look like:

<b>Ordinary Arts Students in Second Year (GY101)</b>					
<b>SEMESTER 1</b>					
English Module 1 (5 ECTS)	English Module 2 (5 ECTS)	English Module 3(5 ECTS)	French Module 1 (5 ECTS)	French Module 2 (5 ECTS)	French Module 3(5 ECTS)
<b>SEMESTER 2</b>					
English Module 4 (5 ECTS)	English Module 5 (5 ECTS)	English Module 6 (5 ECTS)	French Module 4 (5 ECTS)	French Module 5 (5 ECTS)	French Module 6 (5 ECTS)

However, as a BA Connect student, you need to “borrow” 5 ECTS from one of your subjects in semester 1 and another 5 from the other subject in semester 2. Hence, your year might look something like this:

<b>BA Connect Students in Second Year (GY115)</b>					
<b>SEMESTER 1</b>					
English Module 1 (5 ECTS)	English Module 2 (5 ECTS)	Performing Arts Studies Module 1 (5 ECTS)	French Module 1 (5 ECTS)	French Module 2 (5 ECTS)	French Module 3(5 ECTS)
<b>SEMESTER 2</b>					
English Module 4 (5 ECTS)	English Module 5 (5 ECTS)	English Module 6 (5 ECTS)	French Module 4 (5 ECTS)	French Module 5 (5 ECTS)	Performing Arts Studies Module 2 (5 ECTS)

In other words, where other students do SIX modules in their subjects, you only do 5 modules.

Note the following:

- It is usually the responsibility of your other subjects to advise you on which module they want you to drop. Drama and Theatre Studies has no preferences or requirements in this matter. If the other subjects have no instructions for you, you are free to make your own choice.

- You **MUST** drop one module **ONLY** in semester one and the other module in semester two. You must **NOT** drop two modules in one semester.
- As a general rule, it is better to try to keep modules that involve opportunities to engage in small-group teaching (such as seminars) rather than large lecture classes.

### Structure of the BA Connect programme

In first and second year, all students take a core module that provides students with an introduction to key issues in the field. They also choose **ONE** optional course in each semester.

The core pathway is as follows

<b>First Year</b>	Acting, Theatre Histories and Stagecraft
<b>Second Year</b>	Two modules, one in each semester, selected from the six 2BA options available (see under DTP)
<b>Third Year</b>	Optional Modules (see under DTP)

### THIRD YEAR

In third year, students in the BADTP and the BA Connect join together to engage in intensive study in Drama and Theatre Studies. They do not take their other degree subject during this period.

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

- Internship (work experience with a professional theatre company, usually 4-6 weeks, with critical reflection component)
- International exchange.
- Optional modules

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

- Production with full-time director
- Internship (work experience with a professional theatre company, usually 4-6 weeks, with critical reflection component)
- International exchange.
- Optional modules may also be offered in second semester.

You can find out more information about internships and international exchanges elsewhere in this handbook.

### Fourth Year

In the final year, students focus on their two degree subjects (e.g. English and French).

## **7. Transfer from BA Connect to BA DTP**

Starting from 2020, it is possible for students to transfer from the BA Connect to the BA degree at the end of second year, subject to particular conditions:

Applications will be considered for transfer from GY115 into GY118, provided that there is capacity on the latter programme.

- Our decision about the number of transfer places will be based on the need to ensure that the Second Year GY118 class should not be larger than 27 students in total.
- Transfer will be by application by 31 July in the year between the end of First Year and the start of Second Year.
- An offer of a place into the Second Year of GY118 is valid only for the calendar year in which the application is made (offers cannot be deferred into a future year).
- Candidates will be ranked by results and must meet the following criteria:
  - o Pass all subjects in first sitting.
  - o Achieve a merit performance in Drama and Theatre Studies of 62% overall in the subject.
- If the number of eligible applications exceeds the number of places available, a waiting list may be put in operation.
- In the case of students who are obliged to defer the first sitting of their exams, Drama will consider applications for transfer into GY118 within two working days of the release of the second sitting exam results but only if there are vacant places.

If interested in transferring please contact Dr. Ian R. Walsh at [ian.walsh@nuigalway.ie](mailto:ian.walsh@nuigalway.ie)

## 8. CREDITS AND WORKLOAD

### What are ECTS?

ECTS stands for European Credit Transfer System. This is a system that gives uniformity all across Europe so that similar systems of workload and assessment are in place.

One ECTS is equivalent to about 20-25 hours of work. That can include class time, private study, assessment, and other learning activities.

Hence, you should imagine that your courses will work as follows:

### WORKLOAD PER SEMESTER FOR ONE MODULE

	<b>Contact Hours</b>	<b>Preparation for Assessment</b>	<b>Reading, Rehearsal, self-directed study</b>	<b>Total workload</b>
A 5 ECTS course	24-36	10 hours	66-76 hours	100 hours

### AVERAGE WORKLOAD PER WEEK FOR ONE MODULE

	<b>Contact Hours</b>	<b>Preparation for Assessment</b>	<b>Reading, Rehearsal, self-directed study</b>
A 5 ECTS course	2-3 hours	1 hour	6-8 hours

For written assignments, this workload translates to:

- Undergraduate students:
  - 5 ECTS: Up to 2500 (Y1 & Y2) – 3500 (Y3 & Y4) words
  - 10 ECTS: Up to 4500 (Y1 & Y2) – 5500 (Y3 & Y4) words
- Postgraduate students:
  - 5 ECTS: Up to 3500 – 4000 words
  - 10 ECTS: Up to 5500 – 6500 words

## 9. CONDUCT IN CLASS

The university is not just a preparation for professional life; it is itself a professional environment. The following conventions thus must be observed in all classes, by both staff and students:

### The Basics

- Students and staff are obliged to attend all classes, on time and for their entirety.
- Students and staff are obliged to arrive at class with material prepared in advance
- Students must bring books or other materials with them if advised to do so by lecturers.
- Students are obliged to participate fully in all class activities as set by the teacher.

Classes start on the hour and finish ten to the hour (e.g. start at 14.00, finish at 14.50). Please note that:

- Students and teachers are expected to be present at least two or three minutes before the hour, so that classes can begin punctually.
- Students and teachers should leave the class as quickly as possible at ten to the hour so that the next group can have access to the room

More information on attendance, punctuality etc. can be found elsewhere in this handbook.

### General Conduct in Class

The following conventions exist for the sake of all students and staff.

- Mobile phones must be put away and switched off during classes. Students must not take calls, send text messages, browse the internet, participate in social media, or otherwise make use of their mobile devices.
- Recording of classes, especially practice-based classes featuring other students, is very strictly prohibited. Recording lectures without the lecturers' permission or knowledge is also not permitted.
- Laptops and tablets may be used for note-taking or for in-class research but students should not engage in activities that would distract themselves or a fellow student (social media, browsing the internet, etc.)
- Smokers should not congregate in the doorways of the O'Donoghue Centre or Bank of Ireland Theatre, so as to avoid creating negative working conditions for staff and students in nearby offices and classrooms.
- While it is acceptable to bring water to practical classes, students may not eat during classes or in classrooms. Hot drinks such as coffee may not be brought to classes, especially in studios, due to the risk of scalding.
- Class participation does not just involve expressing opinions, it also involves listening to others' opinions. Please be respectful of your fellow students by ensuring that you are not dominating discussions at the expense of others. Debate is a normal and important element of university life. You should respect the right of people to hold opinions that are different from your own,

even about matters that you feel passionately about. You should also expect occasionally to encounter views and opinions that you find challenging, upsetting, offensive, confusing or contentious, and it is important in any democratic and open society that there is space for the expression of views that you do not agree with. We should strive always to respect the individual, regardless of his or her views.

- It is unacceptable for students or staff to express either in class or in written documentation any disparaging remarks about individuals or peoples based on their gender identification, their age, their religious convictions, their race, their ethnicity, membership of the travelling community, nationality, sexuality, political convictions, or any other personal characteristics. This does not preclude criticism of institutions, movements or nations, but the requirement is the protection of the dignity of the individual, in keeping with the NUI Galway student and staff codes of conduct.
- The nature of Drama as a subject is such that students will occasionally want to share private information with their classmates, whether in class discussions or in their devised or self-created performances. This is not necessarily discouraged but students should consider the likely impact of any revelations on their fellow students, and are required to seek approval from staff before divulging personal information. When such revelations are made, the class must protect their fellow student's privacy by not discussing private matters outside of the classroom setting.
- For practical classes, you may be engaging in work in bare feet or socks (though for the duration of the COVID pandemic it may be necessary to set this convention aside, in which case students and staff should wear suitable indoor shoes such as trainers), and also will be engaged in vigorous physical activity. Please dress appropriately, wearing fresh and comfortable clothing that will allow you to move freely, including lying on the floor.
- If for any reason you cannot participate fully in any physical activity, you should notify the teacher at the start of the semester or class, while bearing in mind that some physical participation will be required for all classes.
- Students should not under any circumstances attend classes or rehearsals under the influence of alcohol or other drugs. Being hungover is considered being "under the influence of alcohol". This is particularly important for practical classes or rehearsals, in which there is a risk of injury to you or a fellow student, but is essential for all classes.
- Please bring all rubbish away with you from classes (water bottles, coffee cups, waste paper, etc.).
- Please return all classes to the state you found them in when the class is over.
- All of the above guidelines apply when students are working off-campus, including at theatre visits, internships, etc.
- When in doubt... treat your fellow students and staff as you would yourself to be treated!

## 10. ATTENDANCE, PUNCTUALITY, SICK LEAVE

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

We will issue full guidance on how the COVID19 pandemic affects policies on attendance and participation. But, in summary:

- Any student who has COVID symptoms, or is a direct contact of someone who has the illness, **MUST** stay away from class and can be assured of all support and understanding.
- However, in other cases we expect students to attend classes as normal, and will be obliged to insist upon regular and punctual attendance as in the usual way.

Every teacher will complete a record of attendance. Students will sign in to every class. Students who are late must also sign in, marking clearly the time at which they arrived.

If students miss a class due to a non-COVID illness, they must inform the course lecturer in advance by email, and should bring a medical certificate to the next class. This will be kept on file.

Students who miss in-class assessments (e.g. group presentations or performances) due to non-COVID illness *may*, upon presentation of a certificate, be given permission to defer that portion of their assessment until the end of the semester. Normally this will involve students being obliged to sit an additional examination during the exam period.

Students who miss in-class assessments (e.g. group presentations or performances) without a medical certificate will automatically lose the marks for that assessment, and may not make alternative arrangements, except in cases where the student believed that he/she had symptoms indicative of the COVID19 virus.

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

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

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

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

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



## 11. POLICY ON EXTENSIONS, REPEATS AND DEFERRALS

### EXTENSIONS

**Individual lecturers cannot give extensions under any circumstances. These must be referred to Head of Year/Programme.**

Students who are ill or in distress can be assured that their work will be accepted late, provided that they provide appropriate documentation. **Students should NOT seek extensions in advance but instead endeavour to submit their assignment on time regardless of circumstances.**

You will then follow the steps below if you miss the submission deadline.

