

Dublin Institute of Technology

Faculty of Applied Arts

Conservatory of Music and Drama

HONOURS BACHELOR OF ARTS

in

DRAMA (PERFORMANCE)

Part B: PROGRAMME DOCUMENT



September 2008
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Bachelor of Arts – Drama (Hons)

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PART B: PROGRAMME DOCUMENT

Section 1 PROGRAMME BACKGROUND AND STRUCTURE

1.1 Faculty of Applied Arts at DIT

The Faculty of Applied Arts at the Dublin Institute of Technology provides a range of innovative multidisciplinary and professional-level educational and research programmes in the performing, visual and creative arts, at both undergraduate and postgraduate level.

The Faculty's underlying philosophy is to provide education and training in the key disciplines within the cultural industries, and to engage critically with current developments in the performing arts and transformations in technological resources and cultural practices. All programmes share a strong commitment to linking creative practice with critical thinking in the various disciplines and aim to prepare students for professional life in the twenty-first century.

The Faculty of Applied Arts has an international reputation for pioneering and developing innovative, interdisciplinary and professional-level programmes across the visual, media and performing arts, social sciences and humanities to meet the changing needs of society. There is an emphasis on a real integration between theory and practice. There are currently over 3,000 students studying at undergraduate and postgraduate level in the Faculty. Programmes are modularised and students are offered a choice of elective modules within the Faculty, and study abroad opportunities with universities across Europe and the United States. As a result, graduates are highly sought after in both the private and public sectors. The Faculty teaches bodies of knowledge, ways of working, histories of disciplines, theoretical understanding, uses of material/equipment and skills. Students are encouraged to achieve the highest intellectual and artistic standard possible and to consider a wide range of career possibilities in traditional and emerging fields in social, cultural, economic and public life. The Faculty of Applied Arts brings together the largest number of students and lecturers in Ireland across the visual and performing arts: music, drama, fine art, design, photography, digital media production, television and radio.

1.2 Schools within the Faculty

The Faculty of Applied Arts comprises the following Schools:

- Conservatory of Music and Drama
- School of Art, Design and Printing
- School of Languages
- School of Media
- School of Social Sciences and Law

In addition, there are several research and development centres/units and specialised laboratories and training facilities:

- Digital Media Centre
- Centre for Transcultural Research and Media Practice
- Centre for Social and Educational Research
- The Drawing Lab
- GradCam Research Centre

The Faculty of Applied Arts is an acknowledged leader in education and research in the arts, humanities and social sciences at undergraduate and postgraduate levels. The Faculty has a solid reputation amongst students and the public in pioneering and developing innovative, interdisciplinary and professional-level programmes in Music and Drama, Art and Design, Digital Arts and Media, Journalism and Publishing, Languages, Social Sciences and Legal Studies. There are over 3000 students enrolled on undergraduate and postgraduate programmes.

1.2.1 Research and Scholarly Activity / Exhibition, Performance and Practice

Research and scholarly activity plays a central and critical role within the Faculty of Applied Arts and provides a major foundation for teaching and learning. A strong emphasis is placed on reflective and critical intellectual inquiry resulting in traditional scholarly publications, creative practice (e.g. music performance and composition, visual and creative arts, multimedia, film, broadcasting and journalism) and other practice-based research. All staff are encouraged to engage in teaching, research and other scholarly activity and expertise within the Faculty is closely aligned to teaching strengths and strategic direction. Music and drama, fine art, film, broadcasting, radio/sound, interactive media, journalism and broadcasting are primarily about performance and exhibition and the Faculty encourages students and staff to participate actively in recitals, concerts, performances, exhibitions and film screenings and to achieve the highest possible standards.

Research and scholarly activity across the Faculty is supported through internally and externally funded sources, the Arnold Graves post-doctoral fellowship scheme, seminar programmes, research groups and faculty-based centres. The Faculty offers postgraduate studies by research leading to MPhil or PhD in any of our areas of expertise.

The emphasis on performance/practice is underpinned by excellent relationships between DIT and professional associations and cultural organisations such as: Opera Ireland; Contemporary Music Centre; Irish Baroque Orchestra; RTE; TEAM Theatre; Institute of Designers in Ireland; Filmmakers Ireland. Practising professionals from the arts contribute regularly to the student experience and many DIT students are regular recipients of awards at national and international level.

1.2.2 European and International Links

The Faculty of Applied Arts has a vigorous programme of international activities based on established partnerships with leading European universities and research centres. Current links involve partners across Europe, Australia, USA, Canada, India and Hong Kong. The Faculty is a member of ELIA (European League of Institutes of the Arts), ICFAD (International Council of Fine Arts Deans), EJTA (European Journalist Training Association), and FESET (European Association of Training Centres for Socio-Educational Care Work). Students are encouraged to participate in the EU Socrates and Leonardo exchange and work-experience programmes.

1.3 Conservatory of Music and Drama

The Conservatory of Music and Drama is one of the largest providers of performing arts education in the State, offering a comprehensive programme of education in music and drama at preparatory, professional, undergraduate and postgraduate level. A leader in third-level arts education, the Conservatory emphasises the importance of professional performance training, pedagogical practice, academic study and research at both undergraduate and postgraduate level. The Conservatory is committed to promoting the performing arts and plays a unique and enriching role in the life of the Institute and nationally.

The Conservatory currently offers the following programmes:

- BMus (Performance/Pedagogy/Composition/Traditional Irish Music/Historical Studies)
- BMusEd (in conjunction with the Royal Irish Academy of Music and Trinity College Dublin)
- Foundation Certificate in Music
- BA in Drama (Performance)
- PGDip (Performance)
- MMus (Performance)
- MPhil/PhD by research

A key aim of the Conservatory has been to *exploit the cross-disciplinary possibilities*¹ that exist within the different programmes and DIT sites. The Drama Programme does this in several ways:

- Through use of the radio studio and availing of staff expertise in DIT Aungier St.
- Linking with the B.A Fine Art programme in poster design projects to publicise productions.
- Singing teachers from the B.Mus. teach the Singing components of all three years of the programme.
- Provision of music for drama productions from music staff and students particularly through The Contemporary Music Ensemble and Early Music Ensemble.
- Music students have availed of expertise with Drama such as Movement and Combat.
- The annual Showboat prize is open to both Singing students and Drama students within the Conservatory.
- Drama students have contributed to structured projects such as the Kevin Street Library Audio Tour.

¹ Taken from 464 FoAA Strategic Brief, January 2008 p.7.

1.4 Staff Specialities

Whole-time Drama Teaching Staff

Miriam O'Meara	Voice, Speech and Shakespeare
Susan Kennedy	Ensemble work, Theatre-in-Education and Drama Facilitation and Stanislavski
Peter McDermott	Contemporary Theatre Practices, Theatre History, Sanford Meisner, and Critical Analysis
Mary Moynihan	Actor's Studio, Drama Facilitation, and Contemporary Irish Theatre.

All whole-time staff direct performances/recitals/productions in their specialised areas within the programme.

Specialised Teaching Staff

Paul Burke	(Combat)
Ella Clarke	(Dance)
Edith Forrest	(Singing)
Jennifer Hamilton	(Singing)
Vinny Murphy	(Acting to Camera)
Derval O'Sullivan	(Singing)

1.5 Facilities

There are two open-plan rooms dedicated exclusively to drama teaching, and one open-plan room shared with other programmes in the Conservatory. Smaller break-out rooms, which are shared, are used for small groups work.

The DIT Theatre in Rathmines Road is fully equipped with lighting and sound, an adaptable system of platforms, sprung wooden floor and flexible audience seating (50-70 seats). The dimensions of the theatre are: width 8m; depth 11m; height to grid 4.5m. The Theatre will accommodate in-house productions, and other performances for the public.

There is a small costume room containing a limited number of costumes, both contemporary and period. While these are sufficient for most in-house performances, costumes are generally hired or made for full-scale productions such as the graduating production.

The programme has its own DV camera and DVD player for teaching purposes and the recording and evaluation of performances. Video and DVD players are available for screening of performance work. There is an on-site music technology laboratory, which is availed of for the creation of soundscapes for drama performances and the recording of music used in performances. In addition to the fully-equipped sound system in the Theatre, there are also several portable CD/cassette players for use by staff and students.

In the Faculty of Applied Arts Strategic Brief document (January 2008), the proposed move to the Grangegorman campus describes the key spaces and identifies a requirement

for “a number of large flat rehearsal spaces for orchestras, drama and possibly dance.”² Although those spaces are identified, they are not demarcated as programme-dedicated spaces.³ While three dedicated spaces would increase the current quality of experience and outcome for students and lecturers alike, the Programme Committee consider it essential to maintain at least the current number of two dedicated spaces within the drama programme.

The Brief also identifies the need for a new black box theatre with an audience capacity of 150, a sprung floor to support dance performances and raked, flexible seating. The theatre is to be shared space, sometimes used as a mock court room by the Department of Law and open to public performances. The Programme Committee feel that it is imperative that the black box theatre accommodate in-house drama productions.

The interim arrangements for the drama programme until the Grangegorman site is ready for occupancy remain as they are presently.

1.6 Title of Programme

Title: Honours Bachelor of Arts in Drama (Performance)

Award sought: Bachelor of Arts (B.A.) in Drama (Performance), with classifications of: First Class Honours; Second Class Honours, Upper Division; Second Class Honours, Lower Division

NQAI Level: 8

Date of Submission: February 25th, 2008

1.7 Programme Philosophy, Aims and Learning Outcomes

1.7.1 Programme Philosophy

Practical performance is at the heart of this programme. Drama and performance are positioned in terms of achievement of artistic excellence and personal educational development, and are seen as contributions to social and cultural discourses. To these ends, practical work on the programme is underpinned by critical reflection and analysis, and theoretical thinking is enhanced through practical application.

Designed to foster effective engagement with each strand of the course by using primary sources and a theoretical framework, the drama programme is taught to encourage an integrated realisation of practice, theory and exposure to core texts. The core texts that are used fall into three general categories: practice texts, play texts and theoretical texts. However, it is a key principle that the teaching of these texts is indivisible from the

² p.19

³ see chart on p.30

practice in which the texts are rooted. The teaching across the programme reflects this ideal as being intrinsic to the collaborative nature of theatre arts.

The programme is also committed to the development of drama in the wider social (non-theatrical) context of community, education and personal development. It is our belief that an engagement with the canons of dramatic literature provides a framework with contemporary relevance from a historical perspective which embraces theory, practice and plays from the early Greeks to modern times.

In practical application of this principle, the drama programme recognises the realities and responsibilities in taking the student on a journey towards his or her professionalisation in an unpredictable and exacting industry. Throughout a range of modules, the programme actively acknowledges and prepares the undergraduate with a broad range of skills and opportunities such as facilitation, community placements and schools links with a dual remit of expanding their personal philosophical framework and their skillsbase with a view to their future employability.

1.7.2 Programme Aims

The Honours B.A. in Drama (Performance), in line with the framework defined by National Qualifications Authority of Ireland (NQAI)⁴, aims to:

- To provide an integrated and challenging programme of drama and performance within a stimulating learning environment (Knowledge:*Breadth* and Know-How & Skill:*Range*)
- To offer students opportunities to develop specialised creative and conceptual skills and knowledge in key areas of drama (Knowledge: *Kind* and Competence:*Context*)
- To encourage the creative and intellectual development of each student in key areas of drama. (Know-How & Skill:*Selectivity*)
- To foster effective engagement with a range of approaches to drama, performance and facilitation (Competence: *Learning to Learn*)
- To develop constructive and creative interaction in the learning group. (Competence: *Role*)
- To enable students to develop critical perception and expression in key areas of drama. (Competence: *Insight*)

1.7.3 Programme Learning Outcomes

1.7.3 Programme Learning Outcomes

On completion of this programme students should be able to:

⁴ All values in this section are matched with NQAI Level 8 indicators in the National Qualifications Authority of Ireland document National Framework of Qualifications, p.17

- Demonstrate a deep understanding and knowledge of the theory, concepts and methods of key areas of drama and performance
- Demonstrate detailed knowledge and understanding of specialised skills in acting, performance and facilitation
- Demonstrate mastery integration of skills and integration of skills needed for employment in industrial contexts of live and recorded drama and performance, in educational and community contexts, or for postgraduate academic study
- Demonstrate creative and intellectual judgement in the key areas of drama
- Engage effectively and creatively with a range of approaches to drama, performance and facilitation
- Interact constructively and creatively in a peer group
- Demonstrate the analytical and critical skills necessary for independent and creative practice in key areas of drama
- Express a critical and comprehensive understanding of the value of drama within wider social contexts and discourses.

1.8 Programme Duration and Structure

The Honours B.A. in Drama (Performance) is a three-year full-time programme.

1.8.1 Programme Structure

The programme is loosely divided into the following strands or major areas of focus:

- **Acting**
- **Drama and Performance in Cultural Contexts**
- **The Acted Word**
- **Drama in Social and Learning Contexts**
- **Developing the Body**

This is a practical programme, with acting and performance at the core of all of these areas. Within this emphasis, students are expected to reflect critically on all aspects of their practical work and nearly all courses have an analytical component. The strands outlined above are interrelated and therefore not always rigidly delineated. Students partake in formalised theatre visits and are encouraged in their coursework to make connections between the areas.

Semesters 1 & 2 (Year 1)

The focus of the first two semesters is on work on the self and cohering the year group, which provides the foundation for a dynamic educational environment. Students are introduced to fundamental skills and concepts performance and drama. At the end of the year, students participate in a small-scale ensemble production.

Semesters 3 & 4 (Year 2)

In Semesters 3 & 4 small-group studio work is emphasized more sharply and the students' individual performance skills are developed within contrasting contexts.

Semesters 5 & 6 (Year 3)

In the final two semesters, students are expected to begin to integrate the various skills and concepts they have acquired from the previous years. At the end of the first semester, students participate in a small-scale public production. In the final semester, students participate in a full-scale production, create an acting recital, and write a thesis on a research area of their own choosing. Outside of their assessed performances, students will also participate in a performance showcase for members of the drama industries.

(Please see the annual charts at **3.1 Programme Curriculum** which delineate specific module titles, credit values and learning hours. The five major strands identified above are colour-coded and in capital letters throughout the three charts.)

1.9 Relationship with Professional and Academic Bodies

Staff have availed of the formal exchange between Columbia College Chicago and the DIT Faculty of Applied Arts, with two DIT staff members visiting and teaching in Chicago, two Columbia College staff teaching and visiting DIT and five DIT Drama students spending the second semester of their second year in Chicago.

The Drama programme has on-going links with external performance venues such as Project Arts Centre and The Mill Theatre, Dundrum, which have accommodated graduating productions and acting showcases. The programme also currently collaborates with St. John of God Carmona Services and Catherine McCauley National School in the delivery of drama facilitation and theatre-in-education modules.

Through directing, performing, teaching and presenting, the Drama staff have had professional links with institutions such as Trinity College Dublin, University College Dublin, University College Cork, St. Patrick's College Drumcondra, Institute of Technology Sligo, Project Arts Centre, Pavilion Theatre Dun Laoghaire, The Focus Theatre, The Mill Theatre Dundrum, Royal Scottish Academy of Music and Drama, , and the Tyrone Guthrie Theatre (Minneapolis, USA).⁵

⁵ See Part A: Critical Review 9. Staff Professional Development

Section 2 ACCESS, TRANSFER AND PROGRESSION

2.1 Admission Requirements

2.1 Admission Requirements

All applicants must pass the audition/interview in order to be eligible for entry to the programme (see 2.2 below)

Leaving Certificate in 6 subjects (must include English), two of which must be at Honours level.

or

Equivalent qualification

Mature students, defined as candidates 23 years of age or over on 1st January of the year of entry, are exempted from these entry requirements. Admission to the programme is based on the audition (see 2.2 below).

2.1.2 Admission Procedure

All Irish and EU nationals, including mature students, wishing to apply for the first year of the programme must do so through the Central Applications Office. Applications forms can be found on their website at www.cao.ie or by post at: Central Applications Office, Tower House, Eglinton Street, Galway, Ireland.

International students should apply through the DIT International Student Office, Fitzwilliam House, 143-149 Rathmines Road, Dublin 6, Ireland; or e-mail: international@dit.ie

All applicants, including those entering at advanced levels (second or third year of the programme) must participate in an audition/interview, usually held between March and May of the year of entry. The audition/interview may consist of:

- a group practical workshop led by a member of staff
- a performance of one of two prepared monologues (the programme staff recommend that applicants perform a piece that is close to their own experience: age range, language, social context, etc.)

- a group discussion
- applicants asking staff and current students questions about the programme
- a short written response to a set text

All students who are successful at audition will be eligible for an additional 100 points to their overall CAO point total. Exemptions from Leaving Certificate or equivalent admission requirements may be made in the case of mature students who are 23 years of age or over on 1st January of the year of entry.⁶

2.2 Procedures for Non-Standard Applicants

2.2.1 *Mature applicants*

Exemptions from Leaving Certificate or equivalent admission requirements may be made in the case of mature students who are 23 years or more on January 1st of the year of entry and who do not meet the normal minimum admission requirements.

Selection is usually based on an interview and application is through the CAO system not later than February 1 each year. Full details are available from the Admissions Office.

2.3.2 *Learning difficulties and disability*

The DIT is an equal opportunities institution and welcomes applications from students with disabilities. The Institute makes every effort where possible to facilitate access and participation. It is recommended that students contact the Disability Liaison Office well in advance of application outlining any particular facility or support which they may need in the course of their studies.

2.3.3 *Applicants from non-European Union Countries*

The Institute is happy to consider applications from International (non-EU) applicants who are suitably qualified. International applicants must submit an application to the DIT International Student Office as early as possible for entry in September each year. Application forms are available from the International Students Office.

2.4 Advanced Entry Procedures

Advanced entry to the programme, i.e. entry directly into the second (intermediate) year or third (advanced) year of the programme, will be considered on a case-by-case basis. All candidates must participate in the audition process above in order to be considered for advanced entry.

For advanced entry into Year 3, consideration will be given to candidates who have completed at least two years of an accredited third-level practical drama programme that includes the above requirements for Year 2 advanced entry, as well as theatre-in-education, Stanislavski (or derivative) and Shakespeare in performance.

