School of Creative Arts
Drama
Undergraduate Handbook
2021-22
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General course information

Important information on COVID-19 restrictions and modes of teaching and learning

In order to offer taught programmes in line with government health and safety advice, teaching and learning in Semester 1 up to reading week for your programme will follow a blended model that combines online and in-person elements to be attended on campus. This blended model will include offering online lectures for larger class groupings, as well as in-person or online classes for smaller groups. The differing modes of teaching and learning for particular modules are determined by your home School. Information on the modes of teaching and learning during the second part of Semester 1 and in Semester 2 will be available closer to the time.

Registered students are expected to be available to attend in-person teaching activities. Any request not to attend in person for exceptional reasons (such as travel restrictions or underlying health conditions) will be considered on a case-by-case basis by the relevant Head of School in consultation with College Health and there is no guarantee that these requests can be facilitated. It will depend on whether the programme learning outcomes and modes of assessment can be met through remote attendance.

For those students not currently in Ireland or planning to undertake travel before the start of term, if they are returning from a country that requires mandatory hotel quarantining or self-quarantining/isolating on arrival in Ireland, they are expected to allow for the period of restricted movement after arrival and prior to commencement of their studies, and therefore should factor this into their travel plans.

We would ask all students to adhere to the safety protocols when on campus for in-person teaching activities or student club and society events, i.e., mask wearing, hand washing, cough etiquette and to maintain social distancing. Please do not congregate outside lecture or tutorial rooms after your classes; we would ask you to exit the building immediately after your event has finished. When term starts on 13 September
(or 27 September for first years), students will be permitted on campus for any in-person events that they are involved in. Access to campus will be via a valid student ID card.
Introduction

Welcome to Drama at Trinity College Dublin, the University of Dublin!

Students can study Drama in a number of ways over the course of their Trinity undergraduate degree via single honors, joint honors or new minor subject pathways. Drama students can sample a wide range of theatre theory and practice, allowing students to become fully immersed in the intellectual currents that flow in and around them. From the beginning, questions of history, theory and context combine with issues of close analysis and interpretation to provide a course that is both rigorous and rewarding. From the outset, students will be introduced to the basics of practice and practice-as-research.

This handbook is designed to help you navigate your undergraduate course and to describe the facilities and functions of the Department of Drama in the School of Creative Arts. It is intended to complement information found in the University Calendar.

Contact details

Address: Department of Drama, Samuel Beckett Centre, Trinity College, the University of Dublin
         Dublin 2
         Republic of Ireland

Telephone: 01 896 2266/1239

Web: https://www.tcd.ie/creative-arts/drama

Email: rgreene@tcd.ie
       amulligh@tcd.ie
       beckett-theatre@tcd.ie
Full-time members of staff are available to discuss matters related to their modules and your academic progress by appointment.

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
<th>Email address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Associate Professor Ruth Barton</td>
<td>Head of School, School of Creative Arts</td>
<td><a href="mailto:ruth.barton@tcd.ie">ruth.barton@tcd.ie</a></td>
</tr>
<tr>
<td>Dr Jennifer O’Meara</td>
<td>Director of Teaching &amp; Learning (Undergraduate); Assistant Professor in Film (on leave in MT)</td>
<td><a href="mailto:jennifer.omeara@tcd.ie">jennifer.omeara@tcd.ie</a></td>
</tr>
<tr>
<td>Dr Paula Quigley</td>
<td>Acting Director of Teaching &amp; Learning (Undergraduate) for MT</td>
<td><a href="mailto:pquigley@tcd.ie">pquigley@tcd.ie</a></td>
</tr>
<tr>
<td>Mrs Jo Mc Namara</td>
<td>School Manager, School of Creative Arts</td>
<td><a href="mailto:creativearts@tcd.ie">creativearts@tcd.ie</a></td>
</tr>
<tr>
<td>Professor Brian Singleton</td>
<td>Samuel Beckett Professor of Drama &amp; Theatre; Head of Discipline (Drama); Director of Global Relations for the School of Creative Arts</td>
<td><a href="mailto:bsnglton@tcd.ie">bsnglton@tcd.ie</a></td>
</tr>
<tr>
<td>Associate Professor Nicholas Johnson</td>
<td>Associate Professor in Drama</td>
<td><a href="mailto:johnson@tcd.ie">johnson@tcd.ie</a></td>
</tr>
<tr>
<td>Associate Professor Melissa Sihra</td>
<td>Associate Professor in Drama</td>
<td><a href="mailto:msihra@tcd.ie">msihra@tcd.ie</a></td>
</tr>
<tr>
<td>Assistant Professor Sarah Jane Scaife</td>
<td>Assistant Professor in Drama; Director of Teaching &amp; Learning (Postgraduate)</td>
<td><a href="mailto:scaifes@tcd.ie">scaifes@tcd.ie</a></td>
</tr>
<tr>
<td>Assistant Professor Miranda Fay Thomas</td>
<td>Assistant Professor in Drama</td>
<td><a href="mailto:thomasmf@tcd.ie">thomasmf@tcd.ie</a></td>
</tr>
<tr>
<td>Michael Canney</td>
<td>Technical Manager, Samuel Beckett Theatre</td>
<td><a href="mailto:canneym@tcd.ie">canneym@tcd.ie</a></td>
</tr>
<tr>
<td>Aaron Sullivan</td>
<td>Technical Officer, Samuel Beckett Theatre</td>
<td><a href="mailto:aasulliv@tcd.ie">aasulliv@tcd.ie</a></td>
</tr>
<tr>
<td>Sinéad Cuthbert</td>
<td>Costume Co-ordinator</td>
<td><a href="mailto:cuthbes@tcd.ie">cuthbes@tcd.ie</a></td>
</tr>
<tr>
<td>Tim Scott</td>
<td>Theatre Manager</td>
<td><a href="mailto:tim.scott@tcd.ie">tim.scott@tcd.ie</a></td>
</tr>
<tr>
<td>Ann Mulligan</td>
<td>Administrative Officer</td>
<td><a href="mailto:amullign@tcd.ie">amullign@tcd.ie</a></td>
</tr>
<tr>
<td>Rhona Greene</td>
<td>Senior Executive Officer</td>
<td><a href="mailto:rgreene@tcd.ie">rgreene@tcd.ie</a></td>
</tr>
</tbody>
</table>