If you have an extenuating circumstance to explain why your work has been submitted late or you are unable to submit, you should at the time of late submission send an email to the relevant year/programme head outlining the cause of the delay. You should include with this letter your copies of either a medical certificate or a letter from a student counsellor, or other relevant documentation.

Your letter of explanation will be reviewed by the Drama Exams Board in order to determine whether the work should be penalised for lateness.

If you don't have an explanation for your lateness, we will just apply the penalty automatically.

Valid reasons for lateness include illness or bereavement. Avoidable problems such as malfunctioning computers, car trouble, books being unavailable at short notice, poor time management including participation in extracurricular or professional theatre activities including festivals, etc. are not valid reasons for lateness.

### IF YOU FAIL A MODULE

If you fail a module, you have an opportunity to repeat it. This will usually happen during the summer months, and will often entail a sit-down repeat examination of three hours' duration.

Students must pay a repeat examination fee to the university in such cases.

Your transcript will state that you failed the module. Repeat marks are capped at 40% for most years. This in turn may cause a delay payment of your SUSI grant.

Students in First or Second year should note that failing a module will certainly have an impact on the success of any applications to take an exchange in the US or to go on internship.

If you choose not to sit your repeat examination, you must either leave the university or repeat the year. If you repeat the year, you need only repeat those modules that you failed (e.g. if you pass four modules in second year but fail two, and choose to repeat the year, you would only need to repeat the two modules that you failed).

### **If you need to defer an assessment**

Deferral means postponing a university examination from the end of the semester to the summer period. This will usually be granted in cases of serious illness or bereavement of an immediate family member. Decisions about deferral can only be made by the College of Arts office.

### **General Notes**

Please note the following:

- Late work is penalised at a rate of 2% per day (including weekends and bank holidays)
- Work that is any more than two weeks' late (14 days) cannot be accepted even if students have medical certificates etc. Students whose work has not been submitted by this time will automatically be listed as having failed or must seek permission from the College Office to defer the assessment. Exceptions will most likely be allowable in the case of students who have contracted COVID19.
- If you provide a cert saying that you were sick for two days, then you can hand in your work two days' late without penalty. But if your cert says you were sick for two days and you hand in a week late, you will lose marks.
- We ask students to make every effort to submit work on time. Late essays lead to administrative difficulties and may delay the processing of your results.

### **WHO TO CONTACT IF YOUR WORK IS LATE**

In order to save you time, it is important that you contact the most appropriate people to help you with your query. You can of course discuss things with other people, including Drama staff, but the people below are the main points of contact.

<b>YOUR QUERY</b>	<b>WHO TO CONTACT</b>
If you are confused about the course or the assessment	The course tutors or lecturer
If you want an extension	There are no extensions.
If you need to defer your assessment because of serious illness or bereavement	The College of Arts office <a href="https://www.nuigalway.ie/colleges-and-schools/arts-social-sciences-and-celtic-studies/staff/">https://www.nuigalway.ie/colleges-and-schools/arts-social-sciences-and-celtic-studies/staff/</a>
If you are ill	Your GP or other medical professional
If you are experiencing stress, anxiety, depression or other personal problems	Your GP, the student counselling service, the SU welfare office.
If you want to pass on documentation to explain lateness – which you should do once you have submitted your essay	Head of Year – Ian Walsh for first and second year; Patrick Lonergan for third and fourth year.
For anything else -	Drama staff are always happy to meet students during office hours, and can discuss any issues that you wish to raise.

## **12. STUDENT SUPPORT SERVICES**

**Note that the availability of support services is likely to be curtailed due to the impact of COVID19**

### **Disability Support Services**

NUI Galway positively values the participation of students who have a disability, illness or specific learning difficulty and promotes a university experience of the highest quality for all students.

The Disability Support Service promotes inclusive practices throughout the campus community and we are committed to the provision of an equitable learning environment that will enable all students to become independent learners and highly skilled graduates. Currently, we provide supports to 492 students who are registered with our service.

Our office is open: Monday to Friday 09:30am - 12:30pm and 02:30pm - 4:00pm

You can contact us at:

Room 216, Áras Uí Chathail.

Tel. 353 (0) 91 492813 Fax. 353 (0) 91 495542

Email: [disability.service@nuigalway.ie](mailto:disability.service@nuigalway.ie)

<http://www.nuigalway.ie/disability/>

### **Academic Writing Centre**

The AWC offers free one-on-one tutorials on essay writing for NUI Galway students. Last year, AWC tutors helped over 500 students to overcome recurrent problems with grammar, punctuation, spelling, and essay structure.

We consider good academic writing to be a crucial skill, one that is not acquired easily. The AWC offers help and encouragement along the way. Everyone is welcome, regardless of level of experience or grade average. AWC tutors work with new entrants, final year students, and postgraduates alike.

The AWC is located on floor 2, in the James Hardiman Library.

<http://www.library.nuigalway.ie/awc/>

### **Student Counselling Service**

We are a team of qualified and experienced counsellors, psychologists and psychotherapists. The service operates within the Code of Ethics and Practice agreed by the Irish Association of University and College Counsellors.

Counselling is available to all full and part-time students, undergraduate and post graduate of NUI, Galway. Each year, between 800 and 900 students have contact with the service. These include students who have come from school to college, mature students, international students and students with disabilities.

We are in 5 Distillery Road. When coming into college from Newcastle Road (Distillery Road entrance by AIB), we are on the right hand side in a two storey house.

**Direct Tel:** 091 492484

**Ext.:** 2482

**E-mail:** [counselling@nuigalway.ie](mailto:counselling@nuigalway.ie)

### 13. Student Code of Conduct (University)

**Below is a summary of key points from the university's code of conduct.**

The guidelines that follow have been drawn up with reference to Policies and Procedures established by the University

All students should familiarise themselves with these guidelines at:  
[www.nuigalway.ie/current\\_students/university\\_code\\_conduct/index.php#7](http://www.nuigalway.ie/current_students/university_code_conduct/index.php#7)

#### **Main points from the Student Code of Conduct:**

Any student who enrolls for any course in the University in doing so accepts the objectives of the University and is giving a commitment, as a responsible individual and as a member of the University community, to behave in an appropriate manner. The Student Code of Conduct offers guidelines as to the norms of behaviour that accord with the obligations of students, but where more specific requirements are in place, they are available on the University's web site. It should be noted that Students of the University cannot claim any privileged position in regard to the general law of the land.

#### *Rights and obligations of staff, students and others*

- \* Every student and staff member has the right to be treated with dignity and respect.
- \* Students are expected to acknowledge the authority of the staff of the University, both academic and support staff, in the performance of their duties.

#### *Academic Conduct*

- \* Every student is expected to approach his/her academic endeavours with honesty and integrity.
- \* Each student shall comply with his/her academic programme requirements in terms of lectures, practicals, assignments and assessments and with all University registration, fees, library, use of computer facilities and examination regulations associated therewith.
- \* No student shall provide false or misleading information to or withhold relevant information from any party regarding his/her academic achievements

#### *General*

- \* Every student is required to behave in a manner which enables and encourages participation in the educational activities of the University and does not disrupt the functioning of the University.
- \* The maintenance of the good name of the University is in the interests of all of the University community and, as the standing of the University depends largely on those who represent it, it is the duty of its students at all times to behave, both inside and outside of the University, in a way which does not bring discredit to the University. The observance of the Code, so far as it applies to the individual student, is his/her **personal responsibility**.

Breach of any of the regulations of the University will be dealt with either under the appropriate approved University procedure or the Disciplinary Procedure. (The Disciplinary Procedure is laid out in Section 6.0 of the Code of Conduct)

#### **Some Examples of Breaches of the Student Code of Conduct:**

- Obstruction of members of the University staff or other students in the performance of their duties.

- Any violence or threats of violence or any abuse, either physical or verbal.
- Any behaviour that endangers the welfare of the individual or others.
- Making derogatory comments or allegations against a member of staff or other student either in person or utilising electronic media such as e-mail or social networking sites.
- Cheating, plagiarism and circumstances where a student submits the work of another as his/her own or allows another person to undertake an assessment or assignment for him/her.
- Failure, without reasonable explanation, to carry out all or any of the following to the satisfaction of the Academic Council: **attend lectures**; attend prescribed practical classes, or laboratory, drawing-office or clinical sessions; **attend tutorial classes; meet requirements laid down for project-work, essay-writing, or any other prescribed course exercise.**
- Conduct likely to disrupt teaching, examinations, study, research, or administration of the University.
- Failure to abide by the regulations governing enrolment on the academic programme, **attendance at lectures** and other prescribed exercises and the conduct of examinations.
- Abuse of alcohol or other substances on the campus, including contravention of the regulations which may be made from time to time relating to the consumption of alcohol or other substances on the campus.

## **14. EXTRA-CURRICULAR ACTIVITIES AND PROFESSIONAL THEATRE WORK**

We believe that a university is enriched by the presence of a healthy and vibrant range of extra-curricular activities. We therefore are particularly glad to see our students participating in events with DramSoc, GUMS, or other societies – while noting that academic work has to take precedence at all times over extra-curricular activity.

Those students who wish to stage plays that they have written, to act, or to direct are welcome to do so provided that they prioritise their academic work. Some students claim such work has hurt, some that it has helped, their performance at university. When a conflict exists between academic commitments and extra-curricular work, students must prioritise their course work.

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

## 15. STUDYING ABROAD

Drama and Theatre Studies offers students opportunities to study at an international university in the third year. You can go for the first or second semester, or for the entire year, subject to places being available. Some exchanges include an element of financial support, allowing students who might not otherwise be able to afford to travel abroad the opportunity to go on an exchange. Students who wish to go on international exchange must maintain an average of at least 60% and have a good record of attendance and participation.

### Terminology

The term ‘Erasmus’ refers to the EU scheme for mobility, which covers studying in another European country or a work placement/assistantship, where you study/work in the language of the host country – usually Spain, France, Italy, or Germany. Erasmus exchanges include a grant to support students’ travel costs. Note that these arrangements are put in place through the International Office.

‘Exchange’ refers to studying in another country, usually English-speaking, such as the US.

### Fees, Grants and Funding

When you travel abroad, you pay your fee to NUI Galway, just as students coming to NUI Galway from abroad pay their home universities.

Holders of SUSI grants retain their grants while on international exchange, but you will probably need to provide a letter from the department to show that your exchange is a core part of your studies.

Students on Erasmus also receive a grant.

Some of our exchanges to the US provide students with free room and board. These are awarded competitively.

International universities may have costs that would not normally arise in Ireland, for items such as course readers, theatre visits, etc. Students should ensure they are aware of these costs before travelling.

