

University College Cork

Drama and Theatre Studies
CK112

Guidelines for
Undergraduate Students
(2018-2019)



School of Music and Theatre

Contents

1. Welcome to the Department of Theatre.....	3
2. Course Information: Module Selection	5
Aims of the BA degree (Joint and Single Honours).....	5
Course Information	5
Module Selection	7
International Pathway.....	8
3. Calendars and Co-Curricular Activities	9
Outline Departmental Calendar 2018/19.....	9
Perforum Calendar Autumn 2018/19	9
Co-Curricular Activities.....	10
4. Teaching and Learning Methods.....	11
Modes of Assessment	11
Feedback and Mentoring	12
Programme Feedback.....	12
5. Facilities and Resources.....	13
6. Staff	14
Core Teaching Staff	14
Visiting Staff.....	15
Contact Information.....	17
7. Books.....	18
Books.....	18
The Library.....	18
8. Guidelines for new students.....	20
Writing Guidelines	20
Blackboard & Web-based teaching and learning.....	21
Plagiarism	21
How to Submit Essays.....	23
9. Codes of Practice	26
10. Student Support Services	31
11. Student Absence Form	32
12. Essay Submission Form [SAMPLE COPY]	33

This handbook is for student guidance and does not form part of or super cede official University regulations: www.ucc.ie/calendar/arts/art007a.html. The details are, as far as possible, correct at time of going to press but may be subject to change, correction or alteration at any time.

**'I regard the theatre as the greatest of all art forms,
the most immediate way in which a human being can
share with another the sense of what it is to be a
human being.'**

Thornton Wilder

1. Welcome to the Department of Theatre

Welcome to Department of Theatre at the School of Music and Theatre, University College Cork. This booklet will introduce you to our facilities, resources, our programme of work, and guidelines for studying at the Department of Theatre.

- We offer Joint and Single Honours Degrees in Drama and Theatre Studies.
- Our facilities are situated alongside UCC's main campus in the Connolly Complex (comprising of the Theatre Lab, studio spaces, and seminar rooms).
- We are committed to excellence in practice, teaching and research, and are one of the leading theatre departments in Ireland.
- We have a vibrant learning community, dedicated to the integration of theatre practice, text, theory and training.
- We have connections with local, national and international theatres as well as national and international cultural organisations. Most of our graduates are pursuing careers in theatre, television, the film industry and arts administration.

During your undergraduate years you will have an opportunity to explore the rich potential of theatre as a *performative* art form. The word 'performative' is closely associated with ways of 'doing/making', and in our Theatre context, especially, ways of 'creative doing and making'. Furthermore, 'performative' contains the element 'form': in most of your undergraduate modules you will engage with 'aesthetic form', including aspects of voice, rhythm, movement, presence, co-presence and space. It also contains the element 'formative': we hope that during your undergraduate years, through intensive study and performative practice, you will experience an important personal development and be equipped to become constructive, creative players in our various communities.

Our Theatre programmes offers three main areas of study which braid together theatre practice, theories of theatre, and texts in context. At the heart of this study is a commitment to learning through practice: we understand theatre better by getting up and doing it. This doesn't mean that we don't engage in philosophical discussions or

struggle with difficult academic arguments, but it does mean that we don't use the lecture as our main mode of teaching and learning.

During your time here you will develop your practical, creative, and analytical skills in drama and theatre studies. You will work on your own initiative and as part of collaborative and cooperative creative teams. You will be encouraged and supported in the development of your interpersonal and intrapersonal skills. All of these skills are important in the study of theatre, but they are also transferable into many other work and social contexts.

As a student of Theatre you will take an active responsibility for your own learning by constructing your knowledge of theatre through testing out ideas and theories in practice. The collaborative, cooperative and creative nature of the work in Theatre demands relatively small class sizes, so you will learn with and from your group and in close contact with the teaching staff who are trained not only as drama lecturers but also as theatre practitioners with experience in the professional field of theatre.

Our ethos is to build an international reputation for the provision of an interdisciplinary and cross-cultural understanding of theatre and the performing arts.

At the Department of Theatre our mission is:

- To provide students at all levels with opportunities to develop their intellectual and creative capacities in the field of contemporary drama and theatre studies;
- To promote an encouraging, supportive and friendly environment for the personal and academic development of students and staff;
- To foster through our programme design at undergraduate and postgraduate levels the creative inter-action of theory and practice in theatre;
- To develop and maintain a culture of informed enquiry and personal professional development in teaching and in research in the field of theatre;
- To maintain and develop links between the academic study of theatre and the work of practitioners in the field.

2. Course Information: Module Selection

We offer both Joint and Single Honours Degrees. In the Second Year of your degree the option of Single Honours Degree comes into effect for those students who decide to apply to take Single Honours.

The wide-ranging cross-disciplinary **Joint-Honours Degree** will provide you with the basis to go on to further work in a wide variety of fields, including the creative and interpretive arts, the media, arts administration, and education. The **Single Honours Degree** furthers your experience in technique and practice in preparation for a more focused career in the performing arts.

Aims of the BA degree (Joint and Single Honours)

The specific educational objectives of the CK112 – Drama & Theatre Studies course is to provide you with a range of analytical, informational and creative skills related to the understanding of theatre and drama in all their phases. By the end of the course we expect you to have gained:

- A knowledge of the range and cultural history of theatre in performance and familiarity with a wide range of dramatic literature;
- an understanding of major critical theories and analytical methodologies that apply to drama, theatre and performance;
- an understanding of the different phases, disciplines and modes involved in making theatre performance;
- skills in one or more specialised areas of theatre-making;
- an awareness of the applications of theatre and drama in social and educational contexts.
- an enhanced ability to communicate clearly with others, to express yourself, and work creatively as an individual and as part of a group.

Course Information

Joint Honours Degree

Department of Theatre modules make up 50% of the entire three-year course of study in this programme. In each year students take modules to the value of 60 credits. Joint Honours students take Theatre courses to the value of 30 credits, together with 30 credits from other subjects in the range available in the Arts programme such as English, German, French, Music, Spanish, Italian, Politics and Philosophy (further information at: <http://www.ucc.ie/calendar/arts/art007a.html>).