Adjunct Teaching Fellows are appointed with specific teaching duties that may include lecturing, seminars, workshops and the marking of essays and assessments. They are not normally available for formal consultation outside of class hours.
Convenors are designated academic staff members who deal with issues in their assigned cohort and escalate unresolvable issues to the Head of Discipline.

Convenors for 2021/22 academic year:

<table>
<thead>
<tr>
<th>Category</th>
<th>Convenor Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Junior Fresh</td>
<td>Assist. Prof. Sarah Jane Scaife (MT); Assoc. Prof. Melissa Sihra (HT)</td>
</tr>
<tr>
<td>Senior Fresh</td>
<td>Assoc. Prof. Nicolas Johnson</td>
</tr>
<tr>
<td>Junior Sophisters</td>
<td>Assist. Prof. Miranda Fay Thomas</td>
</tr>
<tr>
<td>Senior Sophisters</td>
<td>Prof. Brian Singleton</td>
</tr>
<tr>
<td>Visiting &amp; Study Abroad</td>
<td>Assist. Prof. Miranda Fay Thomas</td>
</tr>
</tbody>
</table>

Programme-specific locations

The School of Creative Arts is made up of the disciplines of Film, Drama and Music. The School is part of the Faculty of Arts, Humanities and Social Sciences (FAHSS).
Drama  Offices, 2nd floor, Samuel Beckett Centre
Samuel Beckett Theatre  Technical Office beside the backstage workshop
Dance Studio  Top floor, Samuel Beckett Centre - entrance via Players’ Theatre staircase
191/192 Rehearsal Studios  Ground floor, 191/192 Pearse Street
Film  191-193 Pearse Street
Music  House 5, Front Square

References/Sources:
Interactive College Map
Academic Registry

Key dates

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>06.9.21</td>
<td>Freshers’ Week / General Orientation</td>
</tr>
<tr>
<td>13.9.21</td>
<td>Michaelmas Term (Semester 1) teaching begins</td>
</tr>
<tr>
<td></td>
<td>Senior Fresh/Junior Sophister/Senior Sophister</td>
</tr>
<tr>
<td>27.9.21</td>
<td>Junior Fresh teaching begins</td>
</tr>
<tr>
<td>25.10.21</td>
<td>Reading Week</td>
</tr>
<tr>
<td>03.11.21</td>
<td>Michaelmas Term (Semester 1) teaching ends</td>
</tr>
<tr>
<td>24.1.22</td>
<td>Hilary Term (Semester 2) teaching begins</td>
</tr>
<tr>
<td>07.3.22</td>
<td>Reading Week</td>
</tr>
<tr>
<td>15.4.22</td>
<td>Hilary Term (Semester 2) teaching ends</td>
</tr>
<tr>
<td>25.4.22</td>
<td>Trinity Term begins</td>
</tr>
<tr>
<td>27.5.22</td>
<td>Trinity Term ends</td>
</tr>
</tbody>
</table>

Trinity is closed on the following dates 2021-22:

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>25.10.21</td>
<td>Public Holiday</td>
</tr>
<tr>
<td>21.12.21-4.1.22</td>
<td>Christmas Period</td>
</tr>
<tr>
<td>17.3.22</td>
<td>St Patrick’s Day</td>
</tr>
<tr>
<td>15.4.22</td>
<td>Good Friday</td>
</tr>
<tr>
<td>18.4.22</td>
<td>Easter Monday</td>
</tr>
<tr>
<td>2.5.22</td>
<td>Public Holiday</td>
</tr>
<tr>
<td>6.6.22</td>
<td>Public Holiday</td>
</tr>
</tbody>
</table>

Reference/Source:
Academic Year Structure
**Timetable**

Timetables are available online via your online portal [https://my.tcd.ie](https://my.tcd.ie). Formal communications from College will be sent to you via this portal which will give you access to an ‘in-tray’ of your messages. Fee invoices/payments, student levies, commencement fees and any payments will be processed via this portal. Examination results will be published to this portal also.