### Drama Exchanges 2019/2020

University	Number of Places	Special features	Academic specialisms
Berea College, Kentucky <a href="https://www.berea.edu/thr/">https://www.berea.edu/thr/</a>	2	Room and board is included for free in the exchange and places are awarded on a competitive	All students participate in a work programme; for NUI Galway students this has involved working in the college theatre. Opportunity to appear in productions.

		basis judged by exchange application and overall academic results.	
University of California	5	<p>Students apply to the UC and are allocated to the College that best suits their interests. This exchange is shared by the entire university so not all places may go to Drama students.</p> <p>NOTE: Students who wish to go in autumn semester will have to turn around applications very quickly in February after acceptance.</p>	<p>Berkeley – very strong academically with good theatre facilities. Santa Barbara – very strong for design. LA – very strong on film with links to theatre. Also see Davis, Irvine, Riverside. Santa Cruz, San Diego</p>
University of North Carolina, Chapel Hill <a href="http://drama.unc.edu/">http://drama.unc.edu/</a>	4	One of the top-rated theatre schools in USA	On-campus theatre allows for regular visits; strong opportunities in costume, design, and other areas. Broad theatre curriculum. Nice campus, easy to get to from Ireland.
Fraser Valley, BC, Canada <a href="https://www.ufv.ca/theatre/">https://www.ufv.ca/theatre/</a>	2		Opportunities to get hands-on practical experience in a very beautiful part of Canada. Excellent supports for incoming students.
Curtin, Perth, Australia <a href="https://haymantheatre.curtin.edu.au/study/">https://haymantheatre.curtin.edu.au/study/</a>	2	NOTE: Semester rhythm is	Practice-based opportunities. Perth hosts one of the world's major

		different here. Check calendar. You will have to arrive in summer for autumn semester.	theatre festivals every Feb/March.
New School, New York <a href="https://www.newschool.edu">https://www.newschool.edu</a>	2		New York based conservatoire – very high standards but great opportunity. On-campus accommodation.
Tours, France	4	For French students first but others who have an interest may go if spaces available	Opportunities to gain credit for doing Drama in extra-curricular contexts. University very central and easy to get to.
Oviedo, Spain	4	For Spanish students first but others can go if spaces available.  NOTE: Be advised that for the autumn term, exams happen AFTER Christmas holidays and the semester goes through the end of January. It is advised to go in semester two if you plan to be at NUI Galway second semester or do another exchange.	Opportunities to do courses in English in Irish Drama and other modules.
University of Illinois, Chicago	2		Chicago is one of the U.S.'s most vibrant

<a href="https://www.uic.edu">https://www.uic.edu</a>			theatre cities. Range of practice-based modules across theatre arts.
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## Who to contact

### *Within Drama*

Professor Patrick Lonergan, Head of Third and Fourth Year and Visiting Student Coordinator, Head of Discipline  
 Email: [patrick.lonergan@nuigalway.ie](mailto:patrick.lonergan@nuigalway.ie)

### *Erasmus*

Staff Contacts: Mary Lyons, Institutional Erasmus Coordinator (Room 201)  
 Office: 7 Distillery Road  
 Email: [Erasmus-office@nuigalway.ie](mailto:Erasmus-office@nuigalway.ie)  
 Telephone: +353 91 493749  
[www.nuigalway.ie/erasmus-programme/outgoingstudents/](http://www.nuigalway.ie/erasmus-programme/outgoingstudents/)

### *International Affairs Office* (For outgoing non-European exchanges)

Staff Contacts: Miriam Moylan ([miriam.moylan@nuigalway.ie](mailto:miriam.moylan@nuigalway.ie))  
 Office: 7 Distillery Road  
 Email: [international@nuigalway.ie](mailto:international@nuigalway.ie)  
 Phone: +353 (0) 91 495277

Website: <https://www.nuigalway.ie/student-life/international-students/contactus/>

## Applying to go on exchange

- Places on exchange are necessarily limited, and sometimes are awarded competitively.
- Usually a student will not be permitted to go on exchange unless he or she has an average of 60% in their exams in first year and second year. Languages are the exception but these are Erasmus and not Exchanges.
- In order to protect our exchange agreements, we will only send students on exchange if we are confident that they will represent Drama and the university well. Accordingly, we are very unlikely to approve an application for exchange from any student who has shown persistent problems with lateness, absence, failure to submit work, or other lapses in basic professionalism. This will be the case even when absences etc. have been excused by the presentation of a medical certificate.

## Schedule and Guidelines for Student Applications to Study Abroad

If you wish to study abroad in the first or second semester, or both semesters, of third year, please adhere to the following deadlines in second year:

**November (second years only, semester one):** Attend an information seminar on studying abroad in November with Drama staff and fourth year students who completed a study abroad. Precise date will be announced when classes resume.

- If you wish to undertake an exchange in the US, Canada, or Australia you express your interest in writing to [Patrick.lonergan@nuigalway.ie](mailto:Patrick.lonergan@nuigalway.ie).
- If you wish to undertake an Erasmus exchange to Oviedo in Spain, or Tours in France, express your interest in writing to [Patrick.lonergan@nuigalway.ie](mailto:Patrick.lonergan@nuigalway.ie).
- If you wish to study in Italy or Germany, you contact your language discipline directly, and they will advise you further regarding dates and availability.
- An application process will be arranged for November of second year, and students will need to complete it then.

**February-May(second years only, semester two):** During these dates, you will be informed if a place is available at the host institution, and how to make an application. It is then your responsibility to liaise with the host institution and NUI Galway international office to provide accurate documentation by the host institution's deadline.

### **Assessment and Registration**

Students who are on Erasmus and/or other Exchange must register with NUI Galway for specific modules. Please pay attention to your college emails so that you can find out the right course codes.

**Registration Codes:** Semester one: TP312 International Theatre Experience.

Semester two: TP310 Theatre Experience Abroad.

Both semesters: Register for both courses.

If you are going abroad, you **MUST within one week of arrival** send [patrick.lonergan@nuigalway.ie](mailto:patrick.lonergan@nuigalway.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.

**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 [patrick.lonergan@nuigalway.ie](mailto:patrick.lonergan@nuigalway.ie) in the first week of study.

## Guidelines and Recommendations

- Before deciding whether to go on exchange, undertake a detailed examination of the cost of accommodation, food, medical insurance, class materials and visits, etc. It is **your** responsibility to ensure that you find out this information before you leave and that you have adequate funds in place to cover these costs.
- On arrival in your host university, email [patrick.lonergan@nuigalway.ie](mailto:patrick.lonergan@nuigalway.ie) with details of your courses and credits.
- You must send a monthly report of your activities to Drama and Theatre Studies at NUI Galway ([patrick.lonergan@nuigalway.ie](mailto:patrick.lonergan@nuigalway.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.
- Express concerns or worries you have immediately with Drama staff in Galway.
- Speak to students who have previously completed an exchange to the location you are going to; Drama and Theatre Studies can facilitate these introductions.
- Research the theatre amenities and resources of the university – is there a theatre building; is there a drama society; are there costs involved in taking theatre classes (e.g. the cost of theatre tickets)?

Many students who study abroad report that the experience is rewarding, but it may also be overwhelming and lonely at times. If you choose to study abroad, it is advisable to request contact with past students who have studied at the same host institution. It is also advisable to make contact with clubs or societies before you travel, and send an introductory email to the academic coordinator. If there is a structure for communication with peers in place, this can ease the settling-in period, which may feel alien or disorientating. Ensuring that a structure of communication with peers is in place can make a major difference to the experience abroad as a whole, and one's engagement with study on campus as well as cultural engagement throughout the semester.

## 16. INTERNSHIPS

We have been able to send students on a variety of internships in recent years, including with the Abbey Theatre, Druid, Gare St Lazare (Paris), Rough Magic, Fishamble, Blue Raincoat, and many other leading Irish companies. In the undergraduate programme, internships are offered in the third year.

Generally speaking, internships are provided in the administrative and production realms of the theatre. Recent interns have gained experience in such areas as marketing, stage management, administration, archival management, and so on. Students should be aware that an internship is not an opportunity to be “discovered” as an actor, director or writer. Opportunities to sit in on rehearsal may occasionally be offered but are generally not granted in advance.

Out of respect for the theatre companies who host our students, we will only place a student with a company if we can be entirely satisfied that he/she will meet professional standards at all times. We will not grant an internship to any student who has a record of poor attendance, lateness, failure to meet deadlines, or other failures to meet ordinary professional standards. As is also true for international exchanges, we must apply this criterion even if attendance problem has been excused for the purposes of assessment with a medical certificate.

When you are on internship, you are still a student of the university, and must continue to pay a fee to the university and to conduct yourself according to the university’s various codes of conduct.

Students who wish to go on internship must carry out an interview with Drama staff beforehand and will usually be required to do an interview with the relevant company before an internship will be granted.

Internships last 4-6 weeks.

Before commencing an internship, all interns will sign a form outlining their understanding of what the internship is. This agreement will usually include the following statements, which a student must assent to:

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.
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 NUI Galway activity and are thus subject to the NUI Galway code of conduct.

7. Interns must be mindful at all times that they represent NUI 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 NUI Galway personnel as early as possible.

Assessment:

- 30%- Internship participation and completion
  - This mark is based on bi-weekly or monthly (depending on length of placement) updates to Head of Third Year.
    - Confirm with Head of Third Year whether you should be on bi-weekly or monthly updates.
    - Send these 3-5 bullet point updates of your activities including any events, achievements or challenges according to the agreed rhythm.
  - Completion of internship supervisor report by nominated representative at the company with which you were placed. **These must be sent to Patrick Lonergan ([patrick.lonergan@nuigalway.ie](mailto:patrick.lonergan@nuigalway.ie)) within TWO weeks of the completion of your internship by your nominated representative. This is your responsibility to arrange and follow through on.**
- 40%- Critical reflection journal (up to 6500 words, but cannot be less than 5000 words)
  - Critically documents your working experiences including researched reflection on the meaning of your daily work with this company in relationship to issues and concerns reflective of the wider theatre industry
  - You must move beyond summary of the daily work you do to critically analyse the efficacy of your work (and that of the company) that you engaged in during this placement and areas in which your work (or that of the company) might improve from technical or theoretical perspectives
  - You must decentre emotions or binaries of success and failure in your assessment of this work experience
  - You should be working on this daily throughout your work experience. **Do not wait until the internship is over to complete this task!**
  - In most circumstances, this critical reflection journal will be due within two weeks of your internship's conclusion.
- 30%- Final research paper (4000 words)
  - Building on your work with this company, you must devise in consultation with head of Third Year an original essay title which

investigates some aspect of your work with the company, their history, or the current aesthetic practices they are engaged with.

- You must meet with the Head of Third Year to have this topic approved or schedule a phone/Skype call.
- Sample Titles:
  - Abbey Theatre internship in marketing: “The history of show posters at the Abbey Theatre, 1985-1996”
  - Blue Teapot Theatre Company internship in educational theatre and disability theatre: “Disability as an asset of the ensemble: Blue Teapot’s use of the collective in adapting contemporary plays written for non-disable performers”
  - Baboró International Art’s Festival for Children Internship: “But what about the babies?: The Growth of Theatre for Early Years”
- This final research paper represents a broadening and consolidation of the knowledge you gained as part of your internship through further research.
- This final research paper must use no fewer than FIVE secondary sources and should use MLA formatting.
- See undergraduate student handbook for resources on academic writing.

## 17. THEATRE OUTINGS

We consider it essential that students see live theatre as part of their studies. We endeavour to ensure that all Drama students will see a live performance by a professional theatre company at least once per year. For the duration of the COVID19 pandemic, this provision will most likely not be available.