⁶ See Appendix for audition material.

2.5 Transfer for DIT Students and other undergraduates

The programme modules have been designed with full-time enrolment in the programme in mind. Students enrolled on this programme full-time will have first priority in registering for modules. Nevertheless, in accordance with the Institute's policy of modularisation, certain modules with vacant places may be open to other DIT students as electives, subject to approval.⁷

2.6 Progression

In accordance with the National Framework of Qualifications, progression from the Honours B.A. in Drama (Performance) will normally be to programmes leading to Postgraduate Diploma or Masters Degree, or in some cases to programmes leading to Doctoral Degree. Progression internationally to second cycle (i.e. 'Bologna Masters') Degree programmes.

⁷ See individual modules for details.

Section 3 CURRICULUM, EXAMINATIONS AND SYLLABUSES

3.1 Programme Curriculum – Year 1

YEAR 1													
Semester 1		ECTS	Contact Hours (weekly)	Contact Hours (per module)	Independent Learning Hours	Total Learning Hours	Semester 2		ECTS	Contact Hours (weekly)	Contact Hours (per module)	Independent Learning Hours	Total Learning Hours
ACTING							ACTING						
Acting 1		5	8	96	4	100	Acting 2		5	5	60	40	100
THE ACTED WORD							THE ACTED WORD						
Introduction to Voice and Speech		5	3	36	64	100	Voice, Speech and Prosody		5	3	36	64	100
DRAMA & PERFORMANCE IN CULTURAL CONTEXT							DRAMA & PERFORMANCE IN CULTURAL CONTEXT						
Critical Analysis	Full-year module								10	2	24	176	200
DRAMA & PERFORMANCE IN CULTURAL CONTEXT							DRAMA & PERFORMANCE IN CULTURAL CONTEXT						
Ensemble Performance 1		5	3	36	64	100	Ensemble Performance 2		5	6	72	28	100
DRAMA IN SOCIAL & LEARNING CONTEXTS							DRAMA IN SOCIAL & LEARNING CONTEXTS						
Drama Facilitation in Community Contexts 1		5	2	24	76	100	Drama Facilitation in Community Contexts 2		5	2	24	76	100
DEVELOPING THE BODY							DEVELOPING THE BODY						
Developing the Body 1		5	4.5	54	46	100	Developing the Body 2		5	4.5	54	46	100
Total Learning Hours: 1200													
Within any given semester there are 12 teaching weeks.													
60 ECTS													

Programme Curriculum – Year 2

YEAR 2													
Semester 1		ECTS	Contact Hours (weekly)	Contact Hours (per module)	Independent Learning Hours	Total Learning Hours	Semester 2		ECTS	Contact Hours (weekly)	Contact Hours (per module)	Independent Learning Hours	Total Learning Hours
ACTING							ACTING						
Acting 3		5	5	60	40	100	Acting 4		10	5	60	140	200
THE ACTED WORD							THE ACTED WORD						
Shakespeare and the Acted Word 1		5	6	72	28	100	Shakespeare and the Acted Word 2		10	6	72	128	200
DRAMA & PERFORMANCE IN CULTURAL CONTEXT							DRAMA & PERFORMANCE IN CULTURAL CONTEXT						
Irish Drama and Modernism		5	5.5	66	34	100	Renaissance to Romance		5	5.5	66	34	100
DRAMA IN SOCIAL & LEARNING CONTEXTS							DRAMA IN SOCIAL & LEARNING CONTEXTS						
Theatre in Education 1		5	3	36	64	100	Theatre in Education 2		5	3	36	64	100
DEVELOPING THE BODY							DEVELOPING THE BODY						
Developing the Body 3		5	4.5	54	46	100	Developing the Body 4		5	4.5	54	46	100
Total Learning Hours: 1200													
Within any given semester there are 12 teaching weeks.													
60 ECTS													

Programme Curriculum – Year 3

YEAR 3													
Semester 1		ECTS	Contact Hours (weekly)	Contact Hours (per module)	Independent Learning Hours	Total Learning Hours	Semester 2		ECTS	Contact Hours (weekly)	Contact Hours (per module)	Independent Learning Hours	Total Learning Hours
Production: 1 contact hour							PRODUCTION:						
ACTING							9 contact hours		10		120	80	200
Acting to Camera		5	3	36	64	100							
THE ACTED WORD													
Radio Drama		5	7	84	16	100							
Recital: 2 contact hours							RECITAL						
DRAMA & PERFORMANCE IN CULTURAL CONTEXT							7 contact hours		10		108	92	200
Contemporary Theatre and Drama		10	8	96	104	200							
Thesis: 1 contact hour (lecture-based)							RESEARCH PROJECT						
DRAMA IN SOCIAL & LEARNING CONTEXTS							0.5 weekly contact hours (individual sessions)		10		18	82	200
Drama Facilitation in Social Contexts		5	3	36	64	100							
DEVELOPING THE BODY													
Developing the Body 5		5	4.5	54	46	100							
Total Learning Hours: 1200													
Within any given semester there are 12 teaching weeks.													
60 ECTS													

3.2 Sample Timetables

See Appendix for sample timetables.

3.3 Teaching Methods

Teaching and learning strategies employed on the programme are described in the chart below. Such diversity sets out to provide students with an appropriate and stimulating work environment which facilitates learning and aims to:

1. provide an integrated approach to practical and academic components which encourages students to make connections between the various subjects.
2. promote independent learning with a particular emphasis on the application and development of practical skills.
3. recognise the individuality of each student and cater for different learning styles
4. develop students' critical and analytical skills by encouraging a reflective approach to learning.
5. encourage students to make connections with the theatre profession and the public.
6. foster interactive learning and ensemble-based creative development.

While it is acknowledged that many of the named strategies facilitate learning across a cross-section of these aims, the chart below identifies the main one or two learning aims that are targeted when using a particular teaching mode.

Teaching Methods	Teaching Objectives					
	1. Provide an integrated approach	2. Promote independent learning	3. Recognise student individuality	4. Develop students' critical skills	5. Encourage students to make connections	6. Foster interactive learning
Whole Group workshops						X
Small-group task work		X	X			
In class discussion, reflection and analysis				X		
Lectures				X		
Individual tutorials			X			
Group Practical Tuition				X		
Presentations		X		X		
Rehearsals	X	X				
Individual Performance		X	X			
Group Performance	X					X
Oral and Written Feedback			X	X		
Masterclasses	X	X		X		
Structured visits to theatres, cinemas, museums, galleries, archives, etc...		X		X	X	
Independent learning, inc. creative projects		X				
Outside placements and offsite performances					X	

3.4 Student Workload

The students have between 20 and 23 class contact hours per week. They receive regular progressive assignments – practical, written and research – so when they are not in class, they are preparing work for upcoming classes. Week by week work is cumulative and developmental, culminating in practical assessments generally in December and May. (For year-long modules, December assessments are usually informal but necessary to indicate ways forward for students.)

3.5 Student Placements

There are two placements within the Drama BA (Hons) programme

1. The second year Drama Students, devise and present a Theatre-in-Education Programme in a primary or secondary school. This presentation comprises the following elements:

- **Preparing and facilitating a drama-based participatory workshop** in the target school with the class groups that will participate in the TIE programme. The 40-minute drama workshops are conducted with two class groups and are facilitated by two groups of drama students. The workshops are designed to ascertain the interests and developmental level of the target audience for the purpose of devising the TIE Programme. These workshops are supervised by the DIT lecturer for the module.
- **Devising and presenting** a TIE program (comprised of a play and accompanying workshop and resource materials) to the target audience in the school. This presentation is supervised by the DIT lecturer for the module.

2. The Third year Drama Students prepare and facilitate four drama workshops in a community context. Heretofore this context has been the St. John of God's Carmona Services in Glenageary, Co. Dublin. (a day activity centre for adults with a learning and/or physical disability). Although the module description allows for other sites to be used for this placement, we anticipate continuing our relationship with Carmona Services. This placement comprises the following elements:

- An initial orientation visit to the placement site. (Carmona Services)
- DIT Students supplying Garda Clearance forms.
- A demonstration workshop facilitated by the DIT Lecturer for the module
- In small groups DIT students plan and facilitate four 40-minute workshops with the Carmona services users. The planning and delivery of these workshops is supervised by the DIT Lecturer for the module.

3.6 Schedule of Assessments

Assessment falls into two categories: **Practice** and **Analysis**, with most modules incorporating both. The methodology of assessment reflects the overall philosophy of the indivisibility of theory and practice. Conceptual and analytical understanding underpins practical assessments. Conversely, experiential learning and intimate engagement with practice-based processes inform analytical assessments.

Tutors endeavour to set aside class time at the end of a module for individual feedback after assessments have taken place. Where this is not possible, tutors should communicate feedback through the Programme Coordinator. The programme team may employ self- and peer-assessment in conjunction with the assessment of the tutor.

Assessment regulations are in accordance with the DIT General Assessment Regulations.

3.7 Attendance

Students must maintain 75% attendance for each module to be eligible for assessment of any component of that module. Absences are considered excused if there are medical reasons backed up by certified documentation, including relevant dates. Personal emergencies are also considered legitimate reasons for absence but students are expected to contact the tutor or Programme Coordinator in advance of the class. In the case of multiple absences caused by ongoing certified medical issues or ongoing personal crises reported regularly to the module tutor and Programme Coordinator, eligibility of assessment will be at the discretion of the module tutor and Programme Coordinator.

3.8 Structure and weighting of each assessment

YEAR 1 ASSESSMENTS

Course Title	Practice Mark (P)	Analysis Mark (A)	Total
Acting 1 - Performance 75%(P) Continuous Assessment 25% (A)	75	25	100
Acting 2 - Performance 75%(P) Continuous Assessment 25% (A)	75	25	100
Introduction to Voice and Speech- Performance of devised vocal animation work 60% (P) Analytical assignment (oral and/or written presentation and/ or viva) 40% (A)	60	40	100
Voice, Speech and Prosody- Performance of Poem(s) 70% (P) Analytical Assignment (oral and/or written presentation and/ or viva) 30% (A)	70	30	100
Ensemble Performance 1- Small Group Performance 50% (P) Continuous Assessment 25% (P) Examination 25% (A)	75	25	100
Ensemble Performance 2 – Performance 50% (P) Continuous Assessment 25% (P) Journal 25% (A)	75	25	100
Critical Analysis – Essay 1 50% (A) Essay 2 50% (A)	-	100	100
Drama Facilitation in Community Contexts 1- Analytical Assignment 50% (A) Continuous Assessment 50% (P)	50	50	100
Drama Facilitation in Community Contexts 2- Workshop Facilitation Practice 75% (P) Continuous Assessment 25% (P)	100	-	100
Developing the Body 1- Movement Assessment 33.34% (P) Singing Assessment 33.33% (P) Dance Assessment 33.33% (P)	100	-	100
Developing the Body 2- Movement Assessment 33.34% (P) Singing Assessment 33.33% (P) Dance Assessment 33.33% (P)	100	-	100

YEAR 2 ASSESSMENTS

Course Title	Practice Mark (P)	Analysis Mark (A)	Total
Acting 3 - Performance 75%(P) Continuous Assessment 25% (A)	75	25	100
Acting 4 - Performance 75%(P) Continuous Assessment 25% (A)	75	25	100
Shakespeare and the Acted Word 1- Performance of Scenes from play(s) by Shakespeare 60% (P) Analytical assignment 1 40% (A)	60	40	100
Shakespeare and the Acted Word 2- Performance presentation based on Shakespearean play(s) for second level students 50% (P) Performance of scene(s) from play(s) with contrasting textual demands 30% (P) Analytical assignment 20% (A)	80	20	100
Irish Drama and Modernism- Performance Project 50% (P) Research assignment 50% (A)	50	50	100
Renaissance to Romance- Performance Project 50% (P) Research assignment 50% (A)	50	50	100
Theatre in Education 1- Examination 50% (A) Small-group Presentation 25% (P) Report and Analysis of small-group Presentation 25% (A)	25	75	100
Theatre in Education 2- Group Presentation 50% (P) Report and Analysis 50% (A)	50	50	100
Developing the Body 3- Movement Assessment 33.34% (P) Singing Assessment 33.33% (P) Dance Assessment 33.33% (P)	100	-	100
Developing the Body 4- Movement Assessment 33.34% (P) Singing Assessment 33.33% (P) Combat Assessment 33.33% (P)	100	-	100

YEAR 3 ASSESSMENTS

Course Title	Practice Mark	Analysis Mark	Total	ECTS weighting ⁸
Acting to Camera- Video-recorded acting project 100% (P)	100	-	100	5
Radio Drama- Audio recording from selected scene(s)/ play(s) 100% (P)	100	-	100	5
Contemporary Theatre and Drama- Production 50% (P) Research assignment 50% (A)	50	50	100	10
Drama Facilitation in Social Contexts- Supervised student teaching placement 50% (P) Lessons plans and analysis of teaching placement 50% (A)	50	50	100	5
Developing the Body 5- Movement Assessment 33.34% (P) Singing Assessment 33.33% (P) Combat Assessment 33.33% (P)	100	-	100	5
Production- Research assignment 25% (A) Performance project 75% (P)	75	25	100	10
Recital - Performance Project 100% (P)	100	-	100	10
RESEARCH PROJECT- Presentation 30% (A) Thesis 70% (A)	-	100	100	10

⁸ In Year 3 the category of the student's degree award is determined by the ECTS credit rating of each Year 3 module.

3.9 Marks and Standards

Year1 and Year2 assessments will be marked by the tutor(s) of each module.

Year 3 practical assessments will be marked by the module tutor and one other member of staff. Year3 analytical assessments and written work will be cross marked by one other member of staff.

Year3, Production, Recital, and the Thesis component of the Research Project will be marked by the module tutor(s) and one other member of staff. Having done so, the two markers will agree upon a final mark. In the case of large discrepancies in the two marks, a third marker will cross mark. The external examiners will have access to all work.

All Year 3 marks contribute to the student's Degree mark, which determines the classification of the degree.

Coursework should be submitted to the tutor as directed before 1pm on the day of the deadline. Work submitted after the deadline will be penalized by a deduction of 5% for each day or part of day, up to a maximum mark of 40%, unless accompanied by a medical certificate or personal circumstances form.

Any marks communicated to students by tutors are provisional marks, subject to approval by the Examination Board.

3.9.1 Marking Criteria

	Analysis		Practice	
Attainment	Research	Analysis & Development	Realisation	Presentation
70-100% First Class	Ability to select material pertinent to the course subjects.	To organise selected material into an exceptional argument and to offer a highly original/original interpretation of its contextual significance.	Outstanding level of practical application and in realising course strategies. Highly original/original interpretation of material. Extremely high degree of dedication leading to considerable improvement.	Exceptional level of execution.
60-69% 2.1	Ability to select material pertinent to the course subjects.	To organise selected material into a coherent argument with some original merit and to offer a lucid interpretation of its contextual significance.	Very good level of practical application and in realising most of the course strategies. Some originality displayed in interpretation of material. High degree of dedication leading to considerable improvement.	High level of execution.
50-59% 2.2	Ability to select material appropriate to the course subjects.	To organise selected material into a coherent argument with some original merit and to offer some capacity for interpreting of its contextual significance.	Good level of practical application and in realising some of the course strategies. Competent interpretation of material displayed. Some degree of dedication leading to some improvement.	Competent level of execution.
40-49% Pass	Ability to select material appropriate to the course subjects.	To offer a rudimentary understanding of the source material.	Practical application in the rudiments of course strategies. Basic understanding of the material. Displayed a willingness to improve.	Adequate level of execution.
0-39% Refer	The research does not meet the criteria set out for a Pass mark.	The analysis does not meet the criteria set out for a Pass mark.	Not met with criteria set out for Pass mark.	Poor level of execution.

3.9.2 Repeat Assessments

Repeat assessments will be conducted as per the General Assessment Regulations. However, there are five modules whose conditions of practical assessment cannot be replicated without jeopardising the integrity of the assessment, making a second attempt impossible within the same academic year as the first attempt. The five modules are:

- **Ensemble Performance 2** (Year 1)
- **Theatre in Education 2** (Year 2)
- **Drama Facilitation in Social Contexts** (Year 3)
- **Contemporary Theatre and Drama** (Year 3)
- **Production** (Year 3)

A candidate who is unsuccessful in their first attempt at the practical assessment in these modules will have to repeat the module in the following year, when the conditions of assessment can be properly replicated.

3.10 Regulations for Progress to Next Stage

As per DIT's General Assessment Regulations, progress from one year to the next shall normally be permitted only to candidates who have passed all of the required assessments for that year and fulfilled all other programme requirements. Students who have not passed all of the required modules for a given year will not be permitted to progress to the following year. Students must sit or submit all components within a given module in order to pass that module. Progression will be at the discretion of the Progression Exam Board.

3.11 Compulsory and Optional Course Elements

All modules are compulsory.

3.12 Compensation Arrangements

Compensation arrangements are as per DIT General Assembly Regulations

3.13 Awards

A student who has passed all of the required assessments in all three years of the programme will be awarded an Honours Bachelor of Arts in Drama (Performance).

The award of Honours Degree will be made with the following classifications:

- First Class Honours: 70%+
- Second Class Honours, Upper Division: 60%-69%
- Second Class Honours, Lower Division: 50%-59%
- Pass: 40%-49%

All Year 3 modules, and only Year 3 modules, contribute to the Degree award. Weightings for each module are as per ECTS credit rating (see **3.6 Schedule of Assessments** above).