Joint Honours credit choice:

Year 1:

30 credits Theatre

30 credits in two other subjects (i.e. 15 credits French, 15 credits English)

Year 2:

30 credits Theatre

30 credits in one other subject (i.e. 30 credits French)

Year 3:

30 credits Theatre

30 credits in one other subject (i.e. 30 credits French)

Single Honours Degree

Single Honours students take 50 credits in Theatre modules with a focus on theatre practice and 10 credits in another subject.

A limited number of places will be offered to students wishing to register for Single Honours in second and third year. Places will be allocated based on:

- the outcome of First Year assessments
- students pre-disposition for theatre practice.

Students take 60 credits: 30 of these in Theatre modules in year one, and 50 in years two and three. Other subjects in year one make up 30 credits, and 10 credits in years two and three. See below for example of credit choices:

Single Honours credit choice:

Year 1:

30 credits Theatre

30 credits in two other subjects (i.e. 15 credits French, 15 credits English)

Year 2:

50 credits Theatre

10 credits in one other subject (i.e. 10 credits French)

Year 3:

50 credits Theatre

10 credits in one other subject (i.e. 10 credits French)

Between the second and final year of the programme, students have the option of taking a practical internship or work-placement with an approved theatre company, or other arts organisation in Ireland or abroad.

Internships take place during the summer vacation and are encouraged as part of the programme. Students are responsible for arranging the work-placement in consultation with academic staff and for all costs incurred arising from the work-placement.

Module Selection

Students should look at the Book of Modules on the UCC website for full information on the range of modules available at the Department of Theatre. See <http://www.ucc.ie/modules/descriptions/DR.html>

First Year : All students enter the programme on a Joint Honours basis and must complete 30 credits in Theatre modules as follows:

DR1005 – 5 – core / Performative Writing and Contexts: Dramaturgy (Part I)

DR1006 – 5 – core / Performative Writing and Contexts: Dramaturgy (Part II)

DR1007 – 10 – core / Introduction to Theatre and Performative Practice

DR1008 – 10 – core / Theories of Theatre and Performative Practices

Second Year : Single Honours students must complete 50 credits in Theatre modules and 10 credits from modules from another discipline.

Second Year : Joint Honours students must complete 30 credits in Theatre modules from the following list of modules and 30 credits from modules from another discipline.

Second years will choose from a range of the following*:

DR2002 Performative Writing in Contemporary Theatre (10 credits)

DR2003 Theatre & Performative Practices (10 credits)

DR2008 Theatre & The Image (5 credits)

DR2009 Cultures of Voicing (10 credits)

DR2012 Cultures of Movement and Place (10 credits)

DR2016 Performance Technologies (10 credits)

DR2019 Applied Drama and Theatre (10 credits)

DR2020 Ways of Seeing and Doing Performative Arts Practice (10 credits)

DR2022 Special Studies in Production (5 credits)

DR2024 Special Studies with Visiting Specialist (5 credits)

DR2027 Theatre and Performative Practice 3 (10 credits)

DR2028 Engaging the Profession 1 (5 credits)

*Note: not all modules are available each year. You will receive a list of choices from your year coordinator on which options are available each year.

** Note also: Students wishing to take particular modules will need to consult with the Module Coordinator beforehand. Interview with relevant staff in order to be accepted onto module may be required.

BA International complete a year abroad at partner institutions in between Second and Final year. See info below.

Final Year: Single Honours students must complete 50 credits in Theatre modules from the following list of modules and 10 credits from modules from another discipline.

Final Year : Joint Honours. Joint honours students must complete 30 credits in Theatre modules from the following list of modules and 30 credits from modules from another discipline.

Final year will choose from a range of the following*:

DR3001 Practical Internship Work Placement (5 credits) [Taken in summer prior to final year]

DR3006 Special Studies in Theatre & Performative Practices (5 credits)

DR3008 Interdisciplinary Performative Practices (Advanced) 5 creds)

DR3009 Special Studies in Theatre Production (5 credits)

DR3013 Final Year Project (20 credits)

DR3015 Performative Writing: Fields of Application (10 credits)

DR3017 Cultures of Voicing: Advanced (10 credits)

DR3018 Cultures of Movement and Place: Advanced (10 credits)

DR3019 Performance Technologies: Advanced (10 credits)

DR3020 Applied Theatre (10 credits)

DR3021 Special Studies with Visiting Specialist 2 (5 credits)

DR3023 Research Placement (5 credits)

DR3024 In-semester internship (5 credits)

DR3025 Engaging the Profession 2: Pitching theatre projects (5 credits)

DR3026 Engaging the Profession 1: Theatres & arts organisations (5 credits)

*Note: not all modules are available each year. You will receive a list of choices from your year coordinator on which options are available each year.

** Note also: Students wishing to take particular modules will need to consult with the Module Coordinator beforehand. Interview with relevant staff in order to be accepted onto module may be required.

Further details of the above modules, teaching teams etc. will be provided separately. Students should contact the Department of Theatre Administrator, if they have any queries in relation to module selection. See Staff List below for contact information.