NUI Galway is one of the very few universities in Ireland and the UK that does not charge students for theatre tickets. We therefore urge students to see this feature of their degree not as an entitlement or as an optional extra, but as a privilege.

### **Core Theatre Outings**

Some classes feature theatre outings as part of their assessment programme. These outings will be announced at the start of the semester, giving students ample time to re-arrange any other commitments. We can make exceptions for major life events such as the wedding of a family member, but otherwise require students to attend. These visits will often be at weekends or in the evenings.

Once a student has accepted a theatre ticket, he/she is obliged to make use of it. Absence from a theatre outing can only be justified with a medical certificate and students must notify staff in advance so that the ticket can be given to a different student. The medical certificate must state explicitly that the student was unable to attend the theatre event.

### **Optional Theatre Outings**

From time to time, staff may be in a position to bring students to plays during the semester. When this happens, staff will ask students to sign up for this option in class.

- If a student signs up for a play, he/she is obliged to go (as above).
- If a student misses a class when a play visit is being organised, he/she loses the opportunity to attend it.

### **Changing your ticket**

It is sometimes possible for the Town Hall in Galway and other local venues to change your ticket for a different night during the same run. To do so, you should call into their box office. Any additional costs that arise from your decision to change the ticket must be borne by you. Other theatres are highly unlikely to change your ticket for you.

### **Penalties for Students who miss performances**

Theatre tickets are expensive and, as mentioned above, are granted as a privilege. To discourage absenteeism from performances, we are obliged to apply a rule in this matter.

**Any student who misses a performance will be required to pay half the ticket price for three subsequent theatre outings. If he/she attends those three outings, he/she will again be allowed to attend events for free.**

### **Conduct at Theatres**

Theatre outings should be considered formal educational activities and students are required to behave accordingly. While an outing to the theatre should be a pleasant experience, it should not be misunderstood as a social occasion.

Students will be seen by theatres as representatives of NUI Galway and, bearing in mind that many of our students will want to work with those theatres in the future, it is particularly important that our good reputation be maintained.

Obvious misconduct such as abuse of alcohol, rudeness to theatre staff, use of mobile phones in theatres, disruption of performances, etc. will be referred immediately to the department's disciplinary committee.

## **18. USE OF BLACKBOARD**

Your courses all require submission of materials through Blackboard. You must be properly registered in order to access Blackboard. Learning to work with Blackboard is the responsibility of individual students, but support services are available on campus. Please note that if you are not registered with the university you will not have access to Blackboard, and staff are very strictly prohibited from granting you such access.

Follow this link for more information on Blackboard and how to make the most of its services:

<https://www.nuigalway.ie/information-solutions-services/services-for-students/blackboard/>

For FAQs, visit:

<https://www.nuigalway.ie/information-solutions-services/services-for-students/blackboard/#tab3>

## 19. ONLINE RESEARCH RESOURCES

The NUI Galway library hosts multiple research resources which will be of direct relevant to your studies.

- **Drama Online-**

<http://www.dramaonlinelibrary.com.libgate.library.nuigalway.ie/>

“The award-winning Drama Online introduces new writers alongside the most iconic names in playwriting history, providing contextual and critical background through scholarly works and practical guides.

Our constantly growing collection meets the full range of teaching needs for theatre studies, literature courses and drama schools. From the epic to the monologue; ensemble to one-person plays; comedy to tragedy; the historical to the contemporary; and from the highly political to the profoundly personal, there is plenty to discover.”

- **Digital Theatre Plus-** <https://www-digitaltheatreplus-com.libgate.library.nuigalway.ie/practice-and-practitioners>

“Founded in 2009, Digital Theatre+ is the world’s leading educational platform for English and the Performing Arts, providing over 3 million students, within over 1000 schools, colleges and universities, across 65 countries, with access to 600+ theatre productions and educational resources.

We collaborate with renowned theatre companies, actors and creatives to capture live performances in stunning quality and bring you insights from behind the scenes; we curate the very best productions from over 50 of the world’s leading arts organisations; and we commission educational resources from leading practitioners and academics.”

- **Met Opera on Demand**

While primarily of interest to students of Music, the Met Opera database features videos of live performances for hundreds of operas, many of them directed by major figures (Lepage, Taymor) and all offering essential material for teaching in design, movement, and other areas.

- **NT Live** <https://search-alexanderstreet-com.libgate.library.nuigalway.ie/NATH> - an online database of productions from the UK National Theatre, including production resources, videos and more.

- **Abbey Theatre-** <https://abbeytheatre.nuigalway.ie:8443/> and **Gate Theatre-** <https://gatetheatre.nuigalway.ie:8443/>

- You can arrange Lecturer Access through the Library ([barry.houlihan@nuigalway.ie](mailto:barry.houlihan@nuigalway.ie)) and “Favourite” visual and other archival material to access offsite and show in class.

### **The Gate Theatre Digital Archive**

The Gate Digital Archive will provide hundreds of videos playscripts and programmes from this major Irish theatre. There are particularly strong holdings here for Beckett, Pinter, Friel and Oscar Wilde.

**Druid Theatre Company.** The archive includes a record of the multi-award winning theatre company whose roots go back to their time in the then University College Galway. Druid have been recognised as world leaders in touring and staging the best of Irish plays and exploring the work of playwrights such as John M. Synge, John B. Keane, Geraldine Aron, Martin McDonagh and Tom Murphy. The Druid Theatre archive catalogue can be viewed here: <http://archives.library.nuigalway.ie/cgi-bin/FramedList.cgi?T2>

**The Thomas Kilroy Archive** consists of the papers of the celebrated playwright, Thomas Kilroy. Famous especially for his epic history plays such as the 'O'Neill' and, for his relationship with the likes of Field Day Theatre Company – with his work 'Double Cross' – and also for his time as Literary Editor at the Abbey Theatre, Kilroy is one of the giants of 20<sup>th</sup> Century Irish Theatre. The Kilroy Archive catalogue can be viewed here: <http://archives.library.nuigalway.ie/cgi-bin/FramedList.cgi?P103>

**The Taibhdhearc na Gaillimhe Archive** is the administrative and creative archive of the national Irish Language Theatre of Ireland. Based in Galway, the Taibhdhearc Archive is a comprehensive record of the growth of this Irish language movement within theatre and how the Taibhdhearc has connected and influenced playwrights writing in Irish and also those translating English language works by Irish and international playwrights into Irish. The Taibhdhearc na Gaillimhe Archive is catalogued and available for consultation. For information click [here](#)

**The Lyric Theatre, Belfast Archive** is one of the premier cultural and theatrical venues in the North of Ireland and it has been so for over half a century. Founded by Mary O'Malley and with the theatre first based in her home, the Lyric Theatre and Lyric Players would quickly outgrow their first base and establish itself in the heart of Belfast's and the North's cultural heart. Mirroring the Abbey in its founding principles, the Lyric is a theatre of great Yeatsian tradition and offers a detailed account of administrative and creative records of the theatre but also unheralded insights into the correspondence and professional relationships of Mary O'Malley to the theatre community of Ireland. The Lyric Archive catalogue can be viewed here: <http://archives.library.nuigalway.ie/cgi-bin/FramedList.cgi?T4>

**The Arthur Shields Archive** consists of the papers of the actor and revolutionary Arthur Shields. Steeped in the Abbey tradition, Shields was a regular and one of the much loved members of the Abbey Company in the 1930's and was part of their many touring productions to the United States at that time. The papers offer a great insight into the Abbey Theatre of that time and also a beautiful photographic record of the Abbey, its U.S. tours and also the personal and private life of Arthur Shields. The

Shields archive catalogue is available [here](#) and the Shields online photographic exhibition can be seen [here](#)

**The Siobhan McKenna Archive** is the archive of one of the great actresses of the Irish stage. Remembered so specially for her portrayal of Mommo in Tom Murphy's seminal play, 'Bailegangaire', McKenna was lauded throughout her life for her work in English and Irish. The papers offer a view into the life and career of McKenna and documents exactly why she is so fondly remembered in Irish Theatre. The Siobhan McKenna papers are catalogued and available for consultation.

**Margaretta D'arcy and John Arden archive** documents the career of these two major theatre artists and activists. John Arden was one of the major dramatists of the twentieth century, with early plays such as *Sergeant Musgrave's Dance* (1960) helping to inaugurate a new era of politically engaged theatre in Britain at theatres like London's Royal Court. During a long career of writing and activism, he published several plays and essays, and his novel *Silence Among the Weapons* was shortlisted for the Booker Prize in 1983. Margaretta D'Arcy is a major writer and cultural activist who has long campaigned on issues related to global peace, civil liberties, and equality. She is a member of Aosdána. Arden and D'Arcy together also co-authored many plays, including the celebrated *Non-Stop Connolly Show*, and have been major figures in the development of community-based and politically-focused arts.

**The Galway Arts Festival Archive** documents the growth of this festival, again from roots in University College Galway to a festival for the community and city of Galway through to its incredible growth in becoming one of the largest annual multi-disciplinary Arts Festivals in Europe. The Galway Arts Festival is synonymous with exploring Irish culture, identity and tradition through national and world leaders in the Arts. The Galway Arts Festival Archive catalogue can be viewed here: <http://archives.library.nuigalway.ie/cgi-bin/FramedList.cgi?T5>

Recent acquisitions include papers related to Joe Vanek, Pan Pan Theatre company and more. <http://library.nuigalway.ie/collections/archives/>

## 18. Plagiarism

### Definition:

Plagiarism means presenting the words of another writer as if they were your own. It refers to stealing, without acknowledgement, from any other writer, including fellow students. Copying another student's essay is as serious a problem as plagiarising a literary critic. This is a serious matter, and if it is detected in your essay it may result in an automatic failure mark. The way to avoid plagiarism is very simple: always put quotation marks around someone else's words, credit them to their source, and discuss in your view their merits. If you borrow ideas from another writer, say so. In this way you can impress an examiner by showing that you have done some research.