Section 4 - PROGRAMME MODULES

YEAR 1 - Semester 1

<i>STRAND</i>	<i>MODULE TITLE</i>	<i>PAGE</i>
Acting	Acting 1	29
The Acted Word	Introduction to Voice and Speech	32
Drama & Performance in Cultural Contexts	Critical Analysis (Semesters 1 & 2)	34
Drama & Performance in Cultural Contexts	Ensemble Performance 1	36
Drama in Social & Learning Contexts	Drama Facilitation in Community Contexts 1	38
Developing The Body	Developing The Body 1	41

YEAR 1 - Semester 2

<i>STRAND</i>	<i>MODULE TITLE</i>	<i>PAGE</i>
Acting	Acting 2	44
The Acted Word	Voice Speech and Prosody	48
Drama & Performance in Cultural Contexts	Ensemble Performance 2	51
Drama in Social & Learning Contexts	Drama Facilitation in Community Contexts 2	54
Developing The Body	Developing The Body 2	57

YEAR 2 - Semester 1

<i>STRAND</i>	<i>MODULE TITLE</i>	<i>PAGE</i>
Acting	Acting 3	60
The Acted Word	Shakespeare and the Acted Word 1	63
Drama & Performance in Cultural Contexts	Irish Drama and Modernism	65
Drama in Social & Learning Contexts	Theatre in Education 1	69
Developing The Body	Developing The Body 3	71

YEAR 2 - Semester 2

<i>STRAND</i>	<i>MODULE TITLE</i>	<i>PAGE</i>
Acting	Acting 4	74
The Acted Word	Shakespeare and the Acted Word 2	77
Drama & Performance in Cultural Contexts	Renaissance to Romance	80
Drama in Social & Learning Contexts	Theatre in Education 2	84
Developing The Body	Developing The Body 4	86

YEAR 3 - Semester 1

STRAND	MODULE TITLE	PAGE
Acting	Acting to Camera	89
The Acted Word	Radio Drama	91
Drama & Performance in Cultural Contexts	Contemporary Theatre and Drama	93
Drama in Social & Learning Contexts	Drama Facilitation in Social Contexts	96
Developing The Body	Developing The Body 5	99
Production		
Recital		
Research Project		

YEAR 3 - Semester 2

MODULE TITLE	PAGE
Production	101
Recital	104
Research Project	106

Module Code	Module Title			
	Acting 1			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

School: Conservatory of Music and Drama

Module Author: Mary Moynihan

Module Description:

This introductory module is concerned with process and development as the actor engages in a non-text based process to develop a range of skills enabling the actor to create truthful behaviour on stage and to develop an awareness of self and others.

Module aims:

1. To introduce fundamental principles of acting and improvisation
2. To develop experientially skills of acting and improvisation
3. To encourage a physical and intuitive engagement with non-text based processes of acting and improvisation
4. To develop the self in terms of personal and physical awareness
5. To develop awareness of nature and the world we live in
6. To develop an inner foundation that leads towards creating truthful behaviour on stage
7. To take risks, imaginatively and physically, and be responsive and open to those they work and collaborate with

Learning Outcomes:

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

1. Demonstrate an understanding of fundamental principles of acting and improvisation
2. Demonstrate skills in non-text based processes of acting and improvisation
3. Engage physically and intuitively with non-text based processes of acting and improvisation
4. Demonstrate an awareness of self and others
5. Demonstrate an awareness of nature and the world we live in
6. Demonstrate skills in concentration, being centred and connected, and the ability to physicalise and work through the body
7. Demonstrate openness, availability, responsiveness and sensitivity within non-text based performance work

Module Code	Module Title			
	Acting 1			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

Learning and Teaching Methods:

Learning and teaching methods consist primarily of practice-based workshops. Students must read the list of books under the essential reading list for discussion and references to during the practical based workshops. Students are assigned ongoing practical based work, research and observations and written work outside of direct contact hours.

Module content: Description of syllabus content covered in module.

In order for the actor to develop the inner life, the emotional and sensory life of the character that the actor will eventually develop, he/she must first work on themselves, learning how to use 'themselves' as the material for their art. This involves exploring the basic elements that constitute an actor's inner creative state, all of which act simultaneously and compliment each other, including work on relaxation, physical action and a belief in it, imagination, observation, concentration of attention, sense memory and sensory work, use of objectives and given circumstances. Along side a focus on collaboration and group/ensemble building, the emphasis for early acting exercises is working on your own and we gradually introduce the other person.

A fundamental part of the early training is the actor's work on self (for example focus and concentration, imagination, sense memory exercises and sensory responses to develop visceral awareness and experiences) as the actor explores ways to create truthful responses to fictitious stimuli and to live truthfully under imaginary circumstances.

Improvisation is introduced through one and two person non-verbal improvisations (semester one) with a gradual introduction of dialogue and full group work (semester one and two). The actor works as him/her self, living under fictional circumstances, what 'if I were. .', using the imagination to develop 'inner motives' and justifications for actions carried out (using yourself as the material for your art).

Module Assessment:**Course Work Assignments:**

1. Performance - 75%
2. Continuous Assessment - 25%

Coursework 1:

The performance requires the learner to prepare and carry out a minimum of two non-text based acting exercises to be assigned by the tutor. This assessment measures the learners' achievements of learning outcomes 2, 3, 4, 5, 6 and 7.

Coursework 2:

The assessment records the learner's participation in workshop processes and contribution to discussions. The assessment requires the learner to analyse the basic elements that constitute an actor's training and how those areas help to train the actor's inner creative state in order to create truthful behaviour on stage. This assessment measures the learners' achievements of learning outcomes 1.

Dublin Institute of Technology				
Module Code	Module Title			
	Acting 1			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5
<p>Grade or Mark</p> <p>Students must sit or submit all components within a given module in order to pass that module. Failure in one element does not necessarily mean overall failure.</p> <p>Re-assessment principles:</p> <p>In the event of a failure only failed elements will be re-assessed.</p>				

Essential Reading:

Stanislavski, Constantin, *An Actor Prepares*, trans. Elizabeth Reynolds Hapgood
Hagen, Uta with Frankel, Haskel, *Respect for Acting*, Wiley Publishing, NY
Spolin, Viola, (1999), *Improvisation for the Theatre A Handbook of Teaching and Directing Techniques*, Northwestern UP
Zinder, David, (2002), *Body- Voice - Imagination. A Training for the Actor*, A Theatre Arts Book, Routledge
Oida, Yoshi, and Marshall, Lorna, *The Invisible Actor*, Methuen Drama

Recommended Reading:

Edited by Hodge, Alison, (2000), *Twentieth Century Actor Training*, Routledge

Supplemental Reading:

Stanislavski, Constantin, *Stanislavski On the Art of the Stage*, Translated with an introductory essay on Stanislavski's System by David Magarashack, Faber and Faber
Edited by Banham, Martin, (1992), *The Cambridge Guide To Theatre*, Cambridge University Press
Esslin, Martin, *The Field of Drama, How the signs of drama create meaning on stage and screen*, Methuen Drama
Brook, Peter, *The Empty Space; A great theatre director gives his views on the making of drama*, London: Penguin (1990)

Web references, journals and other:

Further Details:

Date of Academic Council approval

Module Code	Module Title			
	INTRODUCTION TO VOICE AND SPEECH			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

School: Conservatory of Music and Drama

Module Author: Miriam O'Meara

Module Description:

This introductory module provides the student with a broad understanding of the rudimentary elements of oral communication, in theory and practice.

Module aim:

- 1) To introduce students to a theoretical understanding of the voice/speech apparatus.
- 2) To develop an awareness of freedom, support, expressiveness and clarity in oral communication
- 3) To encourage creativity through vocal improvisational work.

Learning Outcomes:

Upon the successful completion of this course students should be able to:

- 1) Demonstrate a broad understanding of the voice/speech apparatus.
- 2) Demonstrate rudimentary levels of freedom, support, expressiveness and clarity in oral communication.
- 3) Demonstrate vocal creativity.

Learning and Teaching Methods:

Workshop, lecture, seminar and project work

Module content:

- 1) Overview of voice/speech apparatus
- 2) Rudimentary breathing, vocal and speech practice
- 3) Vocal animation workshops

Module Code	Module Title			
	INTRODUCTION TO VOICE AND SPEECH			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

Module Assessment:

Assessment

- | | | |
|----|--|-----|
| 1) | Analytical presentation | 40% |
| 2) | Analytical assignment
(oral and/or written presentation and/ or viva) | 60% |

Coursework 1

The analytical assignment requires the student to research a selected area of voice, speech and communication.. This piece of coursework will measure the student's achievement of learning outcomes 1 and 2.

Coursework 2

The devised vocal animation work requires the student to devise, rehearse and perform vocal animation work. This piece of coursework will measure the student's achievement of learning outcomes 2 and 3.

Grade or Mark

Students must sit or submit all components within a given module in order to pass that module. Failure in one element does not necessarily mean overall failure.

Essential Reading:

- 1) Berry, Cecily. *Voice and the Actor* (John Wiley & Sons, 1991)

Recommended Reading:

- 2) Patsy Rodenburg *The Right To Speak: Working with the Voice* (Methuen Drama, 1993)

Supplemental Reading:

- 3) Daniel Jones, *English Pronouncing Dictionary* (Cambridge University Press, 2006)

Date of Academic Council approval

Module Code	Module Title			
	Critical Analysis			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

School: Conservatory of Music and Drama

Module Author: Peter McDermott

Module Description: This module introduces the learner to analytical discourses about drama and performance and develops the learner's ability to think and write analytically about drama and performance..

Module aims:

The first half of this module aims:

1. To introduce the learner to critical thinking with particular regard to practices of representation in drama and performance.
2. To introduce the learner to academic writing on drama and performance
3. To offer examples of integration of academic criticism in analytical writing.
4. To encourage theatre-going through theatre visits

The second half of this module aims:

5. To develop the learner's critical thinking with particular regard to practices of representation in drama and performance.
6. To broaden the learner's understanding of academic writing on drama and performance.
7. To develop the learner's ability to integrate academic criticism in analytical writing.
8. To encourage the learner to articulate the cultural significance of drama and performance

Learning Outcomes: On completion of this module the learner will be able to . . .

1. Engage critically with practices of representation in drama and performance.
2. Begin to address the integration of academic criticism in their own analytical writing.
3. Address the significance of the drama and performances in which they have engaged in class and/or in theatre visits.
4. Integrate academic criticism in their own analytical writing.
5. Articulate the cultural significance of the drama and performances in which they have engaged.

Learning and Teaching Methods:

Lecture, seminar and theatre visits.

Module content:

The first half of the module will cover:

1. Selection of contrasting productions, plays and/or performances appropriate to critical inquiry. The selection should include both examples that uphold current theatrical and performance conventions and those that challenge them. The former

may include naturalistic theatre (Ibsen, Miller et al) and even media-based performance such as TV ads to develop the learner's critical approach to more familiar forms of representation. Examples of unconventional performance may include Brecht, Beckett et al and innovative productions in Dublin, including the Theatre Festival.

2. Distinguishing between denotation (description), connotation and wider cultural significance when critiquing drama and performance.

The second half of the module will cover:

3. Selection of contrasting productions, plays and/or performances appropriate to critical inquiry. The selection should emphasise canonised texts that address critical discourses such as dramatic theory (e.g. Aristotle), gender theory, materialist philosophy, postcolonial discourses, et al.
4. Critical theory appropriate to selected plays and performances.
5. Performances scheduled in Irish venues during the running of the module.

Module Assessment:

1. Essay 1 – 50%

Assessment 1 will measure the learner's achievement in outcomes 1, 2 and 3

2. Essay 2 – 50%

Assessment 2 will measure the learner's achievement in outcomes 1, 4 and 5

Essential Reading:

Hall, Stuart, ed. *Representation: Cultural Representations and Signifying Practices* (SAGE, 1997)

Brook, Peter. *The Empty Space* (Penguin, 1990)

Fortier, Mark. *Theory/Theatre: An Introduction* (Routledge, 1997).

Recommended Reading:

Crème, Phyllis and Mary R. Lea. *Writing at University: A Guide for Learners* (Open UP, 1997).

Sophocles. *Oedipus the King*

Aristotle. *Poetics*

Shakespeare, William. *The Tempest*

Ibsen, Henrik. *A Doll's House*

Brecht, Bertolt. *Mother Courage and Her Children*

Miller, Arthur. *All My Sons*

Supplemental Reading:

Wallis, Mick and Simon Shepherd. *Studying Plays* (Arnold, 1998)

Web references, journals and other:

Further Details:

To be taught over the whole year. The lecture portion of this course can accommodate larger numbers, up to 40 given present resources. Numbers more limited in seminars.

Date of Academic Council approval

Dublin Institute of Technology

Module Code	Module Title			
	Ensemble Performance 1			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

Module author: Susan Kennedy

Module Description: This introductory module in acting focuses on working within an ensemble. It highlights the collaborative nature of theatre.

Module aim

- 1) To cohere the group.
- 2) To offer the student an opportunity to participate in ensemble building exercises.
- 3) To encourage effective communication between group members.
- 4) To address the relationship between individual contribution and group work.
- 5) To introduce students to the concept of ensemble approach to theatre production.
- 6) To introduce students to theatre theory as applied to the ensemble.

Learning Outcomes:

Upon the successful completion of this course students should be able to:

- 1) Demonstrate an ability to integrate themselves constructively within an ensemble.
- 2) Demonstrate an ability to communicate with group members.
- 3) Recognise and analyse their own contribution to a group-based project.
- 4) Demonstrate an understanding of the collaborative nature of theatre.
- 5) Contribute to the development of a group presentation.
- 6) Discuss theatre theory in relation to the concept of the ensemble.

Learning and Teaching Methods:

Lecture, Workshop, discussion and project work.

Module content:

- 1) Ensemble-building performance exercises
- 2) Group-based improvisation exercises
- 3) Acting games focusing on trust, interaction and communication within the group.

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Module Code	Module Title			
	Ensemble Performance 1			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

Coursework assignments:

- 1) Continuous Assessment. 25%
- 2) Small group performance project 50%
- 3) Examination 25%

Coursework 1

The continuous assessment will be based on attendance and commitment to the process of ensemble building. This piece of coursework will measure the student's achievement of learning outcomes 1, 2, 3, 4 and 5.

Coursework 2

The course work will culminate in small groups presenting in-house studio performance based on group improvisation. This piece of course work will measure the student's achievement of learning outcomes 1, 2, 3, 4 and 5.

Coursework 3

The examination will assess the students understanding and analysis of the assigned reading materials. This piece of coursework will measure the student's achievement of learning outcomes 6.

Grade or Mark

Students must sit or submit all components within a given module in order to pass that module. Failure in one element does not necessarily mean overall failure.

Re-assessment principles

In the event of an overall failure, the student must be reassessed in all coursework and repeat the entire course the following year.

Essential Reading:

1. Brook, Peter. *The Empty Space* (Penguin, 1990)
2. Drain, Richard, Editor. *Twentieth Century Theatre, A Sourcebook* (Routledge 1995)
3. Huxley, Michael and Witts, Noel, Editors. *The Twentieth Century Performance Reader*. (Routledge 1996)

Recommended Reading:

1. Williams, Raymond. *Drama in Performance* (Open University Press, 1995)

Web references, journals and other: Additional materials assigned by lecturer

Further Details: There are no pre-requisites for this module.

Date of Academic Council approval

Dublin Institute of Technology

Module Code	Module Title			
	Drama Facilitation in Community Contexts 1			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5
School: Conservatory of Music and Drama				
Module Author: Mary Moynihan				
Module Description: This introductory module provides the learner with an introduction to drama facilitation in community contexts.				

Module aim:

The aims of the module are:

1. To introduce and develop a vocabulary for drama facilitation practice in community contexts
2. To introduce and develop an understanding of core concepts in drama facilitation through engagement with key authors in the field

Learning Outcomes:

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

1. Demonstrate a working vocabulary of drama facilitation theory in community contexts
2. Begin to articulate the respective roles of participant and facilitator in the drama and learning process

Learning and Teaching Methods:

Learning and teaching methods consist of a combination of methods including practice-based workshops, lectures, seminars, assignments and case study.

Module Code	Module Title			
	Drama Facilitation in Community Contexts 1			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

Module content:

The module provides an introduction to the role and work of a drama facilitator working in a community context with adults and includes:

Definitions and terms in relation to drama facilitation practice

Definitions and terms in relation to contemporary community theatre practice

Introduction to contemporary community theatre practice re: principles, ethos, aims, potentials and benefits

Introduction to practical examples of contemporary community theatre practice

Introduction to a range of drama facilitation practitioners and practices

An exploration of the hypotheses and polarities from Johnson, Chris *House of Games Making Theatre from Everyday Life* (Routledge) re: drama facilitation

Practical introduction to drama workshop exercises for use in community contexts

Module Assessment:

Course Work Assignments:

1. Analytical Assignment – 50%
2. Continuous Assessment - 50%

Coursework 1:

The assessment requires the learner to present key principles of drama facilitation in community contexts. This piece of coursework measures the learner's achievements of learning outcomes 1 and 2.

Coursework 2:

Continuous assessment records the learner's participation in practice-based workshops, lectures and seminars in terms of punctuality, contribution and team building; the learner's presentation in class of case study work and contribution to group discussions on the essential reading list

This assessment will measure the learners' achievements of learning outcomes 1 and 2.

Grade or Mark

Students must sit or submit all components within a given module in order to pass that module. Failure in one element does not necessarily mean overall failure.

Re-assessment principles:

In the event of a failure only failed elements will be re-assessed.

Dublin Institute of Technology

Module Code	Module Title			
	Drama Facilitation in Community Contexts 1			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

Essential Reading:

Johnson, Chris, *House of Games Making Theatre from Everyday Life*, Routledge
 Boal, Augusto, (2000), *Theatre of the Oppressed*, London, Pluto Press
 Boal, Augusto, *Games for Actors and Non-Actors*, London, Routledge
 Brook, Peter, (1990), *The Empty Space: A great theatre director gives his views on the making of drama*, London, Penguin

Recommended Reading:

Freire, Paulo. *Pedagogy of the Oppressed* (Penguin)
 Edited by Fitzgerald, Sandy, (2004), *An Outburst of Frankness. Community Arts in Ireland – A Reader*, Tasc At New Ireland
 Moynihan, Mary and Kennedy, Paul, With Advice from Ward, Karen and Freeman, Joan, (2006), *Acting for the Future – A model of best practice for using drama workshops and professional theatre performances to promote positive mental health and suicide prevention*, Published by Smashing Times Theatre Company Ltd

Supplemental Reading: (author, date, title, publisher)

Boal, Augusto, (1995) *Rainbow of Desire*, London, Routledge
 Boal, Augusto, (1998) *Legislative Theatre*, London, Routledge

Web references, journals and other:

Learners should try and read publications from CREATE, CAF and irish theatre magazine covering arts and practise in Ireland and Northern Ireland.