International Pathway

The BA (Hons) (Drama and Theatre Studies - International) is a four-year Joint or Single Honours programme which enables students of the Department of Theatre to study abroad for a year in an approved University outside Ireland. Students have previously attended universities across Europe (UK, Spain, France, Germany) and North America (Canada and the USA including Berkley, Montana, etc.). This is a great opportunity for students to broaden their educational experience becoming familiar with methods and perspectives in their subject fields internationally. More details at <https://www.ucc.ie/en/international/goabroadwithucc/> and <https://www.ucc.ie/calendar/arts/art026.html>

3. Calendars and Co-Curricular Activities

Outline Departmental Calendar 2018/19

Mon 3 rd Sept	First Year Orientation
Mon 10 th Sept	Teaching Term begins
Fri 14 th Sept	Department of Theatre Tea Party
Fri 21 nd Sept	Culture Night
Fri 28 th Sept	European Researchers Night
Week of 29 th Oct	Reading Week
Tues 27 th Nov	Performative Practices, Theatre, Disability and the Arts
Week of 4 th March	Final Year Production

Perforum Calendar Autumn 2018/19

Perforum is an events series hosted by Theatre featuring the work of directors, practitioners, and researchers in the fields of Theatre, Drama and Performance Studies. Students, staff and interested members of the public and wider theatre community in Cork are invited to engage in reflection and discussion with experts in the field. Previous contributors have included: Pat Kiernan, Gare St. Lazare, Margaret Pikes, Pat McCabe, Tom Creed, Gerard Stembridge, Aaron Monaghan, Orla Fitzgerald, Pat Kinevane, David Parnell, Julie Kelleher, Conall Morrison, Jimmy Fay, Laszlo Marton, Phelim McDermont, Carol-Ann Upton, Joff Chafer, Melissa Baker, John Calder, Jocelyn Clarke, Gerald Thomas, Michael Keegan-Dolan, Niall Henry, Rionach Ni Neill and Grace Dyas. Perforum takes place in a range of venues including Theatre Development Centre and is co-hosted by resident theatre company Corcadorca.

Perforum Autumn 2018 season is titled 'Performing Arts and Inclusivity'

Eoin Nash - *Manager of Arts and Creative Therapies, Cope Foundation, Cork.*

Wednesday 26th Sept – Theatre Development Centre, Tobin St.

Katy Dymoke – *Teacher and Practitioner in Body-Mind Centering, Embody Move Program Director, Dance Movement Psychotherapist and director of Touchdown dance theatre company.*

Wednesday 17th Oct – Theatre Development Centre, Tobin St.

Kaite O'Reilly – *Playwright, Author and Dramaturge, Writer in Residence with the Llanarth Group, and Veteran of the Disabled People's Movement*

Wednesday 7th Nov – Theatre Development Centre, Tobin St

Perforum Spring 2018 season is titled 'Theatre of the Image'

Schedule of events for Spring Perforum to be announced.

Co-Curricular Activities

Feldenkrais Method Classes with Susanne Leutenegger:

Classes are on Mondays in the Theatre Lab, UCC, Connolly Building, Western Road. Please be there at 5.50pm for a 6pm start, classes will finish at 7pm. These classes are open to those at beginner level and are free for all Theatre students. The Feldenkrais Method uses **Movement and Awareness** as a way to learn, to change and to continue to develop throughout our lives. For further information contact – theatre@ucc.ie Additional evening classes will be added during the year – more info at <http://www.ucc.ie/theatre>

Field Trips:

Field Trips to theatre, dance and other performances in Cork, Dublin and elsewhere are part of the curriculum. In 2017–2018 students visited many venues to attend performances, gain insights of working environments and meet industry professionals including Everyman Theatre, Abbey Theatre, Firkin Crane, Graffiti Theatre Company, Downton Puppets, Staatsoper Schiller Theatre (Berlin), the Schaubühne (Berlin) and the Berliner Ensemble

An amount of €50 for materials and other items will be collected from all students at the beginning of term via the Admin Office. This will contribute towards the cost of materials, photocopying, field trips and other items, etc. Please be aware there may be other expenses during the year for which student will receive advance notice.

Performative Spaces Project:

The Department of Theatre is developing a departmental initiative to explore new performative spaces across Cork city. This initiative aims to further integrate our community of teaching and learning to the wider creative community giving students new experiences for learning and development. As part of this initiative we will ask students to participate in ‘Scratch Nights’ each semester involving groups from across the department. More details will be announced as part of the Tea Party.

‘one of the most impressive achievements of twentieth-century theatre is the way that successive generations of practitioners have worked creatively to rethink theatre space, finding imaginative answers to the problems posed by theatres dating from the past; such exploration of spatial solutions in the present for work devised for very different theatre spaces has frequently had the effect of revitalizing the works, often giving them new and unexpected relevance to contemporary life.’

‘In its rejection of the traditional theatre spaces provided by our culture, such work is usually both engaging in a critique of the constraints these impose on practitioners and audiences, and attempting to forge new relationships with ways of seeing’

Gay McAuley ‘Place in the Performance Experience’

*Dates and events on calendars are not final and may be subject to change as necessary throughout the year.

4. Teaching and Learning Methods

Because we aim to integrate theory and practice, Theatre engages a broad palette of methods of teaching and learning. While occasionally there may be short lectures, the primary mode of delivery follows a seminar or workshop structure. In seminars you are asked to prepare **by closely reading the assigned material** for the class and to be prepared for a variety of in-class work which can include, amongst other things: active discussion, debate, scene-work, and improvised performances. As this structure differs somewhat from strictly lecture-based classes, we strongly encourage you to take notes, ask questions and to reflect on the activities engaged and the material covered in class. This approach also means that there is a broad spectrum of assessment strategies including: continuous assessment, practical work, performance projects, documentation of process, presentations, and formal written assignments.

Group work: Theatre making includes considerable group-work and collaboration, which requires you to spend some time reflecting on the challenges and skills needed.

Web based discussions: Some modules will require you to participate in online discussions and to post material onto the web.

Field trips & guest lecturers/workshops: Field trips and performance events are a core element of some of our modules. Furthermore, students are strongly advised to avail of **all opportunities** to attend guest lectures and workshops throughout the year.

Modes of Assessment

All modules use a combination of various assessment strategies.

Continuous Assessment Mark is based on:

1. Attendance is based on regularity, punctuality, being physically and mentally ready to start work at the beginning of the session, and not leaving early. As physical presence is fundamental to the functioning and assessment of most Theatre modules, **you are required to attend 100% of your classes**. All absences must be documented (i.e. medical cert or equivalent) and submitted as soon as possible to admin office. See Codes of Practice below for further details and Student Absence Form in Section 11.

2. Preparedness involves doing preparatory reading or other work thoroughly; this includes giving thought to the likely issues that would arise in relation to the work under consideration.