Online resources for all modules that students are enrolled in, including full module descriptors and compulsory reading lists, are stored in MyModule [http://mymodule.tcd.ie/](http://mymodule.tcd.ie/).

You are required to check your Trinity email address [http://myzone.tcd.ie](http://myzone.tcd.ie) regularly as this is the primary mode of communication between staff and students outside of scheduled meetings.

Staff members deal with very high volumes of email correspondence so please include your name in the subject line and a phrase that makes the purpose of the email clear. If the matter is urgent, make sure to explain the reason for the urgency.

It is reasonable to expect a response from teaching staff between three and five working days after an email has been sent. If you have not received a reply by then a follow-up email may be useful. Please note that emails that require careful consideration may take longer to process.

**Reference/Source:**

- [My.tcd.ie](https://my.tcd.ie)
- [MyModule](http://mymodule.tcd.ie/)
- [MyZone](http://myzone.tcd.ie)
- [Policy on Trinity Virtual Learning Environment](http://myzone.tcd.ie)
Scholarships

Foundation scholarships

Each year, before Hilary Term begins, Senior Fresh students may present for the Scholarship Examination. The Scholarship Examination recognises and rewards exceptional academic ability. The Scholarship examination is a searching examination, suitable for the Senior Fresh level, of two papers. To be awarded a Scholarship a candidate must have an average mark of 70% or higher, and in addition the grade profile of the candidate should indicate a majority of first class marks. Please consult the Examinations Office webpage for information regarding applying to sit the Scholarship Examination. Students considering taking the Scholarship Examination may arrange an appointment with a member of staff to discuss the examination process.

Reference/Source:
Calendar, Part II, Foundation and Non-Foundation Scholarships

Prizes, medals and other scholarships

Gold medals and prizes
Gold medals are awarded by the Board to candidates of the first class who have shown exceptional merit at the degree examination in honor or professional courses (see www.tcd.ie/academicregistry/exams).

Various studentships, scholarships, exhibitions, and other prizes are awarded to students on the results of honor and other examinations, provided that sufficient merit is shown. Monetary awards are sent directly to prizewinners unless otherwise stated under the regulations for the particular prize.

A book prize is awarded to each candidate obtaining an annual result of an overall first class honors grade in an honor course. These prizes are not awarded in the Senior Sophister or final year. Book prizes may be collected from the Academic Registry by the award holder in person.
Michel Breton Memorial Prize
This prize was set up by subscription in 1987 to commemorate the late Michel Breton (French Government sponsored lecturer, 1980-86), and especially to record his love of the performing arts. The prize is awarded to the student in the Senior Fresh year of Drama and Theatre Studies (Single or Joint Honours) who, on the basis of the annual examinations, shall be shown to be the best qualified academically in that year.

Financial assistance
In addition to awards made from funds tied to schools or departments, the College assists undergraduate students in good academic standing who are in need by three main forms of financial assistance (benefactions, Student Hardship Fund and ESF Student Assistance Fund). Financial need is determined by reference to parental income and family circumstances.

Registration
Students in Year 1 of Drama Single Honors pathway will be invited during the Trinity term to register their interest for taking up a new subject in Year 2. Students will then be invited at a later date to register for other Year 2 modules, including Trinity Electives and Open Modules. Students will be advised of how to do this, and where they will find relevant module information several weeks before they are invited to register. Timetabling may restrict the availability of modules to individual students.
Students in Year 2 in all pathways will be invited during the Trinity term to indicate their preferences for Year 3 of their studies, including Trinity Electives and Open Modules as per their course structure.

Students will be advised of how they will do this and where they will find relevant module information several weeks before they are invited to register. Timetabling may restrict the availability of modules to individual students.

**Reference(Source):**

[Trinity Pathways website](#)
Academic Writing

Plagiarism and referencing guide

It is clearly understood that all members of the academic community use and build on the work and ideas of others. It is commonly accepted also, however, that we build on the work and ideas of others in an open and explicit manner, and with due acknowledgement.

Plagiarism is the act of presenting the work or ideas of others as one’s own, without due acknowledgement.

Plagiarism can arise from deliberate actions and also through careless thinking and/or methodology. The offence lies not in the attitude or intention of the perpetrator, but in the action and in its consequences.

It is the responsibility of the author of any work to ensure that he/she does not commit plagiarism.

Plagiarism is considered to be academically fraudulent, and an offence against academic integrity that is subject to the disciplinary procedures of the University.