### Best Practice to Avoid Plagiarism

- When making notes, always use quotation marks to distinguish between your own notes and the words of the writer you are reading. Additionally, always keep a record of the page number, publication details, etc.
- Inform yourself about the submission dates for your written work, and leave yourself time to do the work yourself.
- When correctly acknowledging the words of another writer, engage with what that writer is saying or arguing, rather than using them as a substitute for your own argument.
- **Ask your lecturer for advice if you are uncertain about any aspect of referencing or plagiarism.**

### Is it Plagiarism?

#### A Quick Guide for Students

EXAMPLE	IS IT PLAGIARISM?	NOTES
<p>SparkNotes says:</p> <p>A university student whose studies are interrupted by his father's death, Hamlet is extremely philosophical and contemplative.</p> <p>Sam writes an essay that says:</p> <p>A university student whose studies are interrupted by his father's death, Hamlet is extremely philosophical and contemplative.</p>	Yes!	<p>It is never acceptable to incorporate online (or any other) materials in your essays without crediting the original source. Even if Sam lists SparkNotes as a source on his Bibliography/Works Cited page, his failure to put this sentence in quotation marks still means that he has plagiarised. Remember:</p>

EXAMPLE	IS IT PLAGIARISM?	NOTES
		just one sentence in your essay that is uncredited could mean that you risk failing the entire assignment.
<p>SparkNotes says:</p> <p>Faced with evidence that his uncle murdered his father, evidence that any other character in a play would believe, Hamlet becomes obsessed with proving his uncle’s guilt before trying to act.</p> <p>Sam writes an essay that says:</p> <p>Hamlet is cautious when it comes to interpreting this evidence, evidence that any other character in a play would believe.</p>	Yes!	It still counts as plagiarism if Sam has copied a <i>unique</i> phrase (i.e. less than an entire sentence, or, in this example: ‘evidence that any other character in a play would believe’) from a source without using quotation marks properly crediting that source. How do you know if a phrase is unique? Try googling ‘evidence that any other character in a play would believe’—it takes you straight back to SparkNotes.
<p>In an article called “‘Thy State Is the More Gracious’: Courtly Space and Social Mobility in <i>Hamlet</i> and Early Modern Culture’, Peter Sillitoe argues:</p> <p><i>Hamlet</i> (1601) depicts hierarchy and social mobility because the play focuses its attention onto a royal court. Clearly, this approach could be applied to many plays but <i>Hamlet</i> takes things much further with its emphasis on role-play and confused social identities. Crucially, the major characters are either nobles or the socially mobile, and the play highlights the workings of courtly power and the social challenge of the revenger in light of this.</p> <p>Sam writes an essay that says:</p> <p><i>Hamlet</i> portrays chains of command and social movement because the drama focuses its concentration onto an imperial court. Evidently, this approach could be useful to numerous plays but <i>Hamlet</i> takes belongings much further with its highlighting on role-play and perplexed community-based identities. Vitally, the chief characters are either aristocracy or the socially itinerant, and the drama showcases the machinery of</p>	Yes!	This phenomenon has recently become known as ‘Rogeting’ (in fact, you can read a humorous article about this phenomenon here: <a href="http://www.theguardian.com/education/shortcuts/2014/aug/08/rogeting-sinister-buttocks-students-essays-plagiarising-thesaurus">http://www.theguardian.com/education/shortcuts/2014/aug/08/rogeting-sinister-buttocks-students-essays-plagiarising-thesaurus</a> ). It is not acceptable to cut and paste from a source and then use a thesaurus to simply insert synonyms for the words. Moreover, the results are often nonsensical when students do this!

EXAMPLE	IS IT PLAGIARISM?	NOTES
<p>courtly authority and the social test of the revenger in illumination of this.</p>		
<p>A blog post found online at <a href="http://warustudiotk.blogspot.ie/2011/04/political-and-social-themes-in-hamlet.html">http://warustudiotk.blogspot.ie/2011/04/political-and-social-themes-in-hamlet.html</a> says:</p> <p>The men throughout the play fall into two categories. There are those like Claudius and Polonius, as Hamlet states about Polonius, which is true also for Claudius, “A man of words.” And then there are those like Hamlet, Fortinbras and Laertes who are men of action. Claudius is more of a politician king, he has a way with words. This is vastly apparent through out the play, but more so at the beginning and also near the end.</p> <p>[Note that this blog post contains words that are spelled incorrectly and that Sam inadvertently improves the quality of the writing.]</p> <p>Sam writes an essay that says:</p> <p>There are two categories of men in <i>Hamlet</i>: men of words (as Hamlet describes Polonius) and men of action. Claudius and Polonius fall into the first group, whereas Hamlet, Fortinbras and Laertes all fall into the second. It is apparent throughout the play—particularly at the beginning and near the end—that Claudius is a political creature who has a way with words.</p>	<p>Yes!</p>	<p>It is never acceptable to cut, paste and then slightly reword online (or any other) materials in your essays—even if it is ‘just’ plot summary that you are using. Even if Sam lists blog post as a source on his Bibliography/Works Cited page, his failure to cite this material correctly in the body of his essay still means that he has plagiarised.</p>
<p>Ann Thompson and Neil Taylor’s introduction to the Arden edition of <i>Hamlet</i> says:</p> <p>Unsurprisingly, feminist critics have expressed difficulties with the play, deploring both the stereotypes of women depicted in it and the readiness of earlier critics to accept Hamlet’s view of the Queen and Ophelia without questioning whether the overall view taken by the play (or its author) might be different.</p> <p>Sam writes an essay that says:</p> <p>Unsurprisingly, feminist critics have expressed difficulties with the play, deploring both the stereotypes of women depicted in it and the readiness of earlier critics to accept Hamlet’s view of the Queen and Ophelia without questioning whether the overall</p>	<p>Yes!</p>	<p>Whenever you take sentences and phrases directly from a source, you must indicate that the words are not your own by using quotation marks. Even if Sam includes a parenthetical citation at the end of a sentence or paragraph that he has reproduced from another source (as in this example), this is not enough on its own!</p>

EXAMPLE	IS IT PLAGIARISM?	NOTES
view taken by the play (or its author) might be different (Thompson and Taylor 35).		
Sam is a good student who has high marks in all of his other modules, but was found plagiarising just three sentences in one essay that he submitted this year.	Yes!	When plagiarism cases are being considered, it is impossible for lecturers to take into account a student's overall academic performance or marks in other modules.
Sam and Charlie are good friends who are taking the same module. They submit two copies of the same essay, on which they collaborated.	Yes!	This is a type of plagiarism called 'collusion', which means that students are collaborating in an unauthorised manner on work that they are both submitting for credit.
Sam and Charlie are good friends who are taking the same module. They submit essays that have distinct arguments, yet incorporate many of the same sentences, phrases, or paragraphs.	Yes!	This is still collusion, even if the entire essay is not identical (see the example above).
Sam hires Charlie to write his essay for him.	Yes!	Any essays you submit must be your own work.
Charlie writes an essay for his English seminar and reuses portions that he earlier wrote for an essay due in one of his lecture modules.	Yes!	This is called 'self-plagiarism' or 'auto-plagiarism'. It is forbidden to reuse materials that you have already (or simultaneously) submitted for credit in another module.
Last year, Charlie submitted a number of essays that incorporated passages of reworded information that he'd cut and pasted from online sources, but he's never been accused of 'plagiarising' before.	Yes!	If you have been doing this sort of thing habitually but never lost points for it, count yourself lucky that you haven't been caught yet, and change your writing habits immediately!
Turnitin says that Charlie's essay is only 3% 'unoriginal'.	Maybe, maybe not!	Turnitin is merely a guide that your lecturers use to help identify problematic essays. The number that it produces is not really meaningful in and of itself. It is possible to have a low number returned for an essay that does, in fact, plagiarise sources.

EXAMPLE	IS IT PLAGIARISM?	NOTES
Turnitin says that Charlie's essay is 46% 'unoriginal'.	Maybe, maybe not!	It is possible to have a high number returned on Turnitin for an essay that does not, in fact, plagiarise any sources and has properly credited all quotations.
Charlie writes an essay in which he uses quotation marks appropriately and cites everything parenthetically. However, he does not attach a Bibliography/Works Cited page, as required in MLA format.	Perhaps not exactly, but it's not a good idea!	Attaching a Bibliography/Works Cited is never optional (even in those cases where you may only have used one primary source in your essay and no secondary sources at all). You will lose marks on your essay for failing to attach a Bibliography/Works Cited page.
Charlie writes an essay and attaches a Bibliography/Works Cited page listing all of the secondary sources that he consulted. He puts everything that he has quoted directly from these secondary sources in quotation marks to indicate it's not his own words, but he doesn't bother putting any parenthetical citations in the body of his essay to show the source of each individual quotation.	Perhaps not exactly, but it's not a good idea!	Even if you put quoted material in quotation marks, if you fail to give your reader an indication of where each quotation is from, it's still not properly cited. You will lose marks on your essay for failing to cite your sources parenthetically.
<p>Sam writes an essay that uses his secondary reading to help him position his own argument. He writes:</p> <p><i>Hamlet</i> can be interpreted as a play that is focused on social class and that reinforces the patriarchal views of its time. Peter Sillitoe, for example, argues that the play 'highlights the workings of courtly power and the social challenge of the revenger' (Sillitoe 208). Thompson and Taylor, on the other hand, consider feminist approaches to the play, which have challenged 'the stereotypes of women depicted in it and the readiness of earlier critics to accept Hamlet's view of the Queen and Ophelia' (Thompson and Taylor 35). What unites these interpretations is their attention to the play's social dimensions. This essay argues that Shakespeare's play explores social structures – both class and gender – in order to critique Elizabethan society.</p>	No!	Sam has used his reading of criticism about the play in order to develop his ideas about its representation of society. He has engaged with this reading in order to formulate a new argument. He acknowledges the fact that these sources have informed his argument by quoting from them directly and citing them correctly. He has also cited them in his Bibliography/Works Cited page.

EXAMPLE	IS IT PLAGIARISM?	NOTES
<p style="text-align: center;"><b>Bibliography</b></p> <p>Shakespeare, William. <i>Hamlet</i>. Ed. Ann Thompson and Neil Taylor. London: Arden Shakespeare, 2010. Print.</p> <p>Sillitoe, Peter. “ ‘Thy State Is the More Gracious’: Courtly Space and Social Mobility in <i>Hamlet</i> and Early Modern Culture.” <i>Shakespeare</i> 9 (2013): 204-19. Print.</p>		

## 19. MARKING CRITERIA FOR WRITTEN WORK

### Grade Bands SUMMARY

<b>Mark</b>	<b>Grade</b>	<b>Award</b>	<b>Criteria used for assessment</b>
70+	A	First Class Honours	An essay that displays originality, and is written in excellent English. No major grammatical or factual errors. A coherent argument supported by convincing evidence. Proper citing of sources (Bibliography and Works Cited) using the MLA Style Guide.
60-69	B+	Second Class Honours (Grade 1)	An essay that displays an honest attempt to engage with subject. Some minor grammatical errors. A coherent argument that is wide-ranging but not comprehensive.
50-59	B-	Second Class Honours (Grade 2)	Evidence of an attempt to engage with the subject, but an overdependence on others' work (secondary sources, lecture notes, internet notes), which are deployed without evidence of being fully understood. Grammatical errors (apostrophe usage, fused sentences) reveal lack of knowledge of rules of writing. The essay relies on plot summary and excessive description rather than analysis.
45-49	C	Third Class Honours	Barely adequate, but shows some knowledge of primary texts and makes some attempt to provide a substantial answer.
40-44	D	Pass	Completely inadequate, but displays some knowledge of text and attempts to provide an answer but shows a lack of knowledge.
35-39	E	Fail	Inadequate but displays some knowledge of text
0-34	F	Fail	Totally inadequate (no answer, plagiarism, etc.)

## 20. MARKING CRITERIA FOR PERFORMANCES

### 80%+: Professional standard of achievement and artistry in relationship to course goals and level

- Work beyond level of peers to a viable professional standard
  - For example, could be considered as strong applicant for Edinburgh or Dublin Fringe or as a viable professional level piece of work for audition or showcase purposes.
- Superior engagement with peer and instructor discourse.