3. Commitment & Concentration involve (a) the level to which individuals contract fully into the class process in warm-ups, role-taking, discussion, improvisation & debate; (b) the level of individual concentration, focus and energy brought to the work; (c) contribution to group dynamic.

4. Quality of In-class Contribution offers an assessment of (a) the level of incisiveness, originality, insight in discussion; (b) the quality of response to the arguments of others and to new ideas; (c) quality of creativity in practical work and improvisation; (d) quality of presentation (where relevant); (e) effectiveness in positive facilitation and moving the work of the session forwards.

Feedback and Mentoring

Feedback is an important element of our teaching strategy and as well as providing written and oral feedback students are encouraged to engage in peer feedback in the course of various class practical work.

In addition, a mentoring system is in operation through year coordinators who will meet individuals or groups in the course of each academic year to mentor or discuss any ongoing concerns. Year coordinators for 2018-2019 are as follows:

First Year Coordinator: Dr. Marie Kelly kelly.marie@ucc.ie /021 4904360

Second Year Coordinator: Dr. Róisín O’Gorman r.ogorman@ucc.ie /0214904364

Final Year Coordinator: Dr. Bernadette Cronin b.cronin@ucc.ie /0214904070

Programme Feedback

We are committed to student-centred learning and value students’ feedback on course quality and design. Students are invited to participate by feeding back via anonymous questionnaire at the end of each term. This feedback helps us to continually refresh our course content and teaching practices.

**‘Theatre is a mirror, a sharp reflection of society.’
Yasmina Reza**

5. Facilities and Resources

The buildings of the Department of Theatre are clustered around a courtyard between the Mardyke and Western Road, alongside the main campus of UCC, and comprise: The Theatre Lab and seminar rooms, the Granary Theatre studio space, and the administrative offices at Muskerry Villas.

Muskerry Villas

Muskerry Villas is home to all Theatre staff. The administrator, Aoife Murphy, is based in administration office which is located on the ground floor and is open from 9am – 5pm, Mon – Fri. Teaching staff are located on the first and second floors of the same building.

Teaching and Learning Facilities

The Theatre Lab (S4)

The Theatre Lab is a large studio and has some storage space attached to it. It is on the second floor of the Connolly Building.

Conn B

This room offers flexibility between lecture-based work on desk and practice-based work on the semi-sprung wooden floor. It is on the ground floor of the Connolly Building.

Conn A

This is a Theatre space that will be used for both studio/rehearsal work and desk based lectures.

The Granary Studio

A purpose built drama studio with marley floor. It is housed upstairs in the Granary Theatre.

Most classes will take place in one of these spaces, it means there is always the possibility to get up and see how something works.

Seminar Rooms

Seminar and lecture rooms are located in the Connolly Buildings and Muskerry Villas.

Students of the Department of Theatre have access to rehearsal spaces across the Connolly Complex as well as seminar rooms – please liaise with your year head and/or Aoife Murphy to book rehearsal spaces as required.

6. Staff

Core Teaching Staff

Yvon Bonenfant MA, DipP, PhD (Senior Lecturer, Head of Department) is a researcher-creator. He explores the tactile qualities of the human voice and the ways that materials perform. He investigates how voice and touch invite us into contact with difference and otherness; and since 2012 has collaborated with voice and speech scientists and engineers. He has held awards and grants from the Wellcome Trust, Arts Council England, AHRC, among others; and published, presented, and collaborated widely. His vibrating, colour-shifting voice-orbs *We Wink, We Wink, Our Voices Blink* and child-focused work *The Voice Trunk* reached more than 100K users last year.

Dr. Bernadette Cronin BA MA PhD HDipEd, Dip Trans (lol) (Lecturer) is an actor and theatre practitioner-researcher. She holds a PhD in European postdramatic theatre from the University of Exeter and an Acting Diploma from LAMDA. She is also an accredited Linklater voice teacher and a certified teacher of yoga. Her teaching and research focus in the main on the theory and practice of adaptation, voice and movement, and twentieth century European dramatic literature. She is a founder member of GAITKRASH theatre company, an interdisciplinary performance group.

Prof. Jools Gilson is Professor of Creative Practice at UCC, based in the Department of Theatre. She is Head of the School of Music & Theatre, and also leads Creative Practice (Theatre, Dance, Music, Film, Creative Writing and Digital Arts etc.) at UCC. She is a choreographer, writer and performer, and also makes creative work for broadcast radio.

Dr. Marie Kelly MA, PhD (Lecturer) worked at the Abbey Theatre from 1993 to 2007 where she was a member of the management and creative team, working firstly as Executive Assistant to the Artistic Director and subsequently as Casting Director. During her time at the theatre, she worked on over 180 theatre productions for the Abbey's main stage, its studio (the Peacock Theatre), touring productions, outreach and literary events. She has an MA in Modern Drama and Performance (2005) and a PhD in Drama Studies from University College Dublin (2011). Marie is Vice-President of the Irish Society for Theatre Research and a member of the board of Everyman Theatre, Cork.

Dr. Róisín O'Gorman BA, MA, PhD (Lecturer) Róisín's theatre work in Ireland and the United States primarily focussed in directing and devising/dramaturgy. She has a broad interdisciplinary background including feminism, visual culture, and politics focussing on questions of embodiment in cultures and performance. She is also a certified Somatic Movement Educator in BMC (Body-Mind Centring) see: <https://bmcassociation.org/>

Prof. Manfred Schewe: Prof. Schewe's teaching and interdisciplinary research activities focus on Applied Drama and Theatre, especially on performative approaches to Language, Literature and Culture, and are closely linked to UCC's SCENARIO PROJECT (<http://www.ucc.ie/en/scenario>) consisting of a peer-reviewed journal, book series and

a forum for conferences and symposia. Further details at: <http://research.ucc.ie/profiles/A016/mschewe/>

Fionn Woodhouse MRes (Lecturer) is a director, producer and facilitator of drama/theatre with particular interest in youth participation and learning through practice. Fionn is an active educational drama practitioner, having trained and worked with Graffiti Educational Theatre Company for over 14 years. He is a current board member of Youth Theatre Ireland and a founder member of With an F Productions. Further details at <http://research.ucc.ie/profiles/A027/fionnwoodhouse>