The following actions are required of all students in the School of Creative Arts:


2. Familiarise yourself with the declaration that you will be asked to sign when submitting course work at http://tcd-ie.libguides.com/plagiarism/declaration

All essays/assignments require a clear and coherent referencing system. It is essential that you provide evidence of the sources of any information you use in your essay/assignment that comes from elsewhere.
Two of the most common ways of doing this are by using footnotes or endnotes. Footnotes appear at the bottom of the page, and endnotes appear at the end of the document. Microsoft Word will automatically insert Footnotes and Endnotes for you using the “add reference” function.

Whichever system you choose to adopt you must ensure that your notes are as complete and consistent as possible. Pay particular attention to page numbers; the reader should be able to trace precisely the location of all quotations that you make in the essay, if required.

The official style guide for Drama is the Chicago Manual of Style, which you will find online at: http://www.chicagomanualofstyle.org/tools_citationguide.html (Notes and Bibliography option).

References/Sources:

Calendar, Part II, General Regulations and Information, Section II, Items 95-102
Plagiarism Policy
Library Guides - Avoiding Plagiarism
Plagiarism Declaration
Chicago Manual of Style
Research ethics

The School of Creative Arts reviews research projects by staff and students to align with good practice in research ethics, following guidance detailed on https://www.tcd.ie/research/dean/research-ethics/. Ethics submissions for research in creative arts are rare but assessed by School/Faculty Research Ethics Committees. Ethic submissions are not usually necessary for undergraduate dissertations but if you believe any planned submission requires ethical approval, please discuss same with appropriate staff.

References/Sources:

Research Ethics
Policy on Good Research Practice
Ethics Policy
Teaching and Learning

Programme architecture

Available pathways are subject to change and may be dependent on results subject to capacity.

New/repeating JS students registered in academic year 2021/22 are subject to the new Trinity Education Pathways under a Common Architecture system. Continuing SS students continue to pass through Trinity under the standard SH/TSM architecture.

Information about the new academic structures, affecting students entering from 2019 onwards, may be found at https://www.tcd.ie/courses/undergraduate/your-trinity-pathways/.
In the first two years of your degree, you will take compulsory modules only. In your sophister years, you will take a mixture of compulsory and optional modules.

<table>
<thead>
<tr>
<th>Final degree weighting</th>
<th>New/repeating students taking Common Architecture</th>
<th>Continuing TSM/SH SS students</th>
</tr>
</thead>
<tbody>
<tr>
<td>JS result : SS result</td>
<td>30:70</td>
<td>50:50</td>
</tr>
</tbody>
</table>

In your Senior Sophister year, your final degree (Single Honours & TSM) is weighted 50-50 between your Junior and Senior Sophister years. The final degree result for students passing through Trinity under the new Common Architecture will be 30:70 JS:SS.

**Programme structure and workload**

Module details including term, lecturer, duration and course materials are provided in full to students online in MyModule [http://mymodule.tcd.ie/](http://mymodule.tcd.ie/). Students are expected to complete additional self-directed learning/research/rehearsals appropriate to the ECTS weighting of the module as outlined below:

- 5 ECTS = 100-125 hours of student input
- 10ECTS = 200-250 hours of student input
- 20 ECTS (Capstone) = 400-500 hours of student input
Module availability is subject to timetabling/resource constraints. The below represents modules that are scheduled for delivery in 2021/22 academic year:

<table>
<thead>
<tr>
<th>Module Code</th>
<th>Module Title</th>
<th>ECTS Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year 1 Junior Freshman</td>
<td>DRU11001 Theatrer History 1 HT</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>DRU11002 Performance Analysis 1 MT</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>DRU11003 Study Skills 1</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>DRU11005 Contemporary Performance Research 1</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>DRU11006 Theatre Laboratory 1</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>DRU11007 Performance &amp; Technology</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>DRU11008 Crew Rotation</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>DRU11009 Embodied Practices 1MT</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>DRU11010 Embodied Practices 1 HT</td>
<td>5</td>
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<tr>
<td>Year 2 Senior Freshman</td>
<td>DRU22001 Theatre History 2 HT</td>
<td>5</td>
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<tr>
<td></td>
<td>DRU22002 Theatre Laboratory 2</td>
<td>10</td>
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<tr>
<td></td>
<td>DRU22004 Contemporary Performance Research 2</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>DRU22005 Crew Rotation</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>DRU22007 Theatre History 2 MT</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>DRU22016 Socially Engaged Practice HT</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>DRU22017 Embodied Practices 2 MT</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>DRU22018 Embodied Practices 2 HT</td>
<td>5</td>
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</tbody>
</table>

Years 3 & 4 Junior & Senior Sophister

<table>
<thead>
<tr>
<th>Module Code</th>
<th>Module Title</th>
<th>ECTS Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>COMPULSORY Modules 4th Year Only</td>
<td>DRU44006 Capstone</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>DRU44002 CITIC 2 HT</td>
<td>5</td>
</tr>
</tbody>
</table>

GROUP I Modules (Studio-Based)