Professional level in terms of concrete evidence of extensive preparation and rehearsal

- Superior practical development of performance techniques.
- Complete memorization if required.
- Journal submissions or rehearsal observations reflect superior process and collaboration.
- Superior engagement with research of forms, technique, and history as appropriate.
- If required, subsequent showings reflect superior progress in performance or concept that incorporates feedback as well as continuing to assert performer/director/writer/designer's individual vision for work

Professional level regard for objective requirements of performance assignment

- All key deadlines met.
- All key performance elements represented.
- Artists take objective requirements of performance assignment far beyond what is expected in the class or at their level of development.

### 70-79%: Excellent standard of achievement and artistry in relationship to course goals and level

- Demonstrates excellent initiative in terms of progress of work.
- Excellent engagement with peer and instructor discourse.

Excellent concrete evidence of extensive preparation and rehearsal

- Excellent practical development of performance techniques..
- Complete memorization if required.
- Journal submissions or rehearsal observations reflect excellent process and collaboration.
- Excellent engagement with research of forms, technique, and history as appropriate.
- If required, subsequent showings reflect excellent progress in performance or concept that incorporates feedback as well as continuing to assert performer/director/writer/designer's individual vision for work.

Complete regard for objective requirements of performance assignment

- All key deadlines met.
- All key performance elements represented.

- Artists take objective requirements of performance assignment and demonstrate focused and ambitious development in terms of what is expected in the class or at their level of development.

**60-69% Good standard of achievement and artistry in relationship to course goals and level**

- Demonstrates strong initiative in terms of progress of work.
- Good engagement with peer and instructor discourse.

Good concrete evidence of extensive preparation and rehearsal

- Good practical development of performance techniques.
- Complete or mostly complete memorization if required with limited mistakes that are corrected in process.
- Journal submissions or rehearsal observations reflect good progress and collaboration.
- Good engagement with research of forms, technique, and history as appropriate.
- If required, subsequent showings reflect good progress in performance or concept that incorporates feedback as well as continuing to assert performer/director/writer/designer's individual vision for work.

Complete regard for objective requirements of performance assignment

- All or most key deadlines met.
- All or most key performance elements represented.
- Artists fulfil with good and consistent standards the objective requirements of performance assignment.

**50-59% Limited standard of achievement and artistry in relationship to course goals and level**

- Demonstrates limited initiative in terms of progress of work.
- Limited engagement with peer and instructor discourse.

Limited concrete evidence of extensive preparation and rehearsal

- Limited practical development of performance techniques that reflects lack of rehearsal.
- Limited or poor memorization if required with multiple mistakes that recur.
- Journal submissions or rehearsal observations reflect likely poor or limited progress and collaboration.
- Limited engagement with research of forms, technique, and history as appropriate.
- If required, subsequent showings reflect limited or poor progress in performance or concept that incorporates feedback as well as individual or group having limited ability to articulate performer/director/writer/designer's individual vision for work.

Inconsistent regard for objective requirements of performance assignment

- Some key deadlines not met.
- Some key performance elements not represented.

- Artists show inconsistent standards in meeting the objective requirements of performance assignment.

**45-49% Poor standard of achievement and artistry in relationship to course goals and level**

- Demonstrates lack of initiative in terms of progress of work.
- Weak engagement with peer and instructor discourse.

Poor concrete evidence of extensive preparation and rehearsal

- Poor development of performance techniques that reflects a serious lack of adequate rehearsal.
- Poor memorization if required with multiple mistakes that recur or sections unmemorized.
- Journal submissions or rehearsal observations reflect poor progress and collaboration.
- Poor engagement with research of forms, techniques and history as appropriate.
- If required, subsequent showings reflect poor progress in performance or concept that incorporates feedback as well as individual or group having seriously limited or no ability to articulate performer/director/writer/designer's individual vision for work.

Serious failings in meeting objective requirements of performance assignment

- Many or most key deadlines not met.
- Many or most key performance elements not represented.
- Artists show inconsistent and low standards in meeting the objective requirements of performance assignment.

**40-44% Unacceptable standard of achievement and artistry in relationship to course goals and level**

**0-39% Completely unacceptable standard of achievement and artistry in relationship to course goals and level**

## 21. WRITING AN ACADEMIC ESSAY: SOME TIPS

### What is an academic essay?

An academic essay is a formal piece of writing. It therefore must follow a set of rules that govern style, presentation and layout. In addition to being judged on what you write in your essay, you will also be judged on your adherence to these rules.

An academic essay is different from other forms of writing that you may be familiar with, such as journalism, reviews, or creative writing. Its purpose is to present an argument about a text or set of texts, or a performance or set of performances. That argument must be supported with reference to the primary text and secondary material.

Most essays will either:

- (a) Discuss a statement; or
- (b) Answer a question.

You should take particular care to ensure that you understand the question or statement in its entirety, establishing precisely what you are being asked. You must answer *every* element of a question clearly and comprehensively.

### Characteristics of an Academic Essay

When your essays are evaluated, your examiner will usually consider some or all of the following aspects of your writing:

- **Language:** grammar, spelling, syntax, punctuation
- **Structure:** paragraphs; openings and conclusions; unity of argument
- **Knowledge:** (a) of texts under discussion and of direct subject matter; (b) of related areas, such as history of period, critical theories about the subject, other texts of relevance
- **Style:** fluency; flow; range of different kinds of sentence structure; vocabulary; readability
- **Analysis:** deployment of texts; ability as an interpreter and critic and analyst of works/texts in question
- **Argument:** coherence; persuasiveness; logical progression
- **Originality and Creativity:** insight; depth and interest of ideas
- **Apparatus:** ability to quote properly and appropriately; adequate and consistent supply of references to works consulted; tidiness and general level of organization and presentation

### Research

Most of the texts or performances that you have studied have already been the subject of debate by academics and scholars. Your task as a critic is to add your own voice to that debate. In order to do so, you must do two things.

You must firstly be well informed. You can't enter a debate unless you know what the other participants' views are. So we carry out research to ensure that our criticism takes account of the work of other scholars.

You must also ensure that the voice you bring to the debate is *your own* voice. So the second purpose of research is to develop your own opinions and thoughts about a subject.

You should treat the work of other scholars with respect: they are experts in their fields with many years' experience. However, respecting their views doesn't

mean that you must accept them uncritically. Too often, students repeat the views of the writers they have read – but they don't bring their own thoughts to bear on the material they're studying. When you carry out research, you must think about whether you agree with what is being said by the writer. You will then formulate your own views, and express them in writing.

### **Primary Texts and Secondary reading**

A primary text is the book, play, poem, or film that you are discussing in your essay. You will make an argument about a particular text (or texts), and you will use secondary sources to inform and support your argument.

Secondary reading involves consultation of some or all of the following:

- a. Books about a playwright, actor, director, etc. – biographies, autobiographies, letters, critical studies.
- b. Books and articles about the period in which the subject lived (e.g., Elizabethan England), or the group to which the person belongs (e.g. the Irish Revival, Russian realistic, etc.).
- c. Articles in critical books.
- d. Articles in encyclopaedias.
- e. Articles in journals
- f. Archival materials
- g. Performances/Films
- h. Webpages (though these should be carefully selected)
- i. Newspaper reviews and interviews
- j. Personal interviews

An essay on Shakespeare might therefore make use of the following sources:

- An introductory essay in a core textbook.
- A biography
- A book about Elizabeth performance.
- A critical work on Shakespeare and language
- An article from a book on Shakespearean performance.

You should select your material carefully. It is often a good idea to start with an introductory essay in a publication such as *Theatre Histories*.

Select secondary material that is relevant to the question you are answering. Some playwrights and practitioners will have had hundreds of books and articles written about them, and it is not expected that you would consult every page of every book written about your subject. Not only should you carefully select the books you will use, you should also select chapters and sections from individual books. If, for example, you were writing an essay on Synge's use of classical mythology, you would be very unlikely to benefit from reading a biography about the playwright in its entirety. Efficient research involves using tables of contents, bibliographies, and indexes. If you are using an electronic text, you may save time by searching for keywords.

While there is no upper or lower limit, a typical undergraduate essay would generally make use of one or two primary texts, and three to five secondary sources. It is essential however that secondary sources are selected carefully

Do not use student study guides or notes, such as Cliffnotes or Sparknotes. These resources provide students with information that the students should be more than capable of acquiring alone. Use of these notes discourages originality of thought,

and inhibits the ability to think independently and with integrity. They are also frequently inaccurate or simplistic.

### **The Structure of your Essay**

Your essay will be composed of three parts: the introduction, the argument, and the conclusion.

#### *a. The Introduction*

The introduction should state clearly what the central theme of the essay will be. You should specify what your objective is, how you will reach your objective, and what your conclusions shall be. If you have been asked a question, the introduction should state clearly what your answer is.

Sample question: ‘Discuss Yeats’s use of modernist techniques in *Purgatory*

Sample introduction:

I want to suggest in this essay that Yeats’s use of modernist techniques allowed him to achieve two objectives. First, he uses images of violence and religion to call for new ways of imagining the relationship between drama and spirituality. Secondly, he adopts new approaches to form as a way of attempting to find a language adequate to the horrors faced by the world immediately after the First World War. By exploring these issues, I will show that there is an important interrelationship between Yeats’s modernism and his Irishness – two features of his work that are ordinarily regarded as separate.

What this introduction does:

- It states clearly what the answer to the question is – it doesn’t just describe Yeats’s modernist techniques, but evaluates the significance of those techniques.
- It outlines the structure of the essay: the first part will be about violence and religion, and the second about form.
- It gives the conclusion that the essay will reach.

Although this is only one possible introduction – you are free to write in whatever you want and (for instance) to avoid using the word *I* if you prefer not to do so – but any introduction must state clearly the objective and structure of an essay.

#### *b. The Argument*

The main body of the text should be written in carefully constructed paragraphs. A paragraph should present an idea and then develop it. Each claim in the paragraph should be supported by textual evidence – either by direct reference to the material being discussed, or to secondary material. You should ensure that your material follows these steps:

1. Assertion of your idea
2. Support of your assertion by quotation or reference to primary text.
3. Analysis of idea, quotation, and secondary sources to produce an original argument.

Each paragraph should logically connect with the preceding and succeeding paragraphs, thereby developing the argument of the essay.

### *c. The Conclusion*

The conclusion summarises the arguments presented by the essay, and shows how these arguments respond to the demands of the question. You should always ensure that your conclusion explicitly answers the question that you have been set.

### **Drafting your essay**

Before beginning to write your essay, you should map out your argument carefully, listing your ideas in point form. You should follow this map when writing the first draft of your essay.

Generally, you should give yourself time to write at least two drafts of an essay. Many problems will only become evident when you see them written down, and many of your best ideas will emerge during the writing of early drafts.

### **Citation of Texts and Bibliography**

When you quote from a text in your essay, you should use a footnote or endnote to provide a reference for it. In-text citation is also acceptable if you are using MLA style. Instructions on doing so are included in your style sheet. Your essay should also include a bibliography. This is a list of the books that you have quoted in your essay. You should also include any material consulted when researching your essay.

Do not include your bibliography when calculating the word count for your essay.

### **Word Limits**

Part of the skill of writing is in expressing yourself within specific limitations. Accordingly, you must stick closely to word limits. A deviation of any more than 5% from your word limit is likely to result in loss of marks. Accordingly a 2,000 word essay should be between 1950 and 2050 words.