Further Details:

Date of Academic Council approval

Module Code	Module Title			
	Developing the Body 1			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

School: Conservatory of Music and Drama

Module Author: Peter McDermott

Module Description: This introductory module acquaints the learner to basic techniques in Movement, Singing and Dance, with each of the disciplines taught separately.

Module aims:

The aim of the module overall is:

1. To offer the learner the opportunity for developmental engagement with the body in Movement, Singing and Dance.

The aims of the Movement strand of this module are:

2. To encourage the learner's awareness of their anatomy in movement.
3. To encourage fluidity, flexibility and relaxation in the learner's body.
4. To introduce basic principles of non-verbal performance practice.

The aims of the Singing strand of this module are:

5. To introduce appropriate breathing and vocal support through a range of technical exercises.
6. To introduce rudiments of singing techniques in a group context.
7. To introduce basic listening skills and awareness of music vocabulary.

The aims of the Dance strand of this module are:

8. To introduce contemporary dance techniques which support the body in performance.
9. To encourage ensemble work in relation to contemporary dance
10. To encourage learner's confidence in their performing body in the context of contemporary dance.

Learning Outcomes: On completion of this module the learner will be able to . . .

1. Engage developmentally with their body in performance.
2. Demonstrate awareness of their anatomy in movement.
3. Demonstrate fluidity, flexibility and relaxation in their body.
4. Understand basic principles of non-verbal performance.
5. Demonstrate appropriate breathing and vocal support.
6. Demonstrate an understanding of the rudiments of singing technique in a group context.
7. Understand basic music vocabulary.
8. Engage with basic contemporary dance techniques in exercises or performance.
9. Work with dance techniques effectively within an ensemble.
10. Display confidence in their body in the context of dance performance.

Module Code	Module Title			
	Developing the Body 1			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

Learning and Teaching Methods:

Large group workshop, plus more focused work in small groups or one-to-one.

Module content:

Movement strand

1. Inner physical awareness, removal of blocks, relaxation, flexibility.
2. Isolation exercises.
3. Body in motion: exploring consonant and oppositional energies

Singing strand

4. Diaphragmatic breathing, breath support.
5. Sight-singing
6. Ear and rhythm training

Dance strand

7. Spatial and temporal configurations.
8. Dance improvisation.
9. Teamwork and consensus building

Module Code	Module Title			
	Developing the Body 1			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5
Module Assessment:				
<p><i>Coursework Assignments:</i></p> <ol style="list-style-type: none"> 1. Movement assessment – 33.33% 2. Singing assessment – 33.33% 3. Dance assessment – 33.33% <p><i>Coursework 1</i></p> <p>The Movement assessment will measure the learner's understanding of learning outcomes 1, 2, 3 and 4.</p> <p><i>Coursework 2</i></p> <p>The Singing assessment will measure the learner's understanding of learning outcomes 1, 5, 6 and 7.</p> <p><i>Coursework 3</i></p> <p>The Dance assessment will measure the learner's achievement of learning outcomes 1, 8, 9 and 10.</p> <p><i>Grade or Mark</i></p> <p>Learners must pass Coursework 1, 2 and 3 to pass the module.</p> <p><i>Re-assessment principles</i></p> <p>In the event of an overall failure, only failed elements will be reassessed.</p>				

Essential Reading:

1. McEvenue, Kelly. *The Alexander Technique for Actors* (Methuen, 2001)
2. Pisk, Litz. *The Actor and His Body* (Methuen, 1998)

Recommended Reading:

1. Feldenkrais, Moshe. *Awareness through Movement* (HarperCollins, 1991)
2. Wilson, Thomas. *Wind and Voice* (Minim, 1984)
3. Foster, Ruth. *Knowing in my Bones* (A & C Black, 1976)
4. Newlove, Jean. *Laban for Actors and Dancers* (Nick Hern, 1998)

Supplemental Reading:

1. Barlow, Wilfred. *The Alexander Principle* (Orion, 2001)
2. Davis, Richard. *A Beginning Singer's Guide* (The Scarecrow Press, 1998)
3. Howse, Justin. *Dance Technique and Injury Prevention* (A&C Black, 1998)

Further Details:

Date of Academic Council approval

Module Code	Module Title			
	Acting 2			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

School: Conservatory of Music and Drama

Module Author: Mary Moynihan

Module Description:

Semester two continues the non-text based work of integrating the body, voice, imagination and the process of encouraging a sense of truth in acting and developing skills to create truthful behaviour on stage.

Module aims:

1. To develop fundamental principles of acting and improvisation
2. To develop experientially skills of acting and improvisation
3. To encourage a physical and intuitive engagement with non-text based processes of acting and improvisation
4. To continue a development of the self in terms of personal and physical awareness
5. To aim for truthful acting that is rooted in the instinctive and is justified
6. To take risks, imaginatively and physically, and be responsive and open to those they work and collaborate with
7. To develop a practical and theoretical grounding in non-text based acting and ensemble/teambuilding skills
8. To encourage analytical thinking in relation to non-text based processes of acting and improvisation

Learning Outcomes:

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

1. Demonstrate an understanding of fundamental principles of acting and improvisation
2. Demonstrate skills in non-text based processes of acting and improvisation
3. Engage physically and intuitively with non-text based processes of acting and improvisation
4. Demonstrate an awareness of self and others
5. Demonstrate skills in concentration, being centred and connected, and the ability to physicalise and work through the body
6. Demonstrate openness, availability, responsiveness and sensitivity within non-text based performance work and the ability to work through the other person
7. Integrate themselves constructively in group drama processes
8. Analyze skills and principles in relation to non-text based processes of acting and improvisation

Module Code	Module Title			
	Acting 2			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

Learning and Teaching Methods:

Learning and teaching methods consist primarily of practice-based workshops. Students must read the list of books under the essential reading list for discussion and references to during the practical based workshops. Students are assigned ongoing practical based work, research and observations and written work outside of direct contact hours.

Module content: Description of syllabus content covered in module.

The actor continues work on the basic elements that constitute an actor's inner creative state including work on objectives and given circumstances, sensory work and emotion memory, faith and a sense of truth, communion and improvisation. Physicalising inner experiences, working in space and use of the fourth wall are all explored and the actor continues to work as him/her self, living under fictional circumstances, what 'if I were ...', using the imagination to develop 'inner motives' and justifications for actions carried out (using yourself as the material for your art).

The learner is encouraged to take risks, both imaginatively and physically, and be *responsive* and *open* to those they work and *collaborate* with. The learner explores openness, availability, responsiveness, and sensitivity within non-text based performance work and the ability to work through the other person.

Module Assessment:

Course Work Assignments:

1. Performance - 75%
2. Continuous Assessment - 25%

Coursework 1:

The performance requires the learner to prepare and carry out a minimum of two non-text based acting exercises to be assigned by the tutor. This assessment measures the learners' achievements of learning outcomes 2, 3, 4, 5, 6, and 7.

Coursework 2:

The assessment records the learner's participation in workshop processes and contribution to discussions. This assessment measures the learners' achievements of learning outcomes 1 and 8.

Grade or Mark

Students must sit or submit all components within a given module in order to pass that module. Failure in one element does not necessarily mean overall failure.

Re-Assessment Principles:

In the event of a failure only failed elements will be re-assessed

Dublin Institute of Technology				
Module Code	Module Title			
	Acting 2			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
	Acting 1			5

Essential Reading:

Stanislavski, Constantin, *An Actor Prepares*, trans. Elizabeth Reynolds Hapgood
Hagen, Uta with Frankel, Haskel, *Respect for Acting*, Wiley Publishing, NY
Zinder, David. (2002) *Body- Voice - Imagination. A Training for the Actor*, A Theatre Arts Book, Routledge
Oida, Yoshi, and Marshall, Lorna, *The Invisible Actor*, Methuen Drama
Meisner, Sanford, *Sanford Meisner on Acting*
Bogart Anne, Landau Tina, (2005), *A Practical Guide to Viewpoints and Composition*, Theatre Communications Groups New York

Recommended Reading:

Spolin, Viola. (1999), *Improvisation for the Theatre. A Handbook of Teaching and Directing Techniques*, Northwestern UP
Edited by Hodge, Alison (2000), *Twentieth Century Actor Training*, Routledge
Barker, Clive, *Theatre Games A New Approach to Drama Training*, Methuen Drama
Benedetti, Jean, *Stanislavski, An Introduction*, Methuen Drama
Benedetti, Jean, *Stanislavski and the Actor*, Methuen Drama

Supplemental Reading:

Johnstone, Keith, (1999), *Impro for Storytellers*, Faber and Faber
Johnstone, Keith, (1981), *Impro: Improvisation and the Theatre*, Methuen

Web references, journals and other:

Further Details:

Date of Academic Council approval

Dublin Institute of Technology

Module Code	Module Title			
	VOICE, SPEECH AND PROSODY			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5
<p>School: Conservatory of Music and Drama</p> <p>Module Author: Miriam O'Meara</p> <p>Module Description: This introductory module provides the students with the opportunity to develop their understanding of oral communication in practice, with particular emphasis on contrasting forms of poetry and prose. The student also focuses on developing sight-reading skills.</p>				
<p>Module aim:</p> <ol style="list-style-type: none"> 1) To continue to develop an awareness of freedom, support, expressiveness and clarity in oral communication. 2) To develop student's understanding of the relationship between verse form, content and vocal delivery. 3) To introduce the student to contrasting language styles. 4) To develop sight-reading skills 				
<p>Learning Outcomes:</p> <p>Upon the successful completion of this course students should be able to:</p> <ol style="list-style-type: none"> 1) Demonstrate developed levels of freedom, support, expressiveness and clarity in oral communication. 2) Demonstrate an understanding of the relationship between verse form, content and vocal delivery. 3) Analyse and perform contrasting language styles. 4) Interpret and communicate text at sight. 				

Module Code	Module Title			
	VOICE, SPEECH AND PROSODY			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5
Learning and Teaching Methods: Workshop, project work, lecture, and seminar.				
Module content: 1) Overview of prosody 2) Engagement with varying poetic and prose styles 3) Breathing, vocal and speech practice 4) Sight-reading.				
Module Assessment: Assessment 1) Performance of poem(s) 70% 2) Analytical assignment (oral and/or written presentation and/ or viva)) 30% Coursework 1 The performance of poem(s) requires the student to present orally a selected poem or poems. This piece of coursework will measure the student’s achievement of learning outcomes 1, 2, and 3. Coursework 2 The analytical assignment requires the student to analyse the poem(s) from coursework 1 from the perspective of voice, speech and prosody. This piece of coursework will measure the student’s achievement of learning outcomes 1, 2 and 3. <i>Grade or Mark</i> Students must sit or submit all components within a given module in order to pass that module. Failure in one element does not necessarily mean overall failure. Re-assessment principles In the event of an overall failure, only failed element(s) will be re-assessed.				

Module Code	Module Title			
	VOICE, SPEECH AND PROSODY			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5
Essential Reading: 1) Strand, Mark and Boland Eavan, eds. The Making of a Poem: A Norton Anthology of Poetic Forms (Norton, 2000) Complete Sonnets and Poems by William Shakespeare Oxford World's Classics 2002				
Recommended Reading: 1) Rodenburg Patsy, The Need For Words: Voice and the Text(Methuen 1993) 2) The Penguin Book of the Sonnet (Penguin Books 2001) 3) Allison, Alexander W. et al, eds. Norton Anthology of Poetry (Norton, 1983) 4) Berry, Cecily. Your Voice and How to Use It (Virgin, 1994)				
Supplemental Reading: 1) Adams, Stephen J. Poetic Designs: An Introduction to Metres, Verse Forms and Figures of Speech (Hadleigh, 1997)				
Further Details:				

Date of Academic Council approval

Module Code	Module Title			
	Ensemble Performance 2			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

Module author: Susan Kennedy

Module Description: This introductory module comprises a public ensemble production. Emphasis is on the student's role in relation to the group.

Module aim

- 1) To cohere the group around an ensemble production.
- 2) To offer the student an opportunity to participate in a production from pre-text to performance.
- 3) To encourage effective communication of dramatic material in the performance space.
- 4) To address the relationship between individual contribution and group work.
- 5) To introduce the student to the relationship between text and performance.

Learning Outcomes:

Upon the successful completion of this course students should be able to:

- 1) Demonstrate an ability to integrate themselves constructively in a production setting.
- 2) Participate in all stages of production from engagement with pre-text to performance.

- 3) Communicate dramatic material effectively in the performance space.
- 4) Recognise and analyse their own contribution to a group-based project.
- 5) Demonstrate an understanding of the relationship between text and performance.

Learning and Teaching Methods:

Lecture, workshop, discussion and project work (at the beginning the production process) followed by rehearsals leading to production.

Module content:

- 1) Ensemble-building performance exercises
- 2) Group-based rehearsal process
- 3) Text (s) appropriate to ensemble performance
- 4) Analytical material appropriate to selected texts

Dublin Institute of Technology

Module Code	Module Title			
	Ensemble Performance 2			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
	1			5

Module Assessment Coursework assignments:

- | | | |
|----|-----------------------|-----|
| 1) | Continuous Assessment | 25% |
| 2) | Production | 50% |
| 3) | Journal | 25% |

Coursework 1

The continuous assessment will be based on attendance and commitment to the ensemble during workshops, rehearsal and performance. This piece of coursework will measure the student's achievement of learning outcomes 1 and 2.

Coursework 2

Production requires the student to participate fully in rehearsing and performing in an ensemble production for an audience. This piece of coursework will measure the student's achievement of learning outcomes 1, 2, 3, 4 and 5.

Coursework 3

The journal will assess the students understanding of the process of rehearsal and production, with particular emphasis on the text. This piece of coursework will measure the student's achievement of learning outcomes 4, 5.

Grade or Mark

Students must sit or submit all components within a given module in order to pass that module. Failure in one element does not necessarily mean overall failure.

Re-assessment principles

In the event of an overall failure, the student must be reassessed in all coursework and repeat the entire course the following year.

Essential Reading:

1. Playtext(s) appropriate to ensemble performance
2. Analytical material appropriate to selected texts.
3. Brook, Peter. *The Empty Space* (Penguin, 1990)

Required Reading:

1. Huxley, Michael and Witts, Noel, *The Twentieth-Century Performance Reader* (Routledge, 1996)

Supplemental Reading:

1. Drain, Richard. *Twentieth Century Theatre, A Source Book* (Routledge 1995)
2. Williams, Raymond. *Drama in Performance*, Open University Press, 1995

Web references, journals and other:

Additional materials as assigned by lecturer

Didaskalia: The Journal at <http://didaskalia.open.ac.uk/journal.shtml>

Further Details:

Date of Academic Council approval

Dublin Institute of Technology				
Module Code	Module Title			
	Drama Facilitation in Community Contexts 2			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

School: Conservatory of Music and Drama

Module Author: Mary Moynihan

Module Description: This introductory module provides the learner with an introduction to the core principles and practices of drama facilitation techniques in community contexts and the opportunity for practical application of workshop facilitation theory and skills.

Module aim:

The aims of the module are:

1. To introduce and develop an understanding of the role of the facilitator in drama processes
2. To introduce and develop an understanding of core concepts in drama facilitation through engagement with key authors in the field
3. To provide an opportunity to practice the role of the facilitator in drama processes

Learning Outcomes:

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

1. Articulate the respective roles of participant and facilitator in the drama and learning process
2. Articulate an understanding of core practices and concepts in the area of drama facilitation in community contexts
3. Demonstrate core practices and concepts as applied to practical drama workshop facilitation

Learning and Teaching Methods:

Learning and teaching methods consist of a combination of methods including practice-based workshops, lectures, seminars, case study and project work.

Module content:

The module provides an introduction to the role and work of a drama facilitator working in a community context with adults and includes:

1. Definitions and terms in relation to drama facilitation practice
2. Introduction to practical work of Augusto Boal re: image theatre
3. Practical introduction to drama workshop exercises for use in community contexts
4. Understanding of exercises in relation to structure, variations, focus, energy, placement and function
5. Practical responsibilities of a drama facilitator re: safety (physical and emotional)

Module Code	Module Title			
	Drama Facilitation in Community Contexts 2			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

Module Assessment:

Course Work Assignments:

- Practical Assessment of Drama Workshop Facilitation Practice – 75%
- Continuous Assessment - 25%

Coursework 1:

The practical assessment requires the learner to prepare and demonstrate a selection of drama workshop exercises from a list of exercises to be provided by the tutor. Learners will also be required to answer questions in order to demonstrate an understanding of each exercise in terms of: focus, energy, placement, and function.

This assessment will measure the learners' achievements of learning outcomes 1 and 3.

Coursework 2

Continuous assessment records the learner's participation in practice-based workshops, lectures and seminars in terms of punctuality, contribution and team building; and contribution to group discussions on the essential reading list

This assessment will measure the learners' achievements of learning outcomes 1 and 2.

Grade or Mark

Students must sit or submit all components within a given module in order to pass that module. Failure in one element does not necessarily mean overall failure.

Re-assessment principles: In the event of a failure only failed elements will be re-assessed.

Module Code	Module Title			
	Drama Facilitation in Community Contexts 2			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

Essential Reading:

Johnson, Chris, *House of Games Making Theatre from Everyday Life*, Routledge
 Boal, Augusto, *Games for Actors and Non-Actors*, London, Routledge
 Poulter, Christine, *Playing the Game*, Macmillan

Recommended Reading:

Freire, Paulo. *Pedagogy of the Oppressed* (Penguin)
 Edited by Fitzgerald, Sandy, (2004), *An Outburst of Frankness. Community Arts in Ireland – A Reader*, Tasc At New Ireland
 Moynihan, Mary and Kennedy, Paul, With Advice from Ward, Karen and Freeman, Joan, (2006), *Acting for the Future – A model of best practice for using drama workshops and professional theatre performances to promote positive mental health and suicide prevention*, Published by Smashing Times Theatre Company Ltd

Supplemental Reading: (author, date, title, publisher)

Boal, Augusto, (1995) *Rainbow of Desire*, London, Routledge
 Boal, Augusto, (1998) *Legislative Theatre*, London, Routledge
 Heinig, Ruth Beall and Stiliwell, Lydia, (1992), *Creative Drama for the Classroom Teacher*, Prentice-Hall
 Dynes, Robin, (1990), *Creative Games in Group Work*, Winslow Press
 McCrea, Elly. *Elly's Onion: A Beginner's Guide for Teachers and Care Workers*, published by IAPCE in partnership with the Outreach department of the Abbey Theatre and the 'Arts in Care' project associated with the Age and Opportunity agency in conjunction with the Midlands Health Board
 Scher Anna and Verrall Charles, *100 Plus ideas for Drama*, Heinemann Educational Publishers

Web references, journals and other:

Learners should try and read publications from CREATE, CAF and irishtheatre magazine covering arts and practise in Ireland and Northern Ireland.