<p>| Principles | DRU34008 Principles of Theatre Making MT | 5              |
|            | DRU34009 Principles of Theatre Making HT | 5              |
|            | DRU34010 Principles of Acting MT         | 5              |
|            | DRU34018 Principles of Costume Design MT | 5              |
|            | DRU34022 Principles of Lighting &amp; Set Design MT | 5          |
| Applied    | DRU33013 Applied Acting HT                | 10             |
|            | DRU34013 Applied Costume Design HT        | 10             |</p>
<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Year</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRU34023</td>
<td>Applied Lighting &amp; Set Design HT</td>
<td></td>
<td>10</td>
</tr>
<tr>
<td>DRU34025</td>
<td>Applied Theatre Making HT</td>
<td></td>
<td>10</td>
</tr>
<tr>
<td><strong>Advanced (4th Year Only)</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DRU44001</td>
<td>Advanced Acting MT</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>DRU44004</td>
<td>Advanced Playwriting MT</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>DRU44009</td>
<td>Advanced Design MT</td>
<td></td>
<td>5</td>
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<tr>
<td>DRU44012</td>
<td>Advanced Theatre Making MT</td>
<td></td>
<td>5</td>
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<tr>
<td><strong>GROUP II Modules (Classroom-Based)</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>DRU34001</td>
<td>Women in Theatre HT</td>
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<td>5</td>
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<tr>
<td>DRU34003</td>
<td>Embodied Shakespeare MT</td>
<td></td>
<td>5</td>
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<tr>
<td>DRU34026</td>
<td>Interculturalism and Performance HT</td>
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<td>5</td>
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<tr>
<td>DRU34027</td>
<td>Playwriting 1 MT</td>
<td></td>
<td>5</td>
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<tr>
<td>DRU34028</td>
<td>Playwriting 1 HT</td>
<td></td>
<td>5</td>
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<tr>
<td>DRU34029</td>
<td>Producing and Marketing 1 MT</td>
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<td>5</td>
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<tr>
<td>DRU34030</td>
<td>Producing and Marketing 2 HT</td>
<td></td>
<td>5</td>
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<tr>
<td>DRU44013</td>
<td>Creative Producing</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>DRU44015</td>
<td>Witches, Bitches, Whores, and Shrews</td>
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<td>5</td>
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<tr>
<td><strong>GROUP III Modules (Placements)</strong></td>
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<td></td>
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</tr>
<tr>
<td>DRU33018</td>
<td>Third Year Placement MT</td>
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<tr>
<td>DRU33019</td>
<td>Third Year Placement HT</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>DRU33007</td>
<td>Third Year Placement</td>
<td></td>
<td>10</td>
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<tr>
<td>DRU44008</td>
<td>Fourth Year Placement</td>
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<tr>
<td>DRU44007</td>
<td>Fourth Year Placement</td>
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<td>10</td>
</tr>
<tr>
<td><strong>GROUP IV Modules (Lecture-Studio, PG-Led)</strong></td>
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<tr>
<td>DRU34024</td>
<td>Applied Drama</td>
<td></td>
<td>5</td>
</tr>
</tbody>
</table>

**Reference/Source:**

- MyModule
- Policy on Trinity Virtual Learning Environment
Study abroad/ERASMUS

Study abroad/visiting student co-ordinator 2021/2022 = Assist. Prof. Miranda Fay Thomas  thomasmf@tcd.ie

The School of Creative Arts participates in a number of exchange schemes with other universities. It is possible for some students to take their JS year abroad. This possibility is dependent upon the course requirements for each of your subjects being fulfilled. Students should also be aware of the possibility that certain subject combinations can complicate the exchange procedure.

Students should contact your Year Convenor (JF/SF) for further information and advice. It is advisable to do this well in advance, as early in the SF year as possible.

Outgoing exchange students must have their academic programmes abroad approved by Assist. Prof. Thomas and should stay in contact with Assist. Prof. Thomas during their time abroad to ensure their academic programme satisfies Trinity requirements, particularly in relation to the number of credits (ECTS) earned.

Prerequisites include:

- Students must achieve an overall grade of 2.1 or higher in their JF year;
- Student exchanges are approved provisionally during Hilary Semester, but will not be finalised until marks have been published
  - Students given preliminary permission to study abroad who do not earn an overall course mark of at least 2.1 in SF year will not usually be allowed to take up their places in the planned exchanges.
- Where there are more applicants than places for a given exchange institution, priority will be given to students on the basis of highest Junior Fresh marks.
- Students who receive a Non-Satisfactory or fail to submit any piece of course work during their Fresher years may forfeit their eligibility to study abroad.
After studying abroad, students are responsible for ensuring their marks arrive in the Department of Drama office (c/o Ann Mulligan) as soon as possible.

Reference/Source:

Study Abroad website
Module descriptors & compulsory reading lists

The School reserves the right to amend the list of available modules and, in particular to withdraw and add modules. Timetabling may restrict the availability of modules to individual students. Full module descriptors and reading lists are available on MyModule http://mymodule.tcd.ie/.