### **Spelling and Grammar**

It is essential that your grammar, spelling, punctuation, syntax, and use of language are correct. When in doubt, use a dictionary, or a guide to grammar.

If you are using the Microsoft Word spelling and grammar checker, you should note that this software is not always accurate. You are particularly discouraged from making exclusive use of the Word Grammar checker, which is programmed to offer *suggestions* that may or may not be accurate.

You may use either Irish/British English OR American English, but should pick one and use it consistently.

### **Proofreading**

Writing an essay is a demanding task, and it is likely that the writer will make mistakes. Proofreading is therefore essential. It is often a good idea to ask a friend to check your work for misspellings or typing errors.

## 22. COMMON ERRORS: GRAMMAR, PUNCTUATION, STYLE

Listed below are mistakes that students frequently make or express confusion about when writing essays. The suggestions below are made in no particular order.

### Correct use of SEMI-COLONS

There is **never** a time when you **must** use a semi-colon. So if you do not understand what it is for, just don't use them.

Semi-colons have two purposes.

1. **Use semi-colons to separate two complete sentences that are very closely related to each other.**

For example, it is possible to rewrite the following:

Eating is good. Drinking is excellent.

As

Eating is good; drinking is excellent.

Or

W.B Yeats was interested in poetry. He was also interested in dramatic literature.

as

W.B Yeats was interested in poetry; he was also interested in dramatic literature.

The rule here is that both clauses on either side of the semi-colon must be able to exist as independent sentences.

2. **Semi-colons may also be used to separate items in a complex list (because it is not possible to do so clearly by using commas).**

When listing items, we ordinarily use commas to separate items for clarity. Hence, we would punctuate a sentence as follows:

He bought four chickens, fourteen ducks, eight pigs, and twenty-seven sheep.

However, there are times when such lists become more complex. In such cases, the use of commas to separate items will not necessarily be sufficient to make the intended meaning clear. In such cases, a semi-colon can be used.

He bought four chickens, which had three eggs between them; fourteen ducks, some of which had ducklings; eight pigs, which speaks for itself; and twenty-seven Russian bears.

You do **not** use semi-colons to introduce quotations.

## CONFUSED WORDS

Perhaps because we are all becoming over-dependent on spell-checkers, there are a growing number of cases where people confuse words that sound alike or are spelled in similar ways. Some of these are major errors: there really is no excuse for anyone to confuse 'been' and 'being', or 'their', 'there', and 'they're'.

The following cases should also be noted.

*Outset, offset, and onset.* 'From the outset' means 'from the beginning'. To 'offset' means to compensate something that is lacking ('we transferred money from the other account in order to offset the losses from the third quarter'). The 'onset' of something means its gradual approach ('the onset of winter', 'the onset of the enemy').

*Societies and society's.* A very basic error, but surprisingly common. The word *societies* is the plural of *society* ('it is distressing to see different societies in conflict'). *Society's* is the possessive form of the singular word 'society'. (A society's citizens are likely to be loyal to it).

*Stories and story's.* An error that really should not be made at this level. As with the example above, *stories* is the plural form of the word *story* ('he read all of the stories in *Dubliners*'). *Story's* is the possessive form of the singular word ('the story's conclusion was shocking').

*Complement and compliment.* To *complement* means to add to (the recruitment of two new staff complemented the existing team). To *compliment* means to say something nice to someone else (she complimented his essay-writing skills).

*Quiet and quite.* Another very simple error, and inexcusable at this level. *Quiet* means *silent*. *Quite* means something like 'to a slightly limited extent' – he was quite happy.

*Purposeful and intentional.* The word 'purposeful' means 'full of purpose' – 'he strode purposefully into the bank, and demanded his money'. This word is often confused with 'intentionally' - 'he cheated intentionally' (deliberately).

*Disinterested and uninterested.* To be disinterested means to be neutral ('as there was such disagreement about what to do next, he asked a workmate for a disinterested opinion'). To be uninterested means 'not to be interested'. (He was uninterested in the lecture topic).

*Lead and led.* The past tense of the verb 'to lead' (which rhymes with 'seed') is spelled 'led' (which rhymes with 'red'). 'I will lead you out tomorrow, but you led me out yesterday'.

*Affect and effect.* To affect something means to change it - 'this book affected me in many ways'. An effect is the noun to describe such an event: 'this book had a strong effect on me'.

*Practice and practise.* The word *practice* is a noun ('a doctor's practice', 'He is finishing his practice for the exams'). The word *practise* is a verb (I am practising my football skills).

*Different from, different than, different to.* Please note that the only grammatically correct way to use the word ‘different’ is to follow it with the word ‘from’. ‘Football is different from rugby’, ‘he thinks differently from the way she does’.

### **‘HOWEVER’**

You can use however in the following ways:

- To mean “in whatever way” - However you look at it, it’s not acceptable.
- In the middle of a simple sentence to indicate the exceptional status of something: “this does not mean, however, that we should all be happy”.
- At the beginning of a sentence to indicate a contradiction of something previously stated. “He was happy. However, she was not”.
- You CANNOT use however to splice together two sentences. “The theme of loss is important, however, it is not the only important theme in the play” is incorrect because you are using the word “however” to join together two sentences. You should do one of the two following things:
  - Place a semi-colon or full stop between the two sentences (“the theme of loss is important; however, it is not the only important theme in the play” or “the theme of loss is important. However, it is not the only...”)
  - Replace the word “however” with “but” “The theme of loss is important, but it is not the only important theme in the play”.

### **SPLICING SENTENCES TOGETHER**

A sentence is a unit of meaning: it is the shortest possible description of an action that can exist and make sense by itself. The following are examples of sentences:

- Ian does not care.
- Cate does not care that Ian doesn’t like her.
- Ian does not care and Cate does not know.

Each of these examples has a subject and verb, and all of them make sense independently. When you put two sentences together and separate them with a comma instead of a full stop, you are splicing them together. Hence, the following are examples of comma splices:

- Ian does not care, Cate does not know.

This is a serious grammatical error, so you need to be careful about it. If in doubt about whether to use a comma or a full stop, simply ask whether the clause you are using can make sense by itself. If it can, use a full stop.

### **ITS AND IT’S**

- *Its* is the possessive of it.
- *It’s* is a contraction of ‘it is’.

In academic essays, you should avoid contraction. So if you make it a rule that you will always write *it is* in an academic essay, then you know that you will only ever need to use the word *its* (the possessive form of it). *It is good to see that its conclusion makes sense.*

## THE APOSTROPHE

The apostrophe has two uses. It signifies possession and contraction.

### 1. Contraction

When two words are shortened into one

- Doesn't, shouldn't, haven't, I'd, you'll, you're.

Contraction is not advisable in formal writing.

### 2. Possession

For singular nouns, there is only one rule: you add 's to signify possession

- The boy's dog,
- the duchess's jewels,
- Yeats's words,

For plural nouns, there are two rules.

If the plural noun ends in the letter s, then, you add ' to signify possession

- Four boys' dogs,
- His eyes' colour,
- All of the books' covers.

*If the plural noun does not end in s, then you add 's to signify possession, as in the following examples:*

- Men's clothes,
- Women's cars,
- Children's toys.

### **Students ARE allowed to use the word *I* in essays**

Students often arrive into university being told that they should never use the word *I* in essays. This idea has its origins in style guides from at least the 1930s (this is why you still get some newspapers using phrases like "this reporter" or "this critic") but there is no reason for it in terms of style or grammar or anything else. We should encourage students to be analytical, and to avoid being excessively subjective. But there are many good reasons to use the word *I* in an essay, and when students feel they are banned from using it, they end up writing badly anyway (using the word *one*, using passive constructions etc).

There is a very good online guide about when it's a good idea to use *I*

here: <http://writingcenter.unc.edu/handouts/should-i-use-i/> It gives a good nuanced account of how the word can be applied.

### **The Difference Between "You And I" And "You And Me" (Or Why "Between You And I" Is Always Wrong)**

In sentences, the word "I" changes, depending on whether it is doing something or having something done to it.

When it is doing something, it is represented as "I" – I go to the shop, I have a dream, I write sentences.

When it has having something done to it, it is represented as “me”. He gave the book to me, this is interesting to me, this surprises me.

Everyone knows that you would never write “Me went to shop” or “He gave the book to I”.

Where people get confused, however, is when the word “I” is joined by another subject or object. Please note that **contrary to what you might have been told in school, it is absolutely fine to use the phrase “you and me”** if the sentence requires it.

“He gave the book to John and me” is correct. “He gave the book to John and I” is incorrect. How do you know? Again, ask what is happening to the word I – if it’s doing something it’s always “I”; if something is being done to it, it’s “me”. If in doubt, simply remove the “John and” phrase to check:

“He gave the book to [John and] me” is clearly right whereas “He gave the book to [John and] I is clearly wrong.

In this context, note that “between you and I” is ALWAYS wrong. The grammatically correct construction here is “between you and me”.

## 23. DTP STYLE SHEET – USE OF MLA STYLE

Before submitting any work for Drama your writing must adhere to particular presentation guidelines. Please read this section of the Handbook carefully.

### **Why do I have to present my work in this way?**

All scholarly and published work is presented in a particular format. This format presents information in a precise and professional fashion. Preparing your work in a specific format also gives you practice in following highly detailed instructions, something that most jobs demand.

### **Which format does the Department use?**

We use the *MLA style guide*. You must therefore study that Style Guide and adopt its conventions.

The following pages give some of the most important rules of presentation from the MLA, but are not the full guidelines. It is **YOUR** responsibility to find out how to cite material that is not mentioned below. If you wish to read more, or are citing a source not mentioned in this list, please consult this useful website:

<https://owl.english.purdue.edu/owl/resource/747/1/>

### **PAGE LAYOUT**

**Margins:** You should leave a left-hand margin of at least 1.5 inches for comments, plus right-hand, top and bottom margins of at least 1 inch.

**Line Spacing and font size:** Use double line spacing, and choose 12 point for your font size. Footnotes/endnotes may be in 10 point.

**Type face:** use a single form of font for the essay (this is, for example, Cambria). Use black throughout. Use Italics *very* sparingly for emphasis and it is best to avoid the use of exclamation marks in academic writing.

**Numbering of Pages:** Pages should be numbered at the top right-hand corner, with your surname (e.g. Smith 9).

**Paragraphing:** To indicate the beginning of paragraphs, indent 5 spaces (or use the tab key) at the start of the line.

**Title:** Make sure you include the essay title.

### **References & Documentation**

In MLA style, you acknowledge your sources by including parenthetical citations within your text. These refer the reader to an alphabetical list of works cited, or bibliography, that appears at the end of the document. For example:

The close of the millennium was marked by a deep suspicion of the natural world and an increasing reliance “upon the pronouncements of soothsayers and

visionaries, who caused hysteria with their doom-laden forecasts of the end of humanity” (Mulligan 234).

The citation “(Mulligan 234)” informs the reader that the quotation originates on page 234 of a document by an author named Mulligan. Consulting the bibliography, the reader would find the following information under the name Mulligan:

Mulligan, Grant V. *The Religions of Medieval Europe: Fear and the Masses*. London: Secker, 1977. Print.