Further Details:

Date of Academic Council approval

Module Code	Module Title			
	Developing the Body 2			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

School: Conservatory of Music and Drama

Module Author: Peter McDermott

Module Description: This introductory module acquaints the learner to basic techniques in Movement, Singing and Dance, with each of the disciplines taught separately.

Module aims:

The aim of the module overall is:

1. To offer the learner the opportunity for developmental engagement with the body in Movement, Singing and Dance.

The aims of the Movement strand of this module are:

2. To increase the learner's awareness of their anatomy in movement.
3. To develop fluidity, flexibility and relaxation in the learner's body.
4. To develop basic principles of non-verbal performance practice.

The aims of the Singing strand of this module are:

5. To develop appropriate breathing and vocal support through a range of technical exercises.
6. To develop rudimentary singing techniques in a group context.
7. To develop basic listening skills and awareness of music vocabulary.

The aims of the Dance strand of this module are:

8. To explore further contemporary dance techniques which support the body in performance.
9. To develop ensemble work in relation to contemporary dance
10. To increase learner's confidence in their performing body in the context of contemporary dance.

Learning Outcomes: On completion of this module the learner will be able to . . .

1. Engage developmentally with their body in performance.
2. Demonstrate increased awareness of their anatomy in movement.
3. Demonstrate fluidity, flexibility and relaxation in their body.
4. Demonstrate basic principles of non-verbal performance.
5. Demonstrate appropriate breathing and vocal support.
6. Demonstrate rudimentary singing technique in a group context.
7. Demonstrate basic listening skills and utilise basic music vocabulary.
8. Explore basic contemporary dance techniques in exercises or performance.
9. Work with dance techniques effectively within an ensemble.
10. Display increased confidence in their body in the context of dance performance.

Module Code	Module Title			
	Developing the Body 2			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

Learning and Teaching Methods:

Large group workshop, plus more focused work in small groups or one-to-one.

Module content:*Movement strand*

1. Inner physical awareness, removal of blocks, relaxation, flexibility.
2. Isolation exercises.
3. Body in motion: exploring consonant and oppositional energies

Singing strand

4. Diaphragmatic breathing, breath support.
5. Sight-singing
6. Ear and rhythm training

Dance strand

7. Spatial and temporal configurations.
8. Dance improvisation.
9. Teamwork and consensus building

Module Assessment:*Coursework Assignments:*

1. Movement assessment – 33.33%
2. Singing assessment – 33.33%
3. Dance assessment – 33.33%

Coursework 2

The Movement assessment will measure the learner's understanding of learning outcomes 1, 2, 3 and 4.

Coursework 3

The Singing assessment will measure the learner's understanding of learning outcomes 1, 5, 6 and 7.

Coursework 4

The Dance assessment will measure the learner's achievement of learning outcomes 1, 8, 9 and 10.

Grade or Mark

Learners must pass Coursework 1, 2 and 3 to pass the module.

Dublin Institute of Technology				
Module Code	Module Title			
	Developing the Body 2			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5
<i>Re-assessment principles</i>				
In the event of an overall failure, only failed elements will be reassessed.				

Essential Reading:

1. McEvenue, Kelly. *The Alexander Technique for Actors* (Methuen, 2001)
2. Pisk, Litz. *The Actor and His Body* (Methuen, 1998)

Recommended Reading:

1. Feldenkrais, Moshe. *Awareness through Movement* (HarperCollins, 1991)
2. Wilson, Thomas. *Wind and Voice* (Minim, 1984)
3. Foster, Ruth. *Knowing in my Bones* (A & C Black, 1976)
4. Newlove, Jean. *Laban for Actors and Dancers* (Nick Hern, 1998)

Supplemental Reading:

1. Barlow, Wilfred. *The Alexander Principle* (Orion, 2001)
2. Davis, Richard. *A Beginning Singer's Guide* (The Scarecrow Press, 1998)
3. Howse, Justin. *Dance Technique and Injury Prevention* (A&C Black, 1998)

Web references, journals and other:

Further Details:

To be taught over one semester.

Date of Academic Council approval

Module Code	Module Title			
	Acting 3			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

School: Conservatory of Music and Drama

Module Author: Mary Moynihan

Module Description:

This module is aimed at continued work on self while moving into character and text based work in the form of scene studies or monologues. The learner explores how to be responsive and open to those they work and collaborate with and explores various pathways to follow in creating a character and developing a role.

Module aims:

1. To introduce fundamental principles of character work, ensemble techniques and collective rehearsal procedures
2. To develop experientially skills in character work, and collective rehearsal procedures
3. To expand the process re: integration of skills in terms of physical, vocal and emotional development
4. To develop spontaneous and creative communication for actors in relation to responses based on observed behaviour, exploring subtextual dialogue and instinctive reactions within text based pieces.
5. To aim for truthful acting that is rooted in the instinctive and is justified
6. To encourage analytical thinking in relation to character work, ensemble techniques and collective rehearsal procedures

Learning Outcomes:

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

1. Demonstrate an understanding of fundamental principles of character work, ensemble techniques and collective rehearsal procedures
2. Engage physically and intuitively with processes of character development, and collective rehearsal procedures
3. Demonstrate an integration of body, voice and acting work
4. Demonstrate openness, availability, responsiveness and sensitivity within text based pieces and the ability to work through the other person or imaginary stimuli.
5. Demonstrate skills in concentration, being centred and connected, and the ability to physicalise and work through the body
6. Analyze skills and principles of character development, and collective rehearsal procedures

Dublin Institute of Technology

Module Code	Module Title			
	Acting 3			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

Learning and Teaching Methods:

Learning and teaching methods consist primarily of practice-based workshops and practical introductory work re: scene study or monologue development. Students must read the list of books under the essential reading list for discussion and references to during the practical based workshops. Students are assigned ongoing practical based work, research and observations and written work outside of direct contact hours.

Module content:

During year one the training is concerned with process and development as the actor engages in a non-text based process to develop a range of skills. The learner continues to develop an awareness of self and others, and the integration of fundamental acting skills, as they move into working on texts exploring initial methods for development of character and ways to create truthful behaviour on stage. The actors continue to explore openness, availability, responsiveness and sensitivity through work on text based pieces as well as exploring ways to work through the other person or imaginary stimuli.

Scenes or monologues are worked in terms of meaning and discovering the truth of the scene, establishing relationships, and exploring ways to become free so that the actor can be spontaneous and react off what the other person or text is giving them. The text work takes an improvisational approach to enable actors to continue a journey of exploration into creating relationships and truthful responses to fictitious stimuli within the scenes or monologues.

The work includes an exploration of how to approach a script, first and additional readings, research for character development and character biographies, creative methods for early character development and analytical and physical work on texts including beats, given circumstances, themes, objectives, actions, activities, relationships and use of exercises to develop character such as one person character study and character private moments, animals, psychological gestures, and improvisation and continued work on the use of space and special relationships. The learner is introduced to stagecraft and staging.

Module Code	Module Title			
	Acting 3			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5
Module Assessment: Course Work Assignments: <ul style="list-style-type: none"> • Performance - 75% • Continuous Assessment - 25% <p>Coursework 1: The performance requires the learner to prepare, rehearse and participate in text-based ensemble pieces in the form of scene study work or monologues for an invited audience. This assessment will measure the learners' achievements of learning outcomes 2, 3, 4 and 5.</p> <p>Coursework 2: Continuous assessment records the learner's participation in practice based workshops and scene study or monologue development in terms of punctuality, contribution and team building; the learner's presentation in class of practical based exercises and contribution to group discussions on essential reading list This assessment will measure the learners' achievements of learning outcomes 1, 2 and 6.</p> <p><i>Grade or Mark</i> Students must sit or submit all components within a given module in order to pass that module. Failure in one element does not necessarily mean overall failure.</p> <p>Re-assessment principles: In the event of a failure only failed elements will be re-assessed.</p>				
Essential Reading: Stanislavski, Constantin, <i>Building a Character</i> , Methuen Drama Stanislavski, Constantin, <i>Creating a Role</i> , Methuen Drama Hagen, Uta with Frankel, Haskel, <i>Respect for Acting</i> , Wiley Publishing, NY Zinder, David. (2002) <i>Body- Voice - Imagination. A Training for the Actor</i> , A Theatre Arts Book, Routledge Oida, Yoshi, and Marshall, Lorna, <i>The Invisible Actor</i> , Methuen Drama Edited by Hodge, Alison (2000), <i>Twentieth Century Actor Training</i> , Routledge Recommended Reading: Benedetti, Jean, <i>Stanislavski, An Introduction</i> , Methuen Drama Benedetti, Jean, <i>Stanislavski and the Actor</i> , Methuen Drama Meisner, Sanford, <i>Sanford Meisner on Acting</i> Stanislavski On the Art of the Stage David Magarshack Moore, Sonia. <i>The Stanislavski System</i> (Penguin. London)				
Further Details:				

Date of Academic Council approval

Module Code	Module Title			
	SHAKESPEARE AND THE ACTED WORD 1			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

School: Conservatory of Music and Drama

Module Author: Miriam O'Meara.

Module Description: This intermediate module provides the student with performing experience in Shakespearean drama.

Module aim:

1. To introduce the student to the particular textual challenges of Shakespearean drama in performance.
2. To integrate acting skills physically and intellectually through the textual style.
3. To continue to develop the student's awareness of freedom, support, expressiveness and clarity in oral communication.

Learning Outcomes:

Upon the successful completion of this course students should be able to:

1. Demonstrate an understanding of the textual challenges of Shakespearean drama.
2. To demonstrate performance skills appropriate to the chosen text(s).
3. Demonstrate developed levels of freedom, support, expressiveness and clarity in oral communication.

Learning and Teaching Methods:

Workshop, lecture/seminar and scene presentations.

Module content:

Preparation and performance of scene(s) from a play or plays by Shakespeare
 Analysis of particular textual demands.
 Breathing, vocal and speech practice

Module Code	Module Title			
	SHAKESPEARE AND THE ACTED WORD 1			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

Module Assessment:

Assessment

1. Live performance of scene(s) from a play or plays by Shakespeare. 60%
2. Analytical assignment 1
(oral and/or written presentation and /or viva) 40%

Coursework 1

The module requires the student to research, rehearse and perform selected scene(s) from a Shakespeare play. This piece of coursework will measure the student's achievement of learning outcomes 1, 2 and 3.

Coursework 2

Analytical assignment 1 requires the student to research a selected area relating to Shakespearean drama. This piece of coursework will measure the student's achievement of learning outcome 1.

Grade or Mark

Students must sit or submit all components within a given module in order to pass that module. Failure in one element does not necessarily mean overall failure.

Re-assessment principles

In the event of an overall failure, only failed element(s) will be re-assessed.

Essential Reading:

Selected play(s) by William Shakespeare
Barton, John. *Playing Shakespeare* (Methuen, 1984)

Recommended reading:

Linklater, Kristin. *Freeing Shakespeare's Voice: The Actor's Guide to Talking the Text* (Theatre Communications Group, 1992)
Berry, Cicely. *The Actor and the Text* (Virgin, 1993)
Sourcebooks Publishing 2007/2008 Shakespeare in Performance Series
e.g. Douglas A. Brookes, Text Editor, *King Lear, Shakespeare in Performance* (Methuen Drama 2007)

Supplemental Reading:

Sher, Anthony. *The Year of The King* (Methuen, 1986)
The Penguin Book of Elizabethan Verse (Penguin 1982)
The Complete Works of William Shakespeare (Harper Collins, 1994)

Date of Academic Council approval

Module Code	Module Title			
	Irish Drama and Modernism			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5
School: Conservatory of Music and Drama Module Author: Peter McDermott Module Description: This intermediate module provides the learner with the opportunity to analyse and explore Irish plays in their cultural and historical context and through performance. It also provides critical engagement with modern European drama.				

Module aims:

1. To survey a range of Irish plays and playwrights in a modern context.
2. To develop skills of research, interpretation and performance preparation in the context of Irish drama.
3. To survey the history of Irish theatre from the late 19th century to the present through the lens of culture and performance.
4. To survey a range of plays from modern European drama.
5. To develop analytical skills in the context of modern European drama.

Learning Outcomes: On completion of this module the learner will be able to . . .

1. Demonstrate a broad knowledge of Irish drama and Irish theatre history.
2. Research, interpret and engage in performance preparation in the context of Irish drama.
3. Analyse Irish drama in the context of performance.
4. Demonstrate a broad knowledge of modern European drama.
5. Analyse the cultural preoccupations of modern European drama.

Learning and Teaching Methods:

Seminar and workshop for the Irish component. Lecture and seminar for the European component. The Irish and European components of the module may be taught separately.

Module content:

1. Learners will engage in depth with a number of Irish plays. The work of 19th and 20th century playwrights may feature alongside recent work.
2. Performances scheduled in Irish venues during the running of the module
3. A range of plays from modern European drama
4. Critical writing appropriate to selected plays

The performance project and seminar presentation may focus on between one and four Irish authors, covering no more than four plays. The lecture component may address the wider context of modern European drama through between two and five key plays.

Module Code	Module Title			
	Irish Drama and Modernism			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
Module Assessment:				
<p>Course work assignments:</p> <ol style="list-style-type: none"> 1. Performance project– 50% 2. Research assignment – 50% <p>Coursework 1</p> <p>The performance project requires the learner (in a small group context) to research and prepare for performance a scene from an Irish play or a scene devised from an Irish play. This assessment will measure the learners’ achievement of learning outcomes: 1, 2, and 3.</p> <p>Coursework 2</p> <p>The research assignment requires the learner to give an analytical presentation or submit a piece of analytical writing, or a combination of both. This piece of coursework will measure the learner’s achievement of learning outcomes 4 and 5, and may incorporate outcomes 1 and/or 3.</p>				
<p><i>Grade or Mark</i></p> <p>Students must sit or submit all components within a given module in order to pass that module. Failure in one element does not necessarily mean overall failure.</p>				
<p>Re-assessment Principles</p> <p>In the event of a failure only failed elements will be re-assessed.</p>				

Module Code	Module Title			
	Irish Drama and Modernism			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits

Essential Reading:

For Irish drama, selected plays from the following:

1. Carr, Marina, *Plays: One* (Faber, 1999)
2. Friel, Brian. *Plays: One* (Faber, 1996)
3. Friel, Brian. *Dancing at Lughnasa* (Faber, 1996)
4. Leeney, Cathy, ed. *Seen and Heard: Six New Plays by Irish Women* (Carysfort Press, 2001)
5. Murphy, Tom. *Plays: Two* (Methuen, 1993)
6. Murphy Tom. *The Gigli Concert* (Gallery, 1984)
7. McGuinness, Frank, *Plays: One* (Faber, 1996)
8. McGuinness, Frank, *Plays Two* (Faber, 2002)
9. McPherson, Conor. *The Weir and Other Plays* (Theatre Communications Group, 1999)
10. Farleigh, John, ed. *Far from the Land: New Irish Plays* (Methuen, 1998)
11. Harrington, John P., ed. *Modern Irish Drama* (Norton, 1991)

Appropriate analytical texts on selected authors (see below), plus the following:

12. Grene, Nicholas. *The Politics Of Irish Drama* (Cambridge University Press, 2000)
13. Pilkington, Lionel. *Theatre and the State in Twentieth-Century Ireland* (Routledge, 2001)

For modern European drama, selected plays from the following:

14. Ibsen, Henrik. *Four Major Plays*, trans. James McFarlane and Jens Arup Oxford UP, 1998)
15. Chekhov, Anton. *Plays*, trans. Michael Frayn (Methuen, 1988)
16. Strindberg, August. *Six Plays of August Strindberg*, trans. Elizabeth Sprigge (Anchor Books, 1955)
17. Shaw, George Bernard. *Plays Unpleasant* (Penguin, 1956), *Pygmalion* (Penguin) or *Major Barbara* (Penguin, 1960)
18. Pirandello, Luigi. *Three Plays* (Methuen, 1985)
19. Brecht, Bertolt. *Collected Plays* (Methuen, 2006)
20. Beckett, Samuel. *The Complete Dramatic Works* (Faber, 1990)

Appropriate analytical texts on selected authors (see below), plus the following:

21. Marker, Frederick J. and Christopher Innes., eds. *Modernism in European Drama: Ibsen, Strindberg, Pirandello and Beckett* (University of Toronto Press, 1998)
22. Williams, Raymond. *Drama from Ibsen to Brecht* (Hogarth, 1993)

Recommended Reading:

For Irish drama:

1. Bolger, Dermot, ed. *Druids, Dudes and Beauty Queens: The Changing Face Of Irish Theatre* (New Island, 2001)
2. Jones, Nesta. *Brian Friel* Faber Critical Guides (Faber and Faber 2000)
3. Leeney, Cathy and Anna McMullan, eds. *The Theatre of Marina Carr: 'before rules was made'* (Carysfort Press, 2003)
4. Morash, Chris. *A History of Irish Theatre, 1601-2000* (Cambridge UP, 2002)
5. O'Brian, George, *Brian Friel* (Gill and McMillan 1989)
6. O'Toole, Fintan. Tom Murphy: *The Politics of Magic* (New Island, 1994)
7. Pine, Richard. *The Diviner: The Theatre of Brian Friel* (UCD Press, 1999)

For modern European drama:

8. Brecht, Bertolt. *Brecht on Theatre: The Development of an Aesthetic* (Eyre Methuen, 1978)

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Module Code	Module Title			
	Irish Drama and Modernism			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits

9. Gottleib, Vera and Paul Allain, eds. *The Cambridge Companion to Chekhov* (Cambridge UP, 2000)
10. Innes, Christopher, ed. *The Cambridge Companion to George Bernard Shaw* (Cambridge UP, 1998)
11. McFarlane, James., ed. *The Cambridge Companion to Ibsen* (Cambridge UP, 1994)
12. Pilling, John, ed. *The Cambridge Companion to Beckett* (Cambridge UP, 1998)
13. Thomson, Peter and Glendyr Sacks, eds. *The Cambridge Companion to Brecht* (Cambridge UP, 1994)

Supplemental Reading:

Styan, J. L. *Modern Drama in Theory and Practice, vols.1-3* (Cambridge UP, 1983)

Web references, journals and other:

Further Details: The module is not intended to cover all of the areas outlined in the module content, but a judicious selection appropriate to the module learning hours.