Reference/Source:
MyModule

Learning outcomes

On successful completion of the Drama programme, students should be able to:

- Synthesise their comprehensive knowledge of drama studies within a wider economic, industrial, aesthetic and socio-cultural context;
- Analyse current issues within drama studies within the broader context of contemporary intellectual currents;
- Interpret dramatic texts and related texts informed by up-to-date debates surrounding media and representation;
- Critically apply and appraise the principles of theatre production in a practical and creative context;
- Pursue independent research and evaluate the relevance of that research to the current state of the art and discipline;
- Progress to further study and engage in research of an increasingly autonomous kind;
- Speak and write effectively in the discourse of the discipline.
## Graduate attributes

<table>
<thead>
<tr>
<th>Learning outcome</th>
<th>Graduate attribute</th>
</tr>
</thead>
<tbody>
<tr>
<td>Synthesise their comprehensive knowledge of drama studies within a wider economic, industrial, aesthetic and socio-cultural context;</td>
<td>➢ to think independently ➢ to act responsibly</td>
</tr>
<tr>
<td>Analyse current issues within drama studies within the broader context of contemporary intellectual currents;</td>
<td>➢ to think independently ➢ to act responsibly ➢ to communicate effectively</td>
</tr>
<tr>
<td>Interpret dramatic texts and related texts informed by up-to-date debates surrounding media and representation;</td>
<td>➢ to think independently ➢ to develop continuously ➢ to communicate effectively</td>
</tr>
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<tr>
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<tr>
<td>Speak and write effectively in the discourse of the discipline.</td>
<td>➢ to think independently ➢ to develop continuously ➢ to communicate effectively</td>
</tr>
</tbody>
</table>
Capstone project

The capstone project — though defined differently by different subjects — is the common element across all degree exit routes and is weighted at 20 ECTS. It requires a significant level of independent research by the student. It should be an integrative exercise that allows students to showcase skills and knowledge which they have developed across a range of subject areas and across their four years of study. It should result in the production of a significant piece of original work by the student. It should provide them with the opportunity to demonstrate their attainment of the four graduate attributes: to think independently, to communicate effectively, to develop continuously and to act responsibly.

The capstone will be expected to show scholarly output commensurate with time that would otherwise have been spent on the equivalent of two x 10 credit modules or four x 5 credit modules (400 - 500 hrs). The topic area is proposed before the summer preceding the SS year, and supervision will be allocated such that the student is supported across the range of assessments making up the independent research project.

Due to the collaborative nature of theatre, students may sometimes be marked on a group basis for practical work. It is conceivable that two students may submit individual work on a practical project for assessment in two different modules. Any student seeking individual assessment credit for a collaborative project must fully disclose to the lecturer to what precise extent the work can be considered the student’s own – issues of ethics (up to and including plagiarism) can come into play if clear parameters of intellectual and creative engagement are not established. Students should refer to School and College Policies and Procedures with regards to Research guidelines and ethical practices.

Reference/Source:

Capstone website
Coursework requirements

Modules may be assessed by any combination of essay, assignment, coursework and class participation. Practice-based modules may be assessed differently. It is your responsibility to ensure that you are aware of the assessment requirements for all modules. Assessment information will be distributed by module coordinators and will be available through MyModule [http://mymodule.tcd.ie/].

Practical assessments

The assessment of practical work through process and performance plays a central part in Drama curriculum. All major practical projects are second-marked. The External Examiner will, if possible, make one site visit during the year to take in a range of practical work, but may also and otherwise review video records of selected practical assessments as well as design and reflective practice materials.

Students should be aware that, because of second-marking policies and the resources involved in certain practical assessments, there are no supplemental mechanisms in place for practical assessments, and so there may be no recourse to rescheduling, even for valid reasons (e.g. medical). In rare cases where this arises, a different mode of reassessment may be extended on a case-by-case basis.

Due to the range of assessment which necessarily takes place at the end of the semester, classroom teaching for some Sophister modules may give way to project preparation/rehearsal as the semester progresses at the lecturer’s discretion.

Most practical assessments in Sophister modules will take place during the last 4 weeks of each semester, but they may extend into revision and assessment weeks as well. Students of all years should be careful not to overextend themselves by taking on too many projects which could undermine their abilities to complete end-of-year course work on time and to the best of their abilities.

Reflective practice exercises can take the form of essays, reports, short ‘response papers’, portfolios and more. Instructions for reflective writing and criteria for marking
will vary to some extent from module to module. Clarification on how to complete reflective practice exercises can be sought from individual module lecturers.

Reflective practice exercises are assessed on the basis of:

- Quality of thought applied to the acquisition of a personal technique;
- Evidence of ongoing application to the process of reflection and analysis;
- Insight into the personal creative process;
- Attempt to draw connections between class concepts and experience outside the studio, as practitioner, spectator or member of society;
- Range and depth of research conducted (if relevant);
- Adoption of a constructive analytical stance that does not get stuck in superficial notions of ‘failure’ and ‘success’, but seeks to pose and respond to more productive questions about process and theatre-making;
- Focus on the open-minded growth and acquisition of a personal technique, and not the ongoing exercise of opinion.