Visiting Staff

Deirdre Dwyer BA, MA (Guest Lecturer) designs Sets and Costumes for theatre, opera, dance and film and also directs and adapts her own work for young audiences. She trained in University College Cork (BA Drama and Theatre Studies and English) and at the Royal Welsh College of Music and Drama, Cardiff (MA in Theatre Design). She participated, as the Designer, in Rough Magic SEEDS3 and was awarded the first Pat Murray Bursary in 2009. She is a member of BrokenCrow's Theatre Ensemble for whom she has directed her own adaptation of Francis Hodgson Burnett's *The Secret Garden*. She is a founder member of ISSSD (Irish Society of Stage and Screen Designers). www.deirdredwyer.com

Susanne Leutenegger (Evening course facilitator) is Swiss-born and has lived in Cork for 25 years. She is a certified *Feldenkrais Practitioner* who trained at the International Feldenkrais Centre in Sussex (GB) from 2008-12 and, since completion of her training, has been continually teaching the Feldenkrais Method (classes, workshops, individual lessons) in Cork and also abroad. She has studied in person with renowned Feldenkrais trainers, including Jeremy Krauss, Anat Baniel, Chava Shelhav, Garet Newell, Jerry Karzen, Carl Ginsburg and many more. www.feldenkraiscork.com

Julie O'Leary BA, MLitt (Guest Lecturer) is a Theatre Facilitator and Director, specialising in work that is made for and with young people. Julie trained at University College Cork (BA Drama and Theatre Studies and English), Adam Smith College, Fife (Higher Diploma in Physical Theatre Practice) and University of Glasgow (MLitt Theatre Practices). Applied Theatre and Physical Theatre are at the core of her practice and she has worked as a facilitator and director for a range of companies both nationally and internationally, including Graffiti Theatre Company, (Cork) The Royal Lyceum Theatre Company, (Edinburgh), The Citizen's Theatre (Glasgow) and The Abbey (Dublin).

Dr. Edel Semple is the co-editor of *Staged Transgression in Shakespeare's England* (Palgrave, 2013) and she has recently written on prostitution in Elizabethan and Jacobean drama, the critical history of *The Spanish Tragedy*, early modern travel literature, and Shakespeare on film. She received her PhD from UCD in 2011 for a thesis on early modern representations of whoredom. During her studies, Edel held an IRC postgraduate scholarship. Edel has presented her research on early modern literature, gender studies, and adaptations and appropriations of Shakespeare across Ireland, the UK, Europe, and Canada. Edel was previously a Teaching Fellow in UCD's School of English, Drama and Film, and a Module Coordinator in Oscail (DCU).

Contact: e.semple@ucc.ie

Part-time Lecturers / Graduate Students

These part-time lecturers contribute to teaching in Theatre alongside their graduate studies, and are a much-valued resource within the department:

Leslie Burton MRes, BA, (p.t. Lecturer/PhD student) is a puppeteer, performer, and theatre-maker. She has trained, performed, and taught in Ireland, the UK, the Czech Republic, Canada, and the USA. Her work has been produced in Cork in Corcadorca's SHOW Festival as well as the Cork Puppetry Festival and the Spirit of Folk Festival. In 2015 and 2016, she co-organized the UCC Perforum Conference, and she co-organized the Broken Puppet Symposium as part of the Cork Puppetry Festival 2017. She was awarded a scholarship by the Irish Research Council in 2015 to continue and expand her studies in material theatre practice.

Contact: leslie.burton@gmail.com

Thomas Kibbe BA, MA, (p.t. Lecturer/PhD student) has studied with the American Master acting teachers, Sanford Meisner, Stella Adler and Lee Strasberg. He has been an acting teacher for 35 years. He has coached actors on to win Oscars and Tony awards. He was the Artistic Director of the Court Theatre in Los Angeles for twenty years. He acted as casting director for such producers as Michael Douglas. He has produced and directed theatre in Los Angeles, New York, London and Dublin. He recently completed an internship at New York's Lincoln Center.

Contact: tomkibbe1@gmail.com

Patricia Klich, (p.t. Lecturer/PhD student) is an artist, mainly working in the field of visual and performative arts. In her work, Patricia references personal human experiences, psychology and image representation, often through the exploration of European history. She is interested in the power of the moving image as an illuminating mechanism of meaning in language. By working with mixed media, she creates her own visual language. Construction, reconfiguration and experimentation are elements that can be found throughout Patricia's body of work. She poses questions rather than seeks answers in the creation of a dialogue between her work and the viewer.

Contact: patriciaklich@gmail.com

Inma Pavon MA (p.t. Lecturer/PhD student) is a Choreographer/Dancer from Spain. She recently worked with Performance Artist Amanda Coogan at *I'll sing you a song from around the town* (Dublin). She was granted an Arts Participation Award by The Arts Council of Ireland. She was invited choreographer at CSN Dance Course, Cork Youth Ballet Co., Cork School of Dance, Lucy French School of Dance, Certificate for Contemporary Living Course (UCC). Her collaborative work expands from Amanda Coogan, Gracie May Marshall, Mick O'Shea, Carlyne Collier, Dorone Paris, Sara Wentworth, Helle Helsner, Andrea Bonino, Celina Muldoon, Patricia Klich, Paula Larkin and Danny Mc Carthy among many other artists.

Contact: inmapavon38@gmail.com /0214904129

Scotty Walsh BA, MPA, MFA (p.t. Lecturer/PhD student) is a motivational speaker, personal development consultant, presentation coach, and actor. He has headlined at

the National Circus Festival of Ireland, performed for Boeing, and Heineken, and consulted for Microsoft and the BBC. He holds an MFA in Physical Theatre and an MPA in Strategic Public Policy. He is a certified instructor of the Elemental Body Alignment System, a former circus instructor at the School of Acrobatics and New Circus, and a first prize winner at the 2015 UCC Doctoral Showcase. He is conducting PhD research on the psychology and performativity of telepathy.