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Module Code	Module Title			
	Theatre in Education 1			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

Module author: Susan Kennedy

Module Description:

This intermediate module provides the student with an introduction to, and a practical engagement with, Theatre-in-Education (TIE) as a discreet discipline of theatre.

Module aim

The aims of this module are:

- 1) To familiarise students with a range of TIE programmes.
- 2) To introduce theories of TIE and develop students' understanding of TIE through case study.
- 3) To provide a forum for students to develop and present a micro TIE programme.

Learning Outcomes:

Upon the successful completion of this module the student should be able to:

1. Demonstrate an understanding of TIE theory and history.
2. Review and analyse a professional TIE presentation.
3. Demonstrate a developed understanding of TIE in the context of practical application.

Learning and Teaching Methods:

Lecture, discussion, video and workshop, with emphasis on small-group project work. Students will also attend or view a professional TIE programme.

Module content:

- Simulation
- Teacher in role
- Role play
- Improvisation
- Theatre-in-Education theory and history
- Case Study of TIE programme by a professional TIE company
- Devising and performing a micro TIE programme.

Module Assessment Coursework assignments:

- | | | |
|----|--|-----|
| 1) | Examination | 50% |
| 2) | Small-group presentation | 25% |
| 3) | Report and analysis of small –group presentation | 25% |

Module Code	Module Title			
	Theatre in Education 1			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5
<p>Coursework 1</p> <p>The examination requires the student to apply TIE theory to an analysis of a professional TIE programme. This assessment will measure the student's achievement of learning outcomes 1 and 2.</p> <p>Coursework 2</p> <p>The small group presentation requires the student to research, devise, rehearse and present in-studio a short TIE programme, (a play, a workshop and resource materials)</p> <p>Coursework 3</p> <p>The report and analysis of the small-group presentation requires the student to submit a written analysis of the research, devising, rehearsal and presentation of the short TIE programme.</p>				
<i>Grade or Mark</i>				
Students must sit or submit all components within a given module in order to pass that module. Failure in one element does not necessarily mean overall failure.				

Essential Reading:

1. Jackson, Tony. *Learning Through Theatre* (Routledge, 1993)

Supplemental Reading:

1. Drury, Martin, ed. and TEAM Theatre Co. *Three TEAM Plays* (Wolfhound Press, 1988)
2. Neelands, Jonathan. *Making Sense of Drama* (Heinemann, 1984)
3. O'Neill, Cecily and Lambert, Alan. *Drama Structures, A Practical Handbook For Teachers* (Stanley Thrones Ltd. 1990)
4. Sher, Anna and Verrall, Charles. *100+ Ideas For Drama* (Heinemann Educational Books, 1975)
5. Taylor, Ken. *Drama Strategies* (Heinemann Educational Books, 1991)

Recommended Reading:

1. Hodgson, John, Ed. *The Uses of Drama* (EyreMethuen, 1972)
2. Johnson, Chris. *House of Games, Making Theatre from Everyday Life* (Nick Hern Books, 1998)
3. Oddey, Allison, *Devising Theatre; A Practical and Theoretical Handbook* (Routledge, 1966)

Web references, journals and other:

Further Details:

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Date of Academic Council approval

Module Code	Module Title			
	Developing the Body 3			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

School: Conservatory of Music and Drama

Module Author: Peter McDermott

Module Description: This intermediate module develops the learner's techniques in Movement, Singing and Dance, with each of the disciplines taught separately.

Module aims:

The aim of the module overall is:

1. To consolidate the learner's skills in Movement, Singing and Dance.

The aims of the Movement strand of this module are:

1. To encourage a body-based approach to preparation and performance.
2. To begin to integrate principles of movement in performance.
3. To encourage creative thinking through the body.

The aims of the Singing strand of this module are:

4. To begin to address the relationship between vocal technique and interpretive skills.
5. To develop singing techniques in a group context and extend them to small-group and solo singing.
6. To enhance student's listening skills and awareness of music vocabulary.

The aims of the Dance strand of this module are:

7. To encourage integration of the whole body in dance forms or approaches
8. To offer an opportunity to participate in a dance project
9. To develop students' confidence in their performing body in the context of contemporary dance.

Learning Outcomes: On completion of this module the learner will be able to . . .

1. Consolidate their skills in Movement, Singing and Dance.
2. Demonstrate a body-based approach to preparation and performance.
3. Begin to integrate principles of movement in performance.
4. Demonstrate creative thinking through the body.
5. Demonstrate a basic understanding of the relationship between vocal technique and interpretive skills
6. Demonstrate an understanding of singing techniques in a group, small-group and/or solo contexts.
7. Demonstrate enhanced listening skills and deeper understanding of music vocabulary.
8. Begin to integrate the whole body in dance forms or approaches.
9. Participate in a dance project.
10. Demonstrate developed confidence in their body in the context of dance performance.

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Module Code	Module Title			
	Developing the Body 3			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

Learning and Teaching Methods:

Large group workshop, plus more focused work in small groups or one-to-one.

Module content:

Movement strand

1. Problem recognition and problem-solving through the body
2. Incorporating external stimuli in movement performance
3. Scenographic and conceptual use of the body in movement

Singing strand

1. Development of diaphragmatic breathing, breath support
2. Exercises to extend vocal range
3. Interpretive exercise incorporating a range of repertoire which accommodates students' abilities and interests.

Dance strand

1. Contrasting dance forms and approaches as selected by the tutor
2. Establishment of a system of warm-up and preparation
3. Integration of techniques in a performance context

Module Assessment:

Coursework Assignments:

1. Movement assessment – 33.33%
2. Singing assessment – 33.33%
3. Dance assessment – 33.33%

Coursework 2

The Movement assessment will measure the learner's understanding of learning outcomes 1, 2, 3 and 4.

Coursework 3

The Singing assessment will measure the learner's understanding of learning outcomes 1, 5, 6 and 7.

Coursework 4

The Dance assessment will measure the learner's achievement of learning outcomes 1, 8, 9 and 10.

Grade or Mark

Learners must pass Coursework 1, 2 and 3 to pass the module.

Re-assessment principles

In the event of an overall failure, only failed elements will be reassessed.

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Module Code	Module Title			
	Developing the Body 3			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

Essential Reading:

1. McEvenue, Kelly. *The Alexander Technique for Actors* (Methuen, 2001)
2. Pisk, Litz. *The Actor and His Body* (Methuen, 1998)

Recommended Reading:

1. Feldenkrais, Moshe. *Awareness through Movement* (HarperCollins, 1991)
2. Wilson, Thomas. *Wind and Voice* (Minim, 1984)
3. Foster, Ruth. *Knowing in my Bones* (A & C Black, 1976)
4. Newlove, Jean. *Laban for Actors and Dancers* (Nick Hern, 1998)

Supplemental Reading:

1. Barlow, Wilfred. *The Alexander Principle* (Orion, 2001)
2. Davis, Richard. *A Beginning Singer's Guide* (The Scarecrow Press, 1998)
3. Howse, Justin. *Dance Technique and Injury Prevention* (A&C Black, 1998)

Web references, journals and other:

Further Details:

Date of Academic Council approval

Module Code	Module Title			
	Acting 4			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				10

School: Conservatory of Music and Drama

Module Author: Mary Moynihan

Module Description:

This module is aimed at character development and text based work in the form of scene studies or monologues. The learner explores various pathways to follow in creating a character and developing a role.

Module aims:

1. To develop fundamental principles of character work, ensemble techniques and collective rehearsal procedures
2. To develop experientially skills in character work and rehearsal procedures
3. To expand the process re: integration of skills in terms of physical, vocal and emotional development
4. To develop the physical, emotional and sensory life of the character and aim for truthful acting that is rooted in the instinctive and is justified and to develop spontaneous and creative communication between actors in relation to responses based on observed behavior or imaginary stimuli.
5. To encourage analytical thinking in relation to character work and rehearsal procedures

Learning Outcomes:

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

1. Demonstrate a deeper understanding of fundamental principles of character work, ensemble techniques and collective rehearsal procedures.
2. Engage physically and intuitively with processes of character development and rehearsal procedures.
3. Demonstrate an integration of body, voice and acting work .
4. Demonstrate openness, availability, responsiveness and sensitivity within text based work and the skills and ability to physicalise and work through the body and through outside stimuli.
5. Analyze skills and principles of character development and rehearsal procedures in a more intensified manner.

Learning and Teaching Methods:

Learning and teaching methods consist primarily of practice-based workshops and practical introductory work. Students must read the list of books under the essential reading list for discussion and references to during the practical based workshops. Students are assigned ongoing practical based work, research and observations and written work outside of direct contact hours.

Module Code	Module Title			
	Acting 4			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				10

Module content: Description of syllabus content covered in module.

During year one the training is concerned with process and development as the actor engages in a non-text based process to develop a range of skills. The learner continues to develop an awareness of self and the integration of fundamental acting skills, as they work on the performance of texts.

Learners explore the rehearsal and presentation of texts with an emphasis on character development and creating truthful behaviour on stage. Texts are worked in terms of full script analysis, the discovery of meaning and truth within the scenes, establishing relationships, and exploring ways to become free so that the actor can be spontaneous in performance. The work takes improvisational approach enabling actors to continue to work on openness and availability and working off/responding truthfully to external stimuli.

The work includes a continued exploration of how to approach a script; research for character development and character biographies; creative methods for character development including physical exercises to develop character; analytical and physical work on texts including beats, given circumstances, themes, objectives, actions, activities, relationships; work on the use of space, atmosphere and rhythm; and continued work on stage craft and staging.

Module Assessment:

Course Work Assignments:

1. Performance - 75%
2. Continuous Assessment - 25%

Coursework 1:

The performance requires the learner to prepare, rehearse and participate in text-based work for an invited audience. This assessment will measure the learners' achievements of learning outcomes 2, 3 and 4.

Coursework 2:

Continuous assessment records the learner's participation in practice based workshops and rehearsal processes in terms of punctuality and contribution; the learner's presentation in class of practical based exercises and contribution to group discussions on essential reading list

This assessment will measure the learners' achievements of learning outcomes 1 and 5.

Grade or Mark

Students must sit or submit all components within a given module in order to pass that module. Failure in one element does not necessarily mean overall failure.

Re-assessment principles:

In the event of a failure only failed elements will be re-assessed.

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Module Code	Module Title			
	Acting 4			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				10

Essential Reading:

Stanislavski, Constantin, *Creating a Role*, Methuen Drama

Chekhov, Michael, (2002), *To the Actor On the technique of acting*, Routledge

Stanislavski, Constantin, *Building a Character*, Methuen Drama

Hagen, Uta with Frankel, Haskel, *Respect for Acting*, Wiley Publishing, NY

Oida, Yoshi, and Marshall, Lorna, *The Invisible Actor*, Methuen Drama

Zinder, David. (2002) *Body- Voice - Imagination. A Training for the Actor*, A Theatre Arts Book, Routledge

Meisner, Sanford, *Sanford Meisner on Acting*

Edited by Hodge, Alison (2000), *Twentieth Century Actor Training*, Routledge

Recommended Reading:

Grotowski, Jerzy, (1975), *Towards a Poor Theatre*, Methuen

Supplemental Reading:

Moore, Sonia (1992), *The Stanislavski System, The Professional training of an actor*, Digested from the teachings of Konstantin S. Stanislavski, Penguin

Web references, journals and other:

Further Details:

Date of Academic Council approval

Module Code	Module Title			
	SHAKESPEARE AND THE ACTED WORD 2			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				10

School: Conservatory of Music and Drama

Module Author: Miriam O'Meara.

Module Description:

This module extends the student's knowledge of Shakespearean performance through the presentation of a Shakespearean work to an audience of secondary school students. It also offers the students the opportunity to apply this textual work to the handling of play(s) with contrasting language style.

Module aim:

1. To continue to develop the student's understanding of the particular challenges of Shakespearean drama in performance and to shape the work into a cohesive theatrical form in order to perform it to a second level audience.
2. To develop the student's understanding of the relationship between dramatic language, form, character, content and to integrate acting skills physically and intellectually through the textual style of contrasting work(s).
3. To continue to develop the student's awareness of freedom, support, expressiveness and clarity in oral communication.

Learning Outcomes:

Upon the successful completion of this course students should be able to:

1. Incorporate in live performance the particular challenges of Shakespearean drama.
2. Demonstrate an understanding of the relationship between dramatic language form, content, performance and to integrate acting skills through textual style.
3. Demonstrate developed levels of freedom, support, expressiveness and clarity in oral communication.

Learning and Teaching Methods:

Workshop, lecture/seminar and performance presentation.

Module content:

Preparation and performance of a theatre piece based on scene(s) from a play or plays by Shakespeare
 Preparation and performance of scene(s) from a play or plays with contrasting textual demands
 Analysis of particular textual demands.
 Breathing, vocal and speech practice

Module Code	Module Title			
	SHAKESPEARE AND THE ACTED WORD 2			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				10

Module Assessment:

Assessment

1. Performance presentation based on a Shakespeare play or plays for second level students. 50%
2. Performance of scene(s) from a play or plays with contrasting textual demands. 30%
3. Analytical assignment 1 20%
(oral and/or written presentation and /or viva) (written or viva).

Coursework 1

The live performance of a Shakespearean work for a second level audience requires the student to research, rehearse and perform selected scene(s) from a Shakespeare play(s). This piece of coursework will measure the student's achievement of learning outcomes 1 and 3.

Coursework 2

The performance of scene(s) from contrasting play(s) requires the student to research, rehearse and perform selected scene(s) from a play(s) with a contrasting textual style. This piece of coursework will measure the student's achievement of learning outcomes 2 and 3.

Coursework 3

Analytical assignment 2 requires the student to research a selected area relating to text and drama. This piece of coursework will measure the student's achievement of learning outcome 1 and 2.

Grade or Mark

Students must sit or submit all components within a given module in order to pass that module. Failure in one element does not necessarily mean overall failure.

Re-assessment principles

In the event of an overall failure, only failed element(s) will be re-assessed

Module Code	Module Title			
	SHAKESPEARE AND THE ACTED WORD 2			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				10
Essential Reading: Selected play(s) by William Shakespeare Selected play(s) as contrasting works Barton, John. <i>Playing Shakespeare</i> (Methuen, 1984)				
Recommended reading: Linklater, Kristin. <i>Freeing Shakespeare's Voice: The Actor's Guide to Talking the Text</i> (Theatre Communications Group, 1992) Berry, Cicely. <i>The Actor and the Text</i> (Virgin, 1993) Sourcebooks Publishing 2007/2008 Shakespeare in Performance Series e.g. Douglas A. Brookes, Text Editor, <i>King Lear, Shakespeare in Performance</i> (Methuen Drama 2007)				
Supplemental Reading: Sher, Anthony. <i>The Year of The King</i> (Methuen, 1986) <i>The Penguin Book of Elizabethan Verse</i> (Penguin 1982) <i>The Complete Works of William Shakespeare</i> (Harper Collins, 1994) Further Details: This module is available <u>only</u> to students registered full time in the Drama BA (Hons) programme.				
Date of Academic Council approval				

Module Code	Module Title			
	Renaissance to Romance			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

School: Conservatory of Music and Drama

Module Author: Peter McDermott

Module Description: This intermediate module offers the learner an opportunity to explore the drama and theatre of Europe from the Renaissance to the Romantic period. It also provides critical engagement with a range of 17th-19th century English and/or European drama.

Module aims:

1. To provide an overview of the plays, theatre and performance practices from 17th to 19th century Europe.
2. To introduce learners to performance skills appropriate to selected text(s) from the period.
3. To address through performance issues of 'period' performance styles for contemporary audiences.
4. To provide a historicised critical framework to interrogate selected text(s) of this period.
5. To survey a range of plays from 17th-19th century English and/or European drama.
6. To develop analytical skills in the context of the selected drama from the period.

Learning Outcomes: On completion of this module the learner will be able to . . .

1. Demonstrate knowledge of the plays, theatre and performance practices from 16th to 19th century Europe.
2. Demonstrate performance skills appropriate to selected text(s).
3. Address through performance issues of 'period' performance styles for contemporary audiences.
4. Analyse selected text(s) and performance practices from a historicised perspective.
5. Demonstrate a broad knowledge of 17th-19th century English and/or European drama.
6. Analyse the cultural preoccupations of the selected drama from the period.

Learning and Teaching Methods:

Seminar and workshop for the practical component. Lecture and seminar for the survey of 17th-19th century component. The two components of the module may be taught separately.