Presenting coursework
There are formal requirements for the presentation and submission of assignments throughout your degree.

All essays/assignments must be word-processed. Essays/assignments must be double-spaced and the pages must be numbered on the bottom right-hand side. You should use Calibri, font size 12, cite word count and have adequate margins at either side of the page. You must proofread your work carefully before submission.

Penalties will be applied to essays/assignments that do not adhere to specified word count or other specified requirements.
**Word Count**
All coursework must adhere to the word count requirements. Coursework that is more than 10% above or below the required word count may be penalised. Examiners are not required to read beyond 10% over the word limit. In addition, while footnotes are not normally included in the word count, excessive use of footnotes may be penalised.

**Retention of Personal Copies**
Students are advised that they are required to keep copies of all work submitted. Drama will exercise extreme care in receipting assessment materials in those cases where a copy is required to be submitted to the office, but if work goes astray it will be the student’s responsibility to provide a copy to replace it.

**Deadlines and Penalties**
All assignments, presentations and capstone projects have deadlines for submission or set dates for performance. Coursework (including capstone projects) submitted after an assigned deadline without an approved extension will not be accepted. Non-submissions will be recorded as zero. This policy will be rigorously applied.

**Reference/Source:**
- MyModule
- Student Learning Development
Attendance requirements

Attendance at lectures, seminars and practice-based classes is compulsory. Punctuality is demanded of everyone, so that classes begin and end on time. A student who arrives for a lecture, seminar or workshop over 15 minutes late will be recorded as absent. Three incidents of lateness (defined as arriving after attendance is taken) count as a single absence. Extra-curricular activity is never accepted as an excuse for non-attendance in class or unsubmitted coursework.

After 1 unexcused absence in any term, penalties will be incurred in that module. For each further week’s unexcused absence in the term, 5% will be deducted from the final module mark.

As some modules in Sophister years have a mixture of taught class and supervision in the form of meetings, attending rehearsals, etc., any agreed form of meeting between lecturer and student deemed to be part of the module carries with it the expectation of attendance, and an unexplained absence will be considered as an official, unexcused absence for attendance purposes.

If you feel that you may miss a lecture or seminar, please email your Year Convenor directly. If you are ill and unable to attend, please upload a medical certificate to your Year Convenor (links below in list of Year Convenors) within 10 days of your illness. If you are ill, but have not attended a doctor, please ask your tutor to do this on your behalf.

All attendance registers are given to Year Convenors who oversee the deduction of marks for unexcused absences which exceed the limit set for the module. Any requests for waiving penalties should be sent to the Year Convenor (NOT the module lecturer) with relevant supporting documentation. Information or clarification about departmental policies may be sought through contact with the Year Convenor. It is often useful to alert your convenor to relevant personal issues in addition to contacting your Tutor.
Convenors for 2021/22 academic year & Medical Certificate upload links:

| Junior Fresh | Assist. Prof. Sarah Jane Scaife (MT); https://forms.office.com/r/0ikNiczQNR |
| Assoc Prof. Melissa Sihra (HT) https://forms.office.com/r/GxvCNnQmW1 |

| Senior Fresh | Assoc. Prof. Nicolas Johnson https://forms.office.com/r/Y1aRquuWig |

| Junior Sophisters | Assoc. Prof. Miranda Fay Thomas https://forms.office.com/Pages/ResponsePage.aspx?id=jb6V1Qaz9EWAZJ5bgvvlK-XAeWi7OcNNj7WO_5H1dF9UMFFDVjRQNEhOS0RXNFEzTjVXU1E2T1o4UC4u |

| Senior Sophisters | Prof. Brian Singleton https://forms.office.com/r/qT4nARiv6z |

| Visiting & Study Abroad | Assist. Prof. Miranda Fay Thomas https://forms.office.com/Pages/ResponsePage.aspx?id=jb6V1Qaz9EWAZJ5bgvvlK-XAeWi7OCNNj7WO_5H1dF9UMFFDVjRQNEhOS0RXNFEzTjVXU1E2T1o4UC4u |

Absence from examinations

Trinity has specific procedures relating to absence from examinations.

There are formal University assessment sessions following the end of teaching term in semester one (in Michaelmas term) and following the end of teaching term in semester two (in Trinity term). Students are assessed at the end of semester one in all modules that are taught only in semester one and at the end of semester two in all year-long modules and all modules that are taught only in semester two. There is one reassessment session which is held at the beginning of Michaelmas term. Students are assessed in all failed modules from both semesters during the reassessment session.
The University reserves the right to amend assessment methods and the timetable for assessments for any reason and at any stage during the academic year. All teaching and assessments are subject to public health advice and guidance as and when issued.