Contact: scotty.walsh@dellarte.it

Contact Information

Admin:

Aoife Murphy
Administrator

theatre@ucc.ie /021 4904229

Teaching Staff:

Yvon Bonenfant
Head of Department

yvon.bonenfant@ucc.ie /021 4904339

Dr. Bernadette Cronin
Lecturer

b.cronin@ucc.ie /021 4904070

Prof. Jools Gilson
Head of School

jgilson@ucc.ie /021 4904362/4538

Dr. Marie Kelly
Lecturer

kelly.marie@ucc.ie /021 4904360

Dr. Róisín O’Gorman
Lecturer

r.ogorman@ucc.ie /021 4904364

Fionn Woodhouse
Lecturer

fionn.woodhouse@ucc.ie /021 4904359

**‘Venturing out of your comfort zone may be dangerous, yet do it anyways
because our ability to grow is directly proportional to an ability to entertain
the uncomfortable’**

Twyla Tharp

7. Books

Books

Each course instructor will provide a list of required and recommended reading. Where possible a copy of the required text will be on reserve in the library. However, we strongly recommend that you buy your own copy. We endeavour to keep costs of core texts to a minimum and to use key texts across the curriculum. You are expected to read assigned material before class and to bring your copy to class with you.

The Library

Contact:

For general queries:
Arts & Humanities Desk Q+3:
Tel. 021 4902188
<http://booleweb.ucc.ie/>

Subject Liaison Librarian: Claire O'Brien (Arts & Multimedia Librarian)
Location: Boole Q+3
Email: claire.obrien@ucc.ie
Phone: 021 4902984

Library Website:

All of the basic information that you need about the Library is on the Library website:
<http://booleweb.ucc.ie/>

N.B. See the Library's Drama & Theatre Subject Portal. Look under 'Subject Portals'.
<https://libguides.ucc.ie/theatre>

Please Note:

All Theatre/UCC students have access to the Routledge Performance Archive – this is a digital archive of resources from performance practitioners including but not limited to interviews, masterclasses, critical commentary, productions, workshops, documentaries, etc. Students are encouraged to take advantage of this resource:
<https://www.routledgeperformancearchive.com>

See also:

- 'Study & Research Help': for help with literature searching, Endnote, evaluating your information sources, etc.
- 'How do I?' for information on borrowing, 'My Library Account' (PIN) , printing, photocopying, group research rooms, laptops in the Library, etc.
- 'Search the Library' to access the Library Catalogue, Journal Portal and Databases A-Z.

8. Guidelines for new students

Writing Guidelines

Please note that these guidelines are brief and general. See your instructor for specific assignment guidelines and requirements.

Writing an Essay:

1. Relevance: Answer the specific **question** which you have chosen.

Do not include biographies of the writers, histories of the period or paraphrases of the plot unless these relate **directly** to the question.

Assume that the reader (the person marking your essay) is familiar with the text about which you are writing (but don't use this as an excuse for not supporting your arguments with appropriately referenced quotations from the key texts)

1. Structure:

In the **introduction**:

State your main argument.

Pose a question which you intend to answer.

Give a short quotation which will strike the keynote for your essay.

Give your reasons for focusing on certain aspects of the topic.

In the **main body** of the essay:

Place your main points in a clear logical order.

Use a new paragraph for each main point.

Ensure that each paragraph connects with the preceding one.

Illustrate your main argument with brief quotations or specific references to the text(s) you are discussing.

In your **conclusion**:

Briefly summarise the points you have made in the main body of your essay. You might do this by reference to your introduction.

In all essays, you are required to read and refer to secondary critical sources. If you do not acknowledge any sources you have drawn on whilst researching and writing an essay you may leave yourself open to the charge of **plagiarism (see next page)**.

Writing a Journal and Documentation

Writing a journal and/or documentation is slightly less structured than an essay but it is important to bear in mind the following points.

- Base your journal on your own notes from class and develop those notes.

- Don't merely repeat what was done and said in class but articulate what your understanding of the work is and be able to critique it.
- Compare the work done in class to reading that you have done and to productions you have seen. Refer to other theorists and/or practitioners.
- Play with other forms of illustration such as photos, artwork etc. How are these forms able to better express what you are saying?
- Summarise the work that you have done over the course and detail points of departure and significance. You may want to articulate where this work could take you in the future.
- Still be aware of plagiarism and reference all sources.
- Remember a journal is something that is there for you to refer to in the future.

Portfolio

A portfolio is essentially a representation, an informed and well-organized selection of your documentation that contains edited highlights of your work. Entries are clearly labelled and referenced throughout.

Presentations

Some courses ask you to give a presentation to the group as part of your assessment. This may be done individually or in a group, depending on what the class tutor demands. This is sometimes a separate mark from the continuous assessment mark. The presentation may be research that you have done in a particular field of drama, or it may be a presentation of creative work. It is possible, at times, to be a combination of the two. In research projects it is again important to reference all sources.

UCC Resources for Education (<http://red.ucc.ie/>) provides an excellent source for guidance on essay writing, critical thinking, researching, reading and note taking.

Blackboard & Web-based teaching and learning

Some classes may use **Blackboard** or other web-based applications or discussion groups to share materials or use hold discussion beyond the class room. You may also be asked to respond to reading on Blackboard before class or post a response to a class assignment or field trip or to submit assignments via Blackboard.

For the student guide to Blackboard see: <https://blackboard.ucc.ie/#>

Plagiarism

Plagiarism is the presentation of someone else's work as your own. It is listed under "**Cheating**" in the UCC Regulations, and defined as "**a significant amount of unacknowledged copying**". It attracts serious penalties, set out at the end of this section.

How To Avoid Plagiarism

Part of your work as a Theatre student is to read the critical discussions written by others and published in books and articles, and on the Internet. When you come to write your own essays, however, you must learn how to acknowledge the influence these sources have on your own thinking, while at the same time making sure that what *you* write will be your own. In a university essay it is essential that you distinguish between your own ideas and insights, and those of others. *Never attempt to pass off the ideas of others as your own.* It is your responsibility to have read this section on plagiarism and made sure that you follow: the Department does not accept claims of ignorance or of not having understood about plagiarism.