The bibliography might list a second work by this author, which, in accordance with MLA style, would appear in the list with three hyphens substituting for the author’s name:

---, *The Tudor World*. London: Macmillan, 1981. Print.

In this case, the parenthetical reference above would include more information in order to make it clear which of the two books contains the quoted passage. Usually, a shortened form of the title is sufficient: (Mulligan, *Religions* 234). Parenthetical references should be kept as brief as clarity will permit. If the context in which the quotation appears makes it clear which document in the bibliography the quoted text comes from, then no further identification is needed:

Reva Basch reports that the Georgetown Center for Text and Technology, which has been compiling a catalogue of electronic text projects, lists “over 300 such projects in almost 30 countries” (14).

The parenthetical reference “(14),” in combination with the mention of Reva Basch at the beginning of the passage, makes it clear to the reader that the quoted text comes from page 14 of the following document listed in the bibliography:

Basch, Reva. “Books Online: Visions, Plans, and Perspectives for Electronic Text.” *Online* 15.4 (1991): 13-23. Print.

## Bibliography

### Books

#### *by one author:*

Hillman, Richard. *Shakespeare, Marlowe, and the Politics of France*. New York: Palgrave, 2002. Print.

#### *by two authors:*

Hand, Richard J. and Michael Wilson. *Grand-Guignol: the French Theatre of Horror*. Exeter: University of Exeter Press, 2002. Print.

#### *three authors:*

Cargill, Oscar, William Charvat, and Donald D. Walsh. *The Publication of Academic Writing*. New York: Modern Language Association, 1966. Print.

#### *more than three authors:*

Howe, Louise, et al. *How to Stay Younger while Growing Older: Aging for all Ages*. London: Macmillan, 1982. Print.

#### *no author given:*

*The Chicago Manual of Style*. 15th ed. Chicago: U of Chicago P, 2003. Print.

#### *an organization or institution as “author”:*

American Psychological Association. *Publication Manual of the American Psychological Association*. 5th ed. Washington, DC: American Psychological Association, 2001. Print.

***an editor or compiler as “author”:***

Updike, John, comp. and ed. *The Best American Short Stories of the Century*. Boston: Houghton Mifflin, 1999. Print.

***an edition of an author’s work:***

Austen, Jane. *Pride and Prejudice*. Ed. Robert P. Irvine. Peterborough, ON: Broadview P, 2002. Print.

Milne, A. A. *When We Were Very Young*. New ed. New York: Dutton, 1948. Print.

Shakespeare, William. *A Midsummer Night's Dream*. Ed. R.A. Foakes. Cambridge: Cambridge UP, 2003. Print.

***a translation:***

García Márquez, Gabriel. *Living to Tell the Tale*. Trans. Edith Grossman. New York: Knopf, 2003. Print.

***a work in a series:***

Renwick, William Lindsay. *English Literature, 1789-1815*. Oxford: Clarendon P, 1963. Print. The Oxford History of English Literature 9.

***a work in several volumes:***

Gardner, Stanley E. *The Artifice of Design*. New York: Hill & Wang, 1962. Print. Vol. 2 of *A History of American Architecture*. 5 vols. 1960-64.

Parker, Hershel. *Herman Melville: A Biography*. 2 vols. Baltimore: Johns Hopkins UP, 1996-2002. Print.

**Articles**

***in a periodical:*** Issues paginated continuously throughout the volume:

Loesberg, Jonathan. “Dickensian Deformed Children and the Hegelian Sublime.” *Victorian Studies* 40 (1997): 625-54. Print.

York, Lorraine M. “Rival bards: Alice Munro’s *Lives of Girls and Women* and Victorian poetry.” *Canadian Literature* 112 (1987): 211-16. Print.

Each issue starts with page 1:

Wilkin, Karen. “A Degas Doubleheader.” *New Criterion* 17.1 (Sept. 1998): 35-41. Print.

***in a newspaper:***

Jonas, Jack. “A Visit to a Land of Many Facets.” *The Irish Times* 5 Mar. 1961, sec. F: 4. Print.

***in a magazine:***

Funicello, Dori. “Portugal’s Reign of Terror.” *National Review* 19 Aug. 1999: 34-37. Print.

***in a review:***

Burt, Struthers. “John Cheever’s Sense of Drama.” Rev. of *The Way Some People Live*, by John Cheever. *Saturday Review* 24 April 1943: 9. Print.

***an article in a reference book or encyclopaedia - signed and unsigned:***

Haseloff, Arthur. “Illuminated Manuscripts.” *Encyclopaedia Britannica*. 1967 ed. Print.

“Painting, The History of Western.” *Encyclopaedia Americana*. 13th ed. 1998. Print.

***a work in a collection or anthology:***

Davidson, Cynthia A. “Alyson Hagy.” *American Short-Story Writers Since World War II. Fourth Series. Dictionary of Literary Biography* 244. Detroit: Gale, 2001. 164-169. Print.

Arnold, Matthew. "Dover Beach." *Norton Anthology of English Literature*. Ed. M.H. Abrams et al. 4<sup>th</sup> ed. Vol 2. New York: Norton, 1979. 1378-79. Print.

Shapcott, Tom. "Margaret Atwood's *Surfacing*." *Commonwealth Literature in the Curriculum*. Ed. K. L. Goodwin. St. Lucia: South Pacific Association for Commonwealth Literatures and Languages Studies, 1980. 86-96. Print.

### **Electronic Texts**

The following are examples of some commonly cited types of electronic sources:

#### **Books**

##### ***an entire book converted to electronic form:***

Connolly, James. *Labour in Irish History*. Dublin, 1910. *CELT: The Corpus of Electronic Texts*. Web. 16 Jan. 2002.

Holder, William. *Elements of Speech: An Essay of Inquiry into the Natural Production of Letters*. London, 1669. *Early English Books Online*. Web. 19 Apr. 2003.

#### **Articles**

Irving, Washington. *Wolfert's Roost, and Other Papers, Now First Collected*. New York: Putnam, 1855. 20 March 2003. *Wright American Fiction 1851-1875*. Web. 15 May 2008.

##### ***an article or chapter in an electronic book:***

Lernout, Geert. "Reception Theory." *The Johns Hopkins Guide to Literary Theory and Criticism*. Ed. Michael Groden and Martin Kreiswirth. Baltimore: Johns Hopkins UP, 1997. Web. 13 June 2004.

##### ***a work that has no print equivalent:***

Shute, Sarah, ed. "The Canterbury Tales: The Miller's Tale." *KnowledgeNotes™ Student Guides*. Cambridge: Proquest Information and Learning Company, 2002. Web. 22 May 2003.

##### ***an article in a journal accessed through an online database:***

Aird, John S. "Fertility Decline and Birth Control in the People's Republic of China." *Population and Development Review* 4.2 (1978): 225-54. *JSTOR*. Web. 12 Nov. 2002.

Haskins, Rob. "Four Musical Minimalists." *American Record Guide* 64.1 (2001): 281. *Research Library*. Web. 10 Dec. 2003.

##### ***an article in a journal accessed directly from the publisher:***

Boyd, Alex. "Comfort and Canadian Poetry." *The Danforth Review*: n. pag. Web. 14 June 2004.

##### ***a review or article in a newspaper accessed through an online database:***

"Ford plans job cuts." *The Guardian* 19 July 2003: B7. *Canadian Newsstand Atlantic*. Web. 6 Aug 2003.

##### ***a review or article in a newspaper accessed directly from the publisher:***

Scott, A.O. "Flower Children Grown Up: Somber, Wiser and Still Talking Dirty." Rev. of *The Barbarian Invasions*, dir. Denys Arcand. *New York Times*: n. pag. 17 Oct. 2003. Web. 3 Nov. 2003.

##### ***an article posted on an open-access or personal website:***

Berardinelli, James. Rev. of *Return to Paradise*, dir. Joseph Ruben. *Reelviews*. 1998. Web. 20 Nov. 2000.

Dyer, John. "John Cheever: Parody and the Suburban Aesthetic." Web. 3 March 2002. <<http://xroads.virginia.edu/~MA95/dyer/cheever4.html>>.

**Other Electronic Resources:**

***an internet site:***

*Literature Online*. ProQuest Information and Learning Company, June 2004.  
Web 5 July 2004.

***a single page from a larger internet site:***

“Northern Ireland Timeline: Early Christian Ireland.” *BBC.co.uk*. British  
Broadcast Corp, 2004. Web. 20 May 2004.

***a posting to an online discussion group or listserv:***

Romney, Paul. “Most Important Elections.” Online posting. *H-Canada:  
Canadian History and Studies*. 19 May 2004. Web. 1 July 2004.

***a personal homepage:***

Bernholdt, David E. *David Bernholdt's Personal Homepage*. 8 Oct. 2001. Web.  
23 Aug. 2003.

***a cd-rom publication:***

*The Oxford English Dictionary*. 2nd ed. New York: Oxford UP, 1992. CD-  
ROM.

***a blog posting:***

Steeleworthy, Michael. “Copyright and the Abuse of User Rights – a Canadian  
Perspective”. *the zeds*. WordPress. 6 Aug. 2009. Web. 20 Aug. 2009.

**\*This information is adapted from a style sheet produced by the Killam Library  
at Dalhousie University, Canada. Copies of the MLA Style Guide are in the  
English and Creative Arts Reference section of the Library.**

## 24. DRAMA CALENDAR 2020-21

- 15, 17 September: Mad, Bad and Dangerous: a celebration of 'difficult' women, Dublin Fringe Festival: 15, 17 September, 7pm and Bealtaine Festival: 20, 22 October, 7pm TICKETS: Free to view online @ [rte.ie/culture](http://rte.ie/culture)
- 28 September: 2BA Orientation, 12.00
- 29 September: 3BA Orientation, 17.00
- 30 September: 4BA orientation: 16.00, 10, 11 October: Talking TYA conference 2020
- Mid-October: Dear Ireland 3, Garraí an Ghiorria.
- 5-18 October: Babóró
- 29 October – Bank Holiday - No classes. MA Reading and Development week.
- 2, 3 November: Aistriú, part 1 (Translating the Neighbourhood Conference)
- 4 November: information event for students thinking of going abroad in third year. Week of 4<sup>th</sup> November- Class Rep Meetings
- 9, 10, 11 November: Ceangal Dolen II
- 2, 3 December: IETM Conference
- 18 December - End of Teaching- Semester 1
- 20-21 January 2021- Theatre Languages / Languages of the Stage: Marginality, Culture and Performance in Contemporary Europe, Gate Theatre Research Network (GTRN) Conference,
- 22 January: Deadline for submission of all UG and PG Assessment
- 8 February – Teaching Semester 2 Begins
- w.b. 1 March – Class Rep Meeting
- 17 March – bank holiday, no class. MA Reading and Development week.
- End of March- GIAF SELECTED! applications due
- First week of April- GIAF SELECTED! decisions given
- April-July – internships, masterclasses, MA practice-as-research projects, dissertations
- May 2021: 3BA production in association with Tuam Oral History Project
- May 2021: Macnas symposium in partnership with the Library
- 12-16 July- IFTR Galway