Reference/Source:

*Calendar, Part II, General Regulations and Information, Section II, Item 35*

**Assessment: procedures for the non-submission of coursework and absence from examinations**

**Marking scale**

The following institutional marking scale has been adopted for undergraduate degree and diploma courses:

<table>
<thead>
<tr>
<th>I</th>
<th>I = 70-100%</th>
<th>III = 40-49%</th>
</tr>
</thead>
<tbody>
<tr>
<td>II.1</td>
<td>II.1 = 60-69%</td>
<td>F1 = 30-39%</td>
</tr>
<tr>
<td>II.2</td>
<td>II.2 = 50-59%</td>
<td>F2 = 0-29%</td>
</tr>
</tbody>
</table>

The following criteria are a useful guide for the examination of undergraduate work:

**First Class Honours (70-100)**
- Excellent knowledge
- Exemplary structure and presentation
- Critical use of secondary material
- Independence of mind/imagination
- Consistent performance

85-100: work of exceptional merit, far in excess of what is expected of an undergraduate.

75-85: work of outstanding merit showing insight, profundity, and creative invention, characterised by involvement with subject matter, breadth of appropriate reference, and both conceptual and stylistic ability.

70-74: work of clearly superior standard that reveals a very high degree of understanding and exposition.
Second Class Honours (II.1) (60-69)
- Aware of full implications of the question
- Thorough knowledge of subject/text
- Analytic ability
- Good structure and presentation
- Good use of secondary sources

60-69: very good work characterised by coherence and relevance, soundness of argument, appropriateness of reference, depth of background knowledge and discrimination. Some qualities of First Class work may be in evidence but the difference will be in degree or realisation.

Second Class Honours (II.2) (50-59)
- Aware of implications of question
- Effective structure and presentation
- Solid and reliable/Sound knowledge

50-59: consistently solid work reflecting honest application and satisfactory achievement without completely attaining the creative invention or analytic depth associated with the higher grades. The work may be characterised by an over-reliance on secondary sources at the expense of personal involvement, confining itself to a narrow or predictable line of argument with a tendency to description rather than interpretative engagement.

Third Class Honours (III) (40-49)
- Understanding the question
- Satisfactory engagement with question
- Relevant knowledge
- Adequate presentation and capacity to articulate

40-49: work which demonstrates an adequate background knowledge but no consistent ability to investigate it in depth; an ability to sustain only a basic argument
without sufficient analysis to achieve insight or coherence; repetitiveness, excessive reliance on secondary sources, imprecise expression or descriptive generalisation.

**Fail (F1) 30-39**
- Serious misunderstanding of question
- Minimal knowledge
- Incoherence.

The potential of the candidate to proceed to the next year is an important consideration in this grade. 30-39: a minimal level of attainment just below that of honours level indicating a failure to demonstrate most of the standards set out above.

**FAIL (F2) 1-29**
Written work in the F2 range will reveal some or all of the weaknesses noted under F1, but to a greater, perhaps extreme, extent.
1-29: insufficient level of attainment.

**Non-Submission**
0 - non-submission.

**Reference/Source:**
*Calendar, Part II, General Regulations & Information, Section II, Item 30*

**Progression regulations**
Drama courses conform with standard progression regulations as outlined in the University Calendar.

**Reference/Sources:**
*Calendar, Part II, General Regulations & Information*
*Calendar, Part II, Part C*
*National Framework for Qualifications*
*Trinity Courses*
Awards

Students who complete undergraduate study in Drama are awarded a Bachelor of Arts (Hons). Bachelor degrees completed over 4 years in Trinity correspond with a Level 8 qualification in the Irish National Framework of Qualifications (QQI) and is accredited by Quality and Qualifications Ireland.

References/Sources:

- National Framework for Qualifications
- Trinity Pathways
- Trinity Courses

Transcripts

If you need a copy of your transcript, please email ann.mulligan@tcd.ie with your student number, full course title, year of graduation and whether you need a paper or electronic copy. Please allow 3 weeks to generate this transcript and note that we are unable to courier transcripts so please allow enough time for the transcript to reach its destination by ordinary post.

Similarly, students who require references from lecturers should allow two to three weeks’ notice when asking staff members to serve as referees. You are urged to supply all information needed to fill in any forms and provide a description of the course/job you are applying to.

External examiner

The undergraduate external examiner for the academic year 2021/22 is Prof. Deirdre Heddon, James Arnott Chair in Drama, University of Glasgow. All precautions will be taken with personal data in the transfer of documentation to Prof. Heddon in compliance with GDPR regulations for transmission of data from ROI to UK.

Reference/Source:

- Procedure for the transfer of students assessed work to external examiners
Student feedback and evaluation

Teaching and Learning is evaluated annually by students through mandatory undergraduate module evaluations and postgraduate taught programme evaluations, and by participation in the Irish Survey of Student Engagement (ISSE) and the International Student Barometer (ISB). Further information on evaluations of teaching and learning can be requested from Trinity’s Quality Office


References/Sources:

Student Evaluation and Feedback

Student Partnership Policy

Procedure for the conduct of Focus Groups