Here is a suggestion about how to use your secondary reading properly when putting together your essays.

When you read a critical essay, or a website discussion of a text, and you take notes from it ensure you keep your own drafts distinct from those notes by a simple technique such as putting the notes in square brackets, or in quotation marks.

Students should acquaint themselves with UCC's guidelines on <https://learningresources.ie/red/notes/>

You must provide full references for your sources when writing an essay, whether this is an internet address, a book, or a journal article, and of the page-number in that source. There are many types of sources, including film, journals, and web-based materials. There are also software programmes such as EndNote or Zotero (which is a free open-source programme) which can assist you in collating your research materials and can help you change formats as necessary.

Students may use the **MLA or Harvard** system of referencing. However, you must adhere consistently to your choice of system throughout your written work.

The following useful guides are available via UCC Library:

MLA Handbook for Writers of Research Papers (MLA, 2009)

Heath, Marilyn, *MLA Made Easy* (Libraries Unlimited, 2010)

Neville, Colin, *The Complete Guide to Referencing and Avoiding Plagiarism* (Open University Press, 2010)

A useful guidebook on grammar and punctuation:

Strunk, W. and E. B. White, *The Elements of Style* (Allyn and Bacon, 1979)

If you write about a specific performance you must credit this source by referencing (name of play, theatre, month and year of production) within the text of your essay. In addition to this you must list full production details (i.e. name of director, designer, cast

etc.) under 'Works Cited'. If you use a photograph you must credit the photographer if known; this includes photographs taken of your own work by yourself or your colleagues. (In addition the distribution of such images via Facebook or other media without credits may constitute a breach of copyright).

Finally, be aware it is not acceptable to hand in an essay consisting largely of quotations from critics, even if you have acknowledged them correctly. Your essay must be your response to the text and the question or essay-title you have chosen.

Penalties for Plagiarism

An essay which contains a significant amount of plagiarism may attract zero marks. Students may not repeat this essay, but may still make up the required total of five essays by submitting an essay on one of the subsequent topics, up to the final Plagiarism in the end-of-year examinations is also banned by the Regulations, and subject to severe penalties (see Regulations, UCC website: <http://www.ucc.ie>)

How to Submit Essays

All essays must be submitted **in duplicate** to the administration office by the assigned due dates and times. You must sign in your essay and be given a date stamped receipt by the administrator. ALL essays must be TYPED in 12pt standard font and double-spaced and 1" margins.

Before submitting an assignment, you must complete an **ESSAY SUBMISSION FORM (all sections of the form, top to bottom, must be completed)**. *An example is shown at the rear of this handbook and colour copies are available throughout the year from the admin office on the ground floor in Muskerry Villas.* Attach the form to the assignment with a stapler and detach the bottom of the form - make sure you have filled in this section and stamped it – this is your receipt and proof of submission.

Generally, assessments should be submitted no later than **4.30pm** on the due date set by your module coordinator. There is an **Assessment Submission Box** located on the ground floor in Muskerry Villas (beside the stairs) for work being submitted outside of Admin office opening times.

Some tutors may ask you to submit one version of your essay electronically, but it should still follow all of the above requirements.

Late submissions

Penalties

Where work is submitted up to and including 7 days late, 10% of the total marks available shall be deducted from the mark achieved. Where work is submitted up to and including 14 days late, 20% of the total marks available shall be deducted from the mark achieved. Work submitted 15 days late or more shall not be accepted.

Marking System

Grading Scale (Performance):

- 1h: 70-100. Excellent work that demonstrates an exceptionally high quality of research and execution appropriate to the task. The selection of materials, style of presentation, and quality of performance are all exemplary as is the management of performance dynamics and the quality of ensemble. Work at the very high end of the First Honours scale would be expected to show exceptional elements of originality, independence of thought or creativity of response to the task in hand (in addition to meeting the other criteria mentioned).
- 2h1: 60-69. Very good work that demonstrates a high quality of research and execution appropriate to the task. The selection of materials, style of presentation, and quality of performance are all of a high standard as is the management of performance dynamics and the quality of ensemble. There may well be excellent aspects of the work, as well as weaker areas, but overall this is work of a very good standard.
- 2h2: 50-59 Good work with evidence of suitable research. The performance demonstrates a sound understanding and use of the skills and concepts necessary for the task. The selection and organisation of materials, management of group dynamics, etc. is competent but lacks the effectiveness of the higher grades.
- 3h: 40-49 Satisfactory work which demonstrates a sound understanding of the task but lacks some clarity of organisation and/or execution. Work in this category may show poor choice of material, weak management of performance dynamics, poor ensemble etc. On the whole, however, the performance is of a satisfactory standard.
- F: 0-39 Fail. The work demonstrates insufficient research and planning. The selection and organisation of materials is inadequate as is the management of performance dynamics. The overall response to the task through performance is inadequate.

Grading Scale (Written):

- 1h: 70-100. Excellent work that demonstrates an exceptionally high quality of research and execution appropriate to the task. The articulation of the argument, the selection of evidence, and the quality of writing are all exemplary, as is the standard of referencing. Work at the very high end of the First Honours scale would be expected to show exceptional elements of originality, independence of thought or creativity of response to the task in hand (in addition to meeting the other criteria mentioned).

- 2h1: 60-69. Very good work that demonstrates a high quality of research and execution appropriate to the task. The articulation of the argument, the selection of evidence, and the quality of writing are all of a high standard as is the referencing. There may well be excellent aspects of the work, as well as weaker areas, but overall this is work of a very good standard.
- 2h2: 50-59 Good work with evidence of suitable research. The work demonstrates a sound understanding and use of the concepts and issues necessary for the task. The articulation of the argument, the selection of evidence, and the quality of the writing are all competent but lack the effectiveness of the higher grades.
- 3h: 40-49 Satisfactory work which demonstrates a sound understanding of the task but lacks some clarity of organisation and/or execution. Work in this category may show a poor choice of issues and concepts. The articulation of the argument, the selection of evidence, and the quality of writing may have unsatisfactory elements. On the whole, however, the performance is of a satisfactory standard.
- F: 0-39 Fail. The work demonstrates insufficient research and planning. The selection and organisation of materials is inadequate as is the overall argument. The work may also be inadequately referenced, of insufficient length or poorly presented..