Module Code	Module Title			
	Renaissance to Romance			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5
Module content:				
<p>Learners will engage with a selection of the following:</p> <ol style="list-style-type: none"> 1. Italian Renaissance comedy: Ariosto, Machiavelli 2. English Restoration comedy: Congreve; Wycherly; Farquhar; Behn; Dryden 3. Spanish Golden Age drama: Tirso de Molina; Lope de Vega; Calderon 4. French classical drama: Racine; Corneille 5. Commedia dell'arte; Moliere; Goldoni 6. German Romantic drama: Goethe, Schiller 7. English 18th and 19th century comedy of manners: Gay, Sheridan, Goldsmith, Wilde <p>The practical component and seminar may focus on one of the above areas, even a single author or play within that area. The lecture component may take in a broader range of areas.</p>				

Module Assessment:
<p>Course work assignments:</p> <ol style="list-style-type: none"> 1. Performance project – 50% 2. Research Assignment – 50% <p>Coursework 1</p> <p>The performance project requires the learner to participate in a performance that incorporates texts and performance strategies from the period. This piece of coursework will measure the learner's achievement of learning outcomes 1, 2 and 3.</p> <p>Coursework 2</p> <p>The research assignment requires the learner to give an analytical presentation or submit a piece of analytical writing, or a combination of both. This piece of coursework will measure the learner's achievement of learning outcomes 4, 5 and 6.</p>
<p><i>Grade or Mark</i></p> <p>Students must sit or submit all components within a given module in order to pass that module. Failure in one element does not necessarily mean overall failure.</p>
<p>Re-assessment Principles</p> <p>In the event of a failure only failed elements will be re-assessed.</p>

Module Code	Module Title			
	Renaissance to Romance			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

Essential Reading:

1. Selected playtext(s) from the period (see recommendations below)
2. Critical writings appropriate to selected text(s) (see recommendations below)

Recommended Reading:

English Restoration

1. Lawrence, Robert Gilford. *Restoration Plays* (Dent, 1992)
2. Lyons, Patrick and Fidelis Morgan, eds. *Female Playwrights of the Restoration: Five Comedies* (C. E Tuttle, 1991)
3. Callow, Simon. *Acting in Restoration Comedy in Performance* (Cambridge UP, 1986)
4. Styan, J. L. *Restoration Comedy in Performance* (Cambridge UP, 1986)
5. Fisk, Deborah Payne, ed. *The Cambridge Companion to English Restoration Theatre* (Cambridge UP, 2000)

Commedia dell'Arte; Molière; Goldoni

6. Scala, Flaminio. *Scenarios of the Commedia dell'Arte* (Limelight Editions, 1992)
7. Rudlin, John. *Commedia dell'Arte: An Actor's Handbook* (Routledge, 1994)
8. Gordon, Mel. *Lazzi: The Comic Routines of the Commedia dell'Arte* (PAJ, 1983)
9. Richards, Kenneth and Laura Richards. *The Commedia dell'Arte: A Documentary history* (Blackwell, 1990)
10. Molière. *Five Plays* (Methuen, 2000)
11. Goldoni, Carlo. *A Servant of Two Masters* (Methuen, 1999)

Classical French

12. Bradby, David, ed. *Landmarks in French Classical Drama* (Methuen, 1991)
13. Howarth, W.D. *French Theatre in the Neo-Classical Era, 1550-1789* (Cambridge UP, 1997)
14. Turnell, Martin. *The Classical Moment: Studies of Corneille, Moliere and Racine* (Hamish Hamilton, 1973)

Spanish Golden Age Drama

15. Tirso de Molina. *The Trickster of Seville and The Stone Guest*, trans. Gwynne Edwards (Aris & Philips, 1986)
16. Lope de Vega. *Three Major Plays*, trans. Gwynne Edwards (Oxford UP, 1999)
17. Calderon de la Barca. *The Mayor of Zalamea; Life is a Dream; The Great Theatre of the World: Three Plays adapted by Adrian Mitchell* (W.C. Print, 1990)
18. McKendrick, Malveena. *Theatre in Spain, 1490-1700* (Cambridge UP, 1989)

German Romanticism

19. Wu, Duncan ed., *Romanticism: An Anthology* (Blackwell, 1998)
20. Carlson, Marvin. *Theories of Theatre: A Historical and Critical Survey from the Greeks to the Present* (Cornell UP, 1993)

English Comedy of Manners

21. Gay, John. *The Beggar's Opera* (Penguin, 1986)
22. Sheridan, Richard Brinsley. *The School for Scandal and Other Plays* (Penguin, 1988)

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Module Code	Module Title			
	Renaissance to Romance			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
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23. O'Toole, Fintan. *A Traitor's Kiss: The Life of Richard Brinsley Sheridan* (Grants, 1997)

24. Goldsmith, Oliver. *She Stoops to Conquer*

25. Wilde, Oscar. *Collins The Complete Works of Oscar Wilde* (Harper Collins, 2003)

26. Raby, Peter, ed. *The Cambridge Companion to Oscar Wilde* (Cambridge UP, 1997)

Supplemental Reading:

10. Brown, John Russell. *The Oxford Illustrated History of Theatre* (Oxford UP, 1997)

11. Trussler, Simon, ed. *The Cambridge Illustrated History of British Theatre* (Cambridge UP, 2000)

Web references, journals and other:

Further Details: The module is not intended to cover all of the areas outlined in the module content, but a judicious selection appropriate to the module learning hours.

Date of Academic Council approval

Module Code	Module Title			
	Theatre in Education 2			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

Module author: Susan Kennedy

Module Description:

This intermediate module provides the student with the experience of practical application of Theatre-in-Education (TIE) theory through researching, devising, rehearsing and presenting a TIE Programme to a school audience.

Module aim

The aims of this module are:

1. To practise theories of TIE and develop students' understanding of TIE through practical application.
2. To engage with drama facilitation practice with primary or secondary school children.
3. To present a TIE programme for a primary or secondary school audience.

Learning Outcomes:

Upon the successful completion of this module the student should be able to:

1. Demonstrate an understanding of TIE theory.
2. Demonstrate a developed understanding of TIE in the context of practical application.
3. Participate in devising a TIE programme from engagement with pre-text to performance of a theatre piece, a supporting workshop and development of resource materials.

Learning and Teaching Methods:

Lecture, workshop, discussion and presentation of TIE programme to a primary or secondary school audience.

Module content:

- Researching, devising, rehearsing and performing a play for school children
- Researching, devising, rehearsing and facilitating a workshop for school children
- Research and writing teacher/student resource materials.

Module Assessment

Coursework assignments:

1. Group presentation 50%
2. Report and analysis 50%

Module Code	Module Title			
	Theatre in Education 2			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5
<p>Coursework 1</p> <p>The group presentation requires the student to participate in the research, devising, rehearsal and presentation to an audience of school pupils (either primary or secondary level) a TIE play, workshop and resource materials. This assessment will measure the student's achievement of learning outcomes 1, 2 and 3.</p> <p>Coursework 2</p> <p>The report and analysis requires the student to report on and analyse his/her TIE programme in course work 1. This assessment will measure the student's achievement of learning outcomes 1, 2 and 3.</p>				
<p>Grade or Mark</p> <p>Students must sit or submit all components within a given module in order to pass that module. Failure in one element does not necessarily mean overall failure.</p>				
<p>Essential Reading:</p> <ol style="list-style-type: none"> 1. Jackson, Tony. <i>Learning Through Theatre</i> (Routledge 1993). 2. Oddey, Allison. <i>Devising Theatre; A Practical and Theoretical Handbook</i> (Routledge 1966) <p>Required Reading;</p> <ol style="list-style-type: none"> 3. Boal, Augusto. <i>Games for Actors and Non-Actors</i> (Routledge 1992) 4. Johnson, Chris. <i>House of Games, Making Theatre from Everyday Life</i> (Nick Hern, 1998) 5. Poulter, Christine. <i>Playing the Game</i> (Macmillan,1987) 				
<p>Supplemental Reading:</p> <ol style="list-style-type: none"> 6. Brandes, Donna. <i>Gamesters Handbook Two</i> (Stanley Thornes 1992) 7. Brandes, Donna. and Philips, Howard. <i>Gamesters' Handbook</i> (Stanley Thorne, 1990) 8. Neelands, Jonathan. <i>Making Sense of Drama</i> (Heinemann, 1984) 9. O'Neill, Cecily and Lambert, Alan. <i>Drama Structures, A Practical Handbook For Teachers</i> (Stanley Thrones Ltd, 1990) 10. Sher, Anna and Verrall, Charles. <i>100+ Ideas For Drama</i> (Heineman Educational Books, 1975) 11. Taylor, Ken. <i>Drama Strategies</i> (Heineman Educational Books, 1991) <p>Web references, journals and other: Supplementary materials assigned by lecturer.</p>				
<p>Further Details: This module is available <u>only</u> to students registered full time in the Drama BA (Hons) programme.</p>				

Date of Academic Council approval

Dublin Institute of Technology

Module Code	Module Title			
	Developing the Body 4			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

School: Conservatory of Music and Drama

Module Author: Peter McDermott

Module Description: This intermediate module develops the learner's techniques in Movement and Singing and introduces basic techniques of Stage Combat, with each of the disciplines taught separately.

Module aims:

The aim of the module overall is:

1. To encourage regular, disciplined engagement with the development of the body.

The aims of the Movement strand of this module are:

2. To develop a body-based approach to preparation and performance.
3. To integrate principles of movement in performance.
4. To develop creative thinking through the body.

The aims of the Singing strand of this module are:

5. To develop the relationship between vocal technique and interpretive skills.
6. To develop solo singing techniques.
7. To develop more nuanced listening skills and awareness of music vocabulary.

The aims of the Combat strand of this module are:

8. To introduce students to basic principles and techniques of stage combat.
9. To introduce safety in the context of physical combat in performance.

Learning Outcomes: On completion of this module the learner will be able to . . .

1. Demonstrate regular, disciplined engagement with the development of the body.
2. Demonstrate a developed body-based approach to preparation and performance.
3. Integrate principles of movement in performance.
4. Demonstrate developed creative thinking through the body.
5. Demonstrate a deeper understanding of the relationship between vocal technique and interpretive skills.
6. Demonstrate solo singing techniques.
7. Demonstrate more nuanced listening skills and understanding of music vocabulary.
8. Demonstrate an understanding of basic techniques of stage combat.
9. Uphold principles of safety in the context of physical combat in performance.

Learning and Teaching Methods:

Large group workshop, plus more focused work in small groups or one-to-one.

Module Code	Module Title			
	Developing the Body 4			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

1. Module content:

2. Movement strand
3. Problem recognition and problem-solving through the body
4. Incorporating external stimuli in movement performance
5. Scenographic and conceptual use of the body in movement
6. Singing strand
7. Development of diaphragmatic breathing, breath support
8. Exercises to extend vocal range
9. Interpretive exercise incorporating a range of repertoire which accommodates students' abilities and interests
10. Combat strand
11. Motor skills: balance, footwork, dexterity, physical co-ordination
12. Falling, slap, punch, and kick, including safety techniques

Module Assessment:

Coursework Assignments:

1. Movement assessment – 33.33%
2. Singing assessment – 33.33%
3. Combat assessment – 33.33%

Coursework 1

The Movement assessment will measure the learner's understanding of learning outcomes 1, 2, 3 and 4.

Coursework 2

The Singing assessment will measure the learner's understanding of learning outcomes 1, 5, 6 and 7.

Coursework 3

The Combat assessment will measure the learner's achievement of learning outcomes 1, 8, 9 and 10.

Grade or Mark

Learners must pass Coursework 1, 2, and 3 to pass the module.

Re-assessment principles

In the event of an overall failure, only failed elements will be reassessed.

Dublin Institute of Technology

Module Code	Module Title			
	Developing the Body 4			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

Essential Reading:

1. McEvenue, Kelly. *The Alexander Technique for Actors* (Methuen, 2001)
2. Pisk, Litz. *The Actor and His Body* (Methuen, 1998)

Recommended Reading:

1. Feldenkrais, Moshe. *Awareness through Movement* (HarperCollins, 1991)
2. Wilson, Thomas. *Wind and Voice* (Minim, 1984)
3. Foster, Ruth. *Knowing in my Bones* (A & C Black, 1976)
4. Newlove, Jean. *Laban for Actors and Dancers* (Nick Hern, 1998)

Supplemental Reading:

1. Barlow, Wilfred. *The Alexander Principle* (Orion, 2001)
2. Davis, Richard. *A Beginning Singer's Guide* (The Scarecrow Press, 1998)
3. Howse, Justin. *Dance Technique and Injury Prevention* (A&C Black, 1998)

Web references, journals and other:

Further Details:

Date of Academic Council approval

Module Code	Module Title			
	Acting to Camera			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

Module author: Susan Kennedy

Module Description:

This advanced module provides the student with an understanding and direct experience of the acting skills required for acting to camera.

Module aim

The aims of this module are:

1. To introduce students to the particular demands of performance to camera.
2. To develop students ability to apply their understanding of performance and acting processes to the medium of camera.
3. To introduce students to technical aspects of acting to camera.

Learning Outcomes:

1. Upon the successful completion of this module the student should be able to:
2. Demonstrate and articulate an understanding of the differences between live and camera-recorded performance.
3. Demonstrate a working knowledge of the acting challenges specific to the medium of camera.
4. Demonstrate a working knowledge of the technical aspects of the camera studio.

Learning and Teaching Methods:

Workshop and discussion

Module content:

Students will explore aspects of the acting to camera including:
 Spatial, temporal and visual challenges of camera performance
 Movement, continuity, montage
 Developing a performative relationship with the camera
 Preparation and production of monologues or scenes
 Audition skills

Module Assessment

Coursework assignments:

1. Video-recorded acting project 100%

Coursework 1

The video-recorded acting project requires the student to research, rehearse and perform a short monologue or scene to camera. This assessment will measure the student's achievement of learning outcomes 1, 2 and 3.

Dublin Institute of Technology

Module Code	Module Title			
	Acting to Camera			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5
<i>Grade or Mark</i>				
Students must sit or submit all components within a given module in order to pass that module. Failure in one element does not necessarily mean overall failure.				
<p>Re-assessment principles</p> <p>In the event of a failure the student will have to re-rehearse and perform the monologue or scene to camera at a time as arranged by the module co-ordinator.</p> <p>Essential Reading:</p> <ol style="list-style-type: none"> 1. Barr, Tony. <i>Acting For The Camera</i> (Harper and Row, 1986) 2. Comey, Jeremiah. <i>The Art of Film Acting: A Guide for Actors and Directors</i> (Focal Press, 2002) <p>Supplemental Reading:</p> <ol style="list-style-type: none"> 1. Lovell, Alan and Kramer, Peter. <i>Screen Acting</i> (Routledge, 1999) 2. Weston, Judith. <i>Directing Actors, Creating Memorable Performances for Film and Television</i> (Michael Wiese Productions, 1996) 				

Web references, journals and other: As assigned by lecturer.

Further Details:

Date of Academic Council approval

Module Code	Module Title			
	Radio Drama			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

School: Conservatory of Music and Drama

Module Author: Miriam O'Meara

Module Description:

This module introduces the student to specialized skills for microphone technique and the radio studio and provides the student with performance experience in character and scene creation to microphone.

Module aim:

- 1) To develop technical performance skills required for acting to microphone.
- 2) To develop the students expertise in character, dialogue and scene creation in radio performance.
- 3) To continue to develop oral communication skills.

Learning Outcomes:

On completion of this module the student will be able to:

- 1) To display the technical performance skills required for acting to microphone.
- 2) Demonstrate the ability to create character, scene and dialogue in Radio performance.
- 3) Demonstrate an advanced level of oral communication skills in the radio studio.

Learning and Teaching Methods:

Workshop, discussion and project work.

Module content:

Scene(s) or play(s) from selected dramatic text(s)
Microphone technique in the radio studio
Developed breathing, vocal and speech practice

Dublin Institute of Technology

Module Code	Module Title			
	Radio Drama			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

Module Assessment:

Assessment

1) Audio recording of selected scene(s). 100%

The audio recording requires the student to perform selected scene work to microphone. This piece of coursework will measure the student's achievement of learning outcomes 1, 2 and 3.

The final mark is based on the recording.

Grade or Mark

Students must sit or submit all components within a given module in order to pass that module. Failure in one element does not necessarily mean overall failure.

Essential Reading:

Beck, Alan. Radio Acting (A. & Black, 1997)

Scene(s) or play(s) from selected dramatic text(s)

Recommended Reading:

Rodenburg, Patsy. The Actor Speaks: Voice and the Performer (Methuen, 1997)

Supplemental Reading:

Lewis, Peter, ed. Radio Drama (Longman, 1981)

Nisbitt, Alec. The Sound Studio (Focal Press, 1995)

Date of Academic Council approval

Module Code	Module Title			
	Contemporary Theatre and Drama			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				10

School: Conservatory of Music and Drama

Module Author: Peter McDermott

Module Description: This advanced module offers the student an opportunity to engage with challenging and innovative theatre practices of the twentieth century and today and incorporate them in a small-scale production. It also provides critical engagement with a range of contemporary plays in English.

Module aims:

1. To survey major theatre practitioners and theorists of the twentieth-century
2. To introduce and interrogate innovative theatre practices that can challenge contemporary audiences
3. To offer the student an opportunity to rehearse and participate in a challenging small-scale production
4. To survey a range of contemporary plays in English.
5. To develop analytical skills in the context of contemporary drama.

Learning Outcomes: On completion of this module the learner will be able to . . .

1. Demonstrate an understanding of the major twentieth-century theatre practice and performance theory.
2. To interrogate innovative theatre practices.
3. Incorporate in a small-scale production innovative theatre practices that can challenge contemporary audiences.
4. Demonstrate a broad knowledge of contemporary drama in English.
5. Analyse the cultural preoccupations of contemporary drama.

Learning and Teaching Methods:

Workshop, seminar and rehearsals for the production component. Lecture and seminar for the contemporary drama component. The two components of the module may be taught separately.

Module content:

For the production component, students will engage with a selection of the following:

1. Pre-war acting and performance developments: Brecht, expressionism, Gordon Craig, Artaud, Appia
2. The rise of theatre laboratories: Grotowski, Brook, theatre collectives, postwar agitprop theatre
3. Postmodernism and performance: performance art, The Wooster Group, Forced Entertainment, documentary theatre, devised theatre

Dublin Institute of Technology				
Module Code	Module Title			
	Contemporary Theatre and Drama			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				10
<p>For the survey of contemporary drama in English, students will read and analyse a selection of plays from the following:</p> <ol style="list-style-type: none"> 1. 20th-century American: Williams, Miller, Albee, Shepard, Mamet, Wilson 2. 20th-century British: Osborne, Bond, Hare, Churchill, Edgar 3. Postcolonial: Wole Soyinka, Athol Fugard, Ola Rotimi, Ngugi wa Thiongo, Timberlake Wertenbaker 4. Contemporary British and American: Sarah Kane, Mark Ravenhill, Tony Kushner, Suzan-Lori Parks 5. Contemporary Irish: Marina Carr, Enda Walsh, Martin McDonagh, Mark O’Rowe 				

Module Assessment:
<p>Course work assignments:</p> <ol style="list-style-type: none"> 1. Production – 50% 2. Research assignment – 50% <p>Coursework 1</p> <p>The production requires the learner to rehearse and participate in a small-scale production for an audience. This assessment will measure the learners’ achievement of learning outcomes: 1, 2 and 3.</p> <p>Coursework 2</p> <p>The research assignment requires the learner to give an analytical presentation or submit a piece of analytical writing, or a combination of both. This piece of coursework will measure the learner’s achievement of learning outcomes 4 and 5, and may incorporate outcomes 1 and/or 2.</p>
<p><i>Grade or Mark</i></p> <p>Students must sit or submit all components within a given module in order to pass that module. Failure in one element does not necessarily mean overall failure.</p>
<p>Re-assessment Principles</p> <p>In the event of a failure only failed elements will be re-assessed.</p>

<p>Essential Reading:</p> <ol style="list-style-type: none"> 1. Huxley, Michael and Noel Witts, eds. <i>The Twentieth-Century Performance Reader</i> (Routledge, 1996) 2. Drain, Richard, ed. <i>Twentieth-Century Theatre: A Sourcebook</i> (Routledge, 1995)

Dublin Institute of Technology				
Module Code	Module Title			
	Contemporary Theatre and Drama			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				10
<p>Selected plays from the following:</p> <ol style="list-style-type: none"> 1. Miller, Arthur. <i>Plays: One</i> (Methuen, 2000) 2. Williams, Tennessee. <i>A Streetcar Named Desire and Other Plays</i> (Penguin, 2000) 3. Shepard, Sam. <i>Plays</i> (Faber and Faber, 1997) 4. Bond, Edward. <i>Plays: 1</i> (Methuen, 1990) 5. Pinter, Harold. <i>Plays 1</i> (Faber, 1996) 6. Churchill, Caryl. <i>Plays 1</i> (Methuen, 1985) 7. <i>The Methuen Book of Modern Drama</i>, ed. Graham Whybrow (Methuen, 2001) <p>Recommended Reading:</p> <ol style="list-style-type: none"> 1. Grotowski, Jerzy. <i>Towards a Poor Theatre</i> (Methuen, 1975) 2. Hodge, Alison. <i>Twentieth-Century Actor Training</i> (Routledge, 2000) 3. Kantor, Tadeusz. <i>A Journey through Other Spaces</i>, ed. and trans. Michal Kobiakka (University of California Press, 1993) 4. Barba, Eugenio and Nicola Savarese. <i>A Dictionary of Theatre Anthropology</i>, trans. Richard Fowler (Routledge, 1991) <p>Supplemental Reading:</p> <ol style="list-style-type: none"> 1. Zarrilli, Philip, ed. <i>Acting (Re)considered: Theories and Practices</i> (Routledge, 1995) <p>Web references, journals and other:</p>				

Further Details:

Date of Academic Council approval

Module Code	Module Title			
	Drama Facilitation in Social Contexts			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

Module author: Susan Kennedy

Module Description:

This advanced module develops and enhances the student's drama teaching/facilitation practice by concentrating on drama facilitation with people in a specific community context. This context could be senior citizens, people with special needs, asylum seekers, immigrants, special interest groups, or any group for whom drama could be of interest.

Module aim

The aims of this module are:

1. To introduce students to drama facilitation in a specific community context.
2. To further the student's journey from participant in the drama process to teacher/facilitator.
3. To analyse a range of potential work settings, with the objective of equipping students with the skills to become self-starters in the diverse world of work pertinent to this discipline.
4. To ground the student in contemporary adult education methodology/practice as it applies to this subject area, equipping her/him with a unique resource in the approaching of the marketplace.

Learning Outcomes:

On completion of this course students should be able to:

1. Demonstrate team and individual drama facilitation skills at a level appropriate to this level of study.
2. Demonstrate an integrated and flexible work practice with appropriate class planning and reporting facility.
3. Demonstrate an understanding of drama facilitation theory and practice in varied community contexts.

Learning and Teaching Methods:

This course will be taught with lecture combined with workshop/seminar. Students will also participate in a supervised student teaching placement.

Module content:

- Introduction to adult education theory
- Introduction to disability studies
- Drama workshop facilitation technique
- Introduction to arts and community studies

Module Code	Module Title			
	Drama Facilitation in Social Contexts			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

Module Assessment

Assessment

Course work assignments:

- | | | |
|----|---|-----|
| 1. | Supervised student teaching placement | 50% |
| 2. | Lesson plans and analysis of teaching placement | 50% |

Coursework 1

The supervised student teaching placement requires the student to work in a peer group in researching, planning and delivering four 40-minute drama lessons. This assignment will measure the student's achievement of learning outcome 1 and 2.

Coursework 2

Lesson plans and analysis of teaching placement requires the student to demonstrate a theoretical understanding necessary to plan a drama lesson. The analysis of the teaching placement requires the student to demonstrate the practical application of drama theory in a specific context with a specific group. This assignment will measure the student's achievement of learning outcome 2 and 3.

Grade or Mark

Students must sit or submit all components within a given module in order to pass that module. Failure in one element does not necessarily mean overall failure.

Re-assessment principles

In the event of a failure only failed elements will be re-assessed.

Module Code	Module Title			
	Drama Facilitation in Social Contexts			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

Essential Reading:

1. Johnson, Chris. *House of Games, Making Theatre from Everyday Life* (Nick Hern Books, 1998)
2. McRea, Elly. *Elly's Onion, A Beginners Guide for Teachers and Care Workers* (Dublin, 2005)

Recommended Reading:

1. Boal, Augusto, Editor, Jackson, Adrien. *Games for Actors and Non-Actors* (Routledge, 1992)
2. Campbell, Jane and Oliver, Mike. *Disability Politics, Understanding our Past Changing our Future* (Routledge, 1996)
3. Cattanach, Anne. *Drama for People with Special Needs* (A & C Black, 1992)
4. Davis, Leonard J. *The Disability Studies Reader* (Routledge 1997)
5. Hodgson, John, Editor. *The Uses of Drama* (Eyre Methuen, 1972)
6. Minton, David. *Teaching Skills in Further and Adult Education* (Macmillan, 1991)

Supplemental Reading:

1. McCaslin, Nellie. *Creative Drama in the Classroom* (Longman, Players Press 1990)
2. Poulter, Christine. *Playing the Game* (Macmillan 1987)
3. Schutzman, Mady and Cohen-Cruz, Jan, Editors. *Playing Boal, Theatre, Therapy, Activism* (Routledge 1994)
4. Spolin, Viola. *Theatre Games for the Classroom, A Teacher's Handbook* (Northwestern University Press 1986)

Further Details:

- Student will participate in a teaching placement in a community context.
- This module is available only to students registered full time in the Drama BA (Hons) programme.

Date of Academic Council approval

Dublin Institute of Technology				
Module Code	Module Title			
	Developing the Body 5			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				5

School: Conservatory of Music and Drama

Module Author: Peter McDermott

Module Description: This advanced module sharpens the learner's techniques in Movement and Singing and develops basic techniques of Stage Combat, with each of the disciplines taught separately.

Module aims:

The aim of the module overall is:

1.To fine-tune the learner's engagement with the development of the body.

The aims of the Movement strand of this module are:

2.To encourage rigorous physical preparation for performance.

3.To provide opportunities for full integration of principles of movement in performance.

4.To encourage conceptual expression through the body.

The aims of the Singing strand of this module are:

5.To address fully the relationship between vocal technique and interpretive skills

6.To develop singing techniques in the context of solo singing.

7.To prepare students for a singing audition.

The aims of the Combat strand of this module are:

8.To develop students' understanding of the principles and techniques of stage combat.

9.To provide opportunities for integration of stage combat in a dramatic scene.

Learning Outcomes: On completion of this module the learner will be able to . . .

1. Demonstrate fine-tuning in their engagement with the development of the body.
2. Demonstrate rigorous physical preparation for performance.
3. Integrate principles of movement in performance.
4. Demonstrate conceptual expression through the body.
5. Demonstrate a full understanding of the relationship between vocal technique and interpretive skills
6. Demonstrate an understanding of singing techniques in the context of solo singing.
7. Present a song in an audition context.
8. Demonstrate a develop understanding of techniques of stage combat
9. Integrate combat techniques in a dramatic scene

Learning and Teaching Methods:

Large group workshop, plus more focused work in small groups or one-to-one.

Module Assessments:

Coursework Assignments:

1. Continuous Assessment – 25%
2. Movement assessment – 25%
3. Singing assessment – 25%
4. Combat assessment – 25%

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Module Code	Module Title			
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Coursework 1

The continuous assessment will measure the learner's achievement of learning outcome 1.

Coursework 2

The Movement assessment will measure the learner's understanding of learning outcomes 2, 3 and 4.

Coursework 3

The Singing assessment will measure the learner's understanding of learning outcomes 5, 6 and 7.

Coursework 4

The Combat assessment will measure the learner's achievement of learning outcomes 8, 9 and 10.

Grade or Mark

Learners must pass Coursework 2, 3 and 4 to pass the module.

Re-assessment principles

In the event of an overall failure, only failed elements will be reassessed.

Essential Reading:

1. Lecoq, Jacques. *The Moving Body* (Methuen, 2002)
2. Miller, Richard. *On the Art of Singing* (Oxford UP, 1996)
3. Martinez, J.D. *Combat Mime: A Non-Violent Approach to Stage Combat* (Nelson-Hall, 1982)

Recommended Reading:

Newlove, Jean. *Laban for Actors and Dancers* (Nick Hern, 1998)

Supplemental Reading:

1. Pisk, Litz. *The Actor and his Body* (Harrap, 1975)
2. Brown, Oren L. *Discover Your Voice: How to Develop Healthy Voice Habits* (Singular Publishing Group, 1996)
3. Foster, Ruth. *Knowing in my Bones* (A&C Black, 1976)
4. Hodes, Stuart. *A Map of Making Dances* (Ardsley House 1998)

Further Details:

Date of Academic Council approval

Module Code	Module Title			
	Production			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				10
Module author: Susan Kennedy Module Description: <p>The advanced module provides the student with an understanding of and direct experience of the acting skills required for participation in a fully staged, public professional standard presentation of a play. Semester one will provide the research and pre-script work on the production. Semester two will comprise rehearsal and presentation of the play.</p>				

Module aim

The aims of this module are:

1. To provide the opportunity for students to research and analyse a play which they will perform.
2. To continue to develop performance skills acquired in years 1 and 2, with particular application to a specific production of a play.
3. To provide an opportunity for the student to integrate ensemble and individualised acting processes within the context of a professional standard production of a play.
4. To provide an opportunity for the student to consider the many technical and artistic elements required for the presentation of a live public performance.

Learning Outcomes:

Upon the successful completion of this module the student should be able to:

1. Demonstrate the ability to research and analyse a play for performance.
2. Demonstrate understanding and appropriate application of performance practices in the context of a fully staged production of a play.
3. To integrate ensemble and individualised acting processes within the context of a professional standard production of a play.
4. Engage fully with rehearsal processes required for a live public performance.
5. To articulate the technical considerations and artistic processes required for a public production of a play.

Learning and Teaching Methods:

This course will be taught with lecture and workshop/discussion format in semester one. Rehearsals and performance will constitute contact hours in semester two.

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Module Code		Module Title						
		Production						
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits				
				10				
Module content: Students will engage with the following aspects of live performance in the context of an entire play. <ul style="list-style-type: none">• Script analysis• Research								
<ul style="list-style-type: none">• <i>Audition Workshop and Auditions</i>• Building the ensemble• Creation of character• Rehearsal process• Scene development• Integrating performance with other aspects of production i.e. set, costume, prop and lighting and sound/music elements• Working with a director, designers and stage management.• Performing a run of a play in a theatre with a public audience								
Module Assessment Course work assignments: <table><tr><td>1) Research assignment</td><td>25%</td></tr><tr><td>2) Performance project</td><td>75%</td></tr></table> Coursework 1 Research assignment requires the student to record their research and analysis of the play to be performed. This assessment will measure the student’s achievement of learning outcome 1. Coursework 2 Performance project requires the student to rehearse and perform in a full length public professional standard production of a play. This assessment will measure the student’s achievement of learning outcomes 2, 3, 4 and 5.					1) Research assignment	25%	2) Performance project	75%
1) Research assignment	25%							
2) Performance project	75%							
<i>Grade or Mark</i>								
Students must sit or submit all components within a given module in order to pass that module. Failure in one element does not necessarily mean overall failure.								

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Module Code	Module Title			
	Production			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				10

Essential Reading:

The play which will be presented and any related reading considered essential by the director and/or module co-ordinator.

Recommended Reading;

Research material relevant to the production, as outlined by the director and/or module co-ordinator.

Supplemental Reading:

Research material relevant to the production, as outlined by the director and/or module co-ordinator.

Web references, journals and other:

Further Details:

Date of Academic Council approval

Module Code	Module Title			
	RECITAL			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				10

School: Conservatory of Music and Drama

Module Author: Miriam O'Meara

Module Description:

This advanced module offers the student the opportunity to explore performance work in a range of different styles and topics of particular interest to the student culminating in the creation and presentation of cohesive piece of theatre work.

Module aim:

1. To provide the opportunity to explore processes and modes of performance of particular interest to the individual student(s).
2. To encourage a fully integrated engagement with complex performance practices and concepts.
3. To provide a bridge between the student's coursework and his/her engagement with the professional industry.

Learning Outcomes:

Upon the successful completion of this course students should be able to:

1. Prepare and carry out an independent process of working which suits their individual interests and development.
2. Demonstrate in performance an integrated individual engagement with performance practices and concepts.
3. Present a solo or small-group performance containing elements suitable for professional industry showcase.

Learning and Teaching Methods:

Workshop of whole group gradually developing into small group or individual work.
Project work between course tutor and individual student or small group.
Workshop is emphasised in early stages, developing into project work.
Self-and peer-directed learning is emphasised as the work leads up to the final presentation.

Module content:

Student's individual contributions brought into group workshop and presented in performance and discussion; further material and processes to be outlined and agreed upon by the courses tutor and each individual student or student group.

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Module Code	Module Title			
	RECITAL			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				10

Module Assessment:

Assessment

1) Performance project 100%

Coursework

The performance project requires the student to research, devise and present a 15-20 minute recital programme either individually or in a small group in consultation with the course tutor. This piece of coursework will measure the student's achievement of learning outcomes 1, 2 and 3.

The assessment will measure the students achievements of learning outcomes based on evaluation of the final performance presentation.

Grade or Mark

Students must sit or submit all components within a given module in order to pass that module. Failure in one element does not necessarily mean overall failure.

Re-assessment principles

In the event of an overall failure, student must repeat module in the following year.

Essential Reading:

Plays, poetry and prose work related to recital theme, as chosen by the individual student or small group and agreed with course tutor.

Recommended Reading:

Texts and analytical material that support and inform the above as recommended by the course tutor.

Date of Academic Council approval

Module Code	Module Title			
	Research Project			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				10

School: Conservatory of Music and Drama

Module Author: Peter McDermott

Module Description: This advanced module is a year-long module that allows the learner to interrogate in a research project an aspect of the programme which the learner wishes to investigate more deeply.

Module aims:

1. To allow the learner to investigate in depth an area of practice-based drama of particular interest to the learner.
2. To determine and develop research methods appropriate to the chosen subject.
3. To support the learner through a sustained individual research project.
4. To develop the learner's ability to articulate conceptually their interrogation of the chosen subject.
5. To encourage practice-based research.

Learning Outcomes: On completion of this module, the learner will be able to....

1. Apply research methods appropriate to the chosen subject.
2. Research and analyse the chosen subject continuously over the year.
3. Articulate conceptually in a presentation their preliminary interrogation of the chosen subject.
4. Articulate conceptually in a research project their in-depth interrogation of the chosen subject.
5. Integrate practice-based research in their articulation of the chosen subject.

Learning and Teaching Methods:

One hour lectures/seminars on research methodologies in the first semester, followed by a combination of small-group seminars and one-to-one sessions between the learner and the supervisor in the second semester.

Module Code	Module Title			
	Research Project			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				10

Module content:

1. The first semester will focus on introducing and developing research methodologies, including delineating the subject of the project, the gathering of printed and electronic resources, survey and interview techniques, and establishing a theoretical/conceptual framework. The presentation will normally take place before the end of the first semester. Learners are encouraged to incorporate practice-based and/or performance-based strategies in their presentation.
2. The content of the thesis will be an aspect of practice-based drama covered by the programme.
3. Specific content of the presentation and the thesis is determined by the learner with the consultation and advice of the module tutor/supervisor.
4. Appropriate style, formatting and submission guidelines.

Module Assessment:

Coursework:

1. Presentation – 30%
2. Thesis – 70%

Coursework 1

The presentation requires the student to give a short presentation on the chosen research subject. The presentation will measure the learner's achievement of learning outcomes 1, 2, 3 and 5.

Coursework 2

The thesis will normally require the student to submit an extended piece of analytical writing on the chosen research subject. This may be substituted or supplemented by an oral presentation or viva. The research project will measure the student's achievement of outcomes 1, 2, 4 and 5.

Grade or Mark

Students must sit or submit all components within a given module in order to pass that module. Failure in one element does not necessarily mean overall failure.

Re-assessment principles

In the event of an overall failure, the learner must re-submit/re-present the failed component(s) by an agreed date before the next scheduled exam board.

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Module Code	Module Title			
	Research Project			
ISCED Code	Pre-Requisite Module Code(s)	Co-Requisite Module Code(s)	Last Revision Date	ECTS Credits
				10

Essential Reading:

1. Primary and secondary material to be determined by the supervisor in consultation with the learner.

Recommended Reading:

1. Turabian, Kate L. *A Manual for Writers of Term Papers, Theses and Dissertations* (University of Chicago Press, 1996)

Supplemental Reading:

1. *The Chicago Manual of Style* (University of Chicago Press, 1993)
2. Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers* (Modern Language Association of America, 2003)

Web references, journals and other:

1. ProQuest. *Digital Dissertations*: wwwlib.umi.com/dissertations/gateway
2. Index to Theses: <http://0-www.theses.com.ditlib.dit.ie/>
3. Arts and Humanities Citation Index: <http://apps.isiknowledge.com>
4. Nexis UK: <http://0-www.lexisnexis.com>.

Further Details:

Date of Academic Council approval