Please note: These grading scales provide only a general guideline. Individual assessments will have their own specific requirements and criteria. Ensure that you discuss the criteria for each assessment task with your assessing tutor.

Whilst the First Honours grade goes from 70 to 100, in practice we use a marking range up to 80 or 85. Only in the most unusual and exceptional cases would a mark over 85 be awarded. This is common in arts and humanities subjects

9. Codes of Practice

The practice of drama and theatre requires that we all (staff and students alike) respect and mind each other's work and the space that it takes place in. Theatre is a collective experience and we have to rely on each other all of the time. We are all responsible for the creation of a positive working atmosphere. These codes of practice are guidelines in helping to create and sustain that environment. These are codes of good practice and professionalism, concerned with respect for other people, their efforts, and their work, together with concern for everybody's health and safety.

Students Contact and Course Details

All students must fill out a Student Fiche which provides staff of the Department of Theatre with contact information, emergency contact details and students' course module selections. This information is filed by the Theatre Administrator and only staff of the department have access to same. Please fill out the form supplied by the Theatre Administrator on the first day of term.

Attendance

You are required to attend **all** classes (lectures, seminars, tutorials, rehearsal, study session, field trips, guest lectures etc.). **100% attendance is mandatory.** Failure to do so must be documented (i.e. medical cert or equivalent, submitted to admin office as soon as possible on returning to course). Please see sample Student Absence Form in Section 11.

NOTE: Students must demonstrate a minimum satisfactory performance in the continuous assessment component of each module by attending the practical sessions at the time and date scheduled, undertaking the final performance / sharing / essay and submitting required documentation for 80% of the class sessions. Students not meeting this requirement will be debarred from the examination in the module and from the Autumn Supplemental Examination in the module.

Under special circumstances, a member of staff may give a student permission to be absent from class without penalty. Examples of such circumstances would be:

- Medical conditions including mental health issues (provided they are covered by medical certificate);
- personal or family bereavement or crisis (evidence from a GP or other person may be required);
- absence arising from official representation of the university at events elsewhere.

If you are experiencing difficulties, it is vital that you contact the staff member/s concerned and discuss the situation with them. In the case of prolonged or recurrent illness, it is important that you keep the Head of the Department fully informed. Bear in mind that staff will do their best to assist you to complete the course but must also respect the course requirements and the rights of other students to be treated equitably. Feel free to approach staff in confidence for information, advice, or referral to the appropriate College services.

Travel and Timekeeping

- Allow enough time for your journey and be on time for classes.
- Be aware that arriving late may compromise your own work and that of the group.
- Keep tutors informed of any unavoidable delays

We are aware that there are timetabling issues which mean that people may be arriving a few minutes after the scheduled start time and may also require people to leave before the scheduled end of a class. This places extra responsibility on you to be in the session as soon as you can and to enter the room causing as little disruption as possible. If you have to leave before the end of a class please negotiate an appropriate time to leave with your tutor.

Clothing and Jewellery

- Wear comfortable, non-restrictive, clothing for all practical classes (not your everyday clothing). We **strongly recommend** that students bring sweat pants/t-shirts to change into for practical classes as well as a pair of basic plimsolls or jazz shoes.
- Remove all jewellery, watches, etc. during practical classes.
- Do not wear belts with metal buckles.
- Outdoor shoes must be removed when entering the Theatre Lab (S4) or the Granary Studio.
- If there is any reason why you may not work in bare feet, please discuss it with your tutor.

Mobile Phones

- Mobile phones must be turned off *before* coming into class or rehearsals.
- No phone calls may be made or taken during these periods.

Aggressive or Violent Behaviour

- Anyone who acts violently towards another member of the group (staff or student) will be liable to immediate disciplinary action.
- Anyone whose behaviour constitutes harassment of a member of the group (staff or student) will be liable to immediate disciplinary action.
- Anyone who verbally abuses another member of the group, (staff or student), or who behaves in a verbally aggressive manner may be liable to immediate disciplinary action.
- Make a commitment to practise non-violent communication, especially in times of conflict and/or stress.

Sexual or Racial Harassment

- All members of the community have the right to determine their own sexuality and sexual orientation, free from any kind of prejudice or pressure.
- Any kind of sexual or racial harassment is unacceptable behaviour and anyone who engages in such behaviour will be liable to immediate disciplinary action.

Physical Contact

- Physical contact is an essential part of theatre practice.
- All contact must be respectful and focused for the sake of the work.
- Let your partner know clearly if you feel uncomfortable with some contact between you. We all have different needs and unless you let others know they may be unaware that they are causing you discomfort.
- Repeated disrespect for other people's boundaries will not be tolerated and may be grounds for dismissal from the course.

Communication

- Direct and open communication is a key to successful learning.
- Allow time for all members of the group to be heard.
- Maintain an atmosphere of respect for other people's views and ideas.
- Avoid destructive gossip and side talk.
- If you have an issue to clear up first address the person(s) concerned (whether staff or student).
- If you need assistance see your module tutor in the first instance. You may also discuss the matter with your year tutor or the course director, as appropriate.
- Please ensure that you have an active email account which you check regularly. Email is a primary form of communication in the department.

Confidentiality

- Any personal material that emerges in the process of the work is confidential and not to be shared with others.
- It will be usual to document practical classes, rehearsals and performances using video and photography. These images are not to be distributed whether via Social Media or other means without permission of the person or persons concerned. The distribution of such visual material without permission may constitute harassment or bullying.
- UCC/Theatre may occasionally use images/video taken during rehearsal or performance for promotional or other purposes. Please inform your year head in advance if this is an issue

Housekeeping

- Ensure that all spaces are left clean and tidy for the next class or rehearsal.
- If possible leave the space in a better state than it was in when you arrived.
- Ensure that all rubbish is placed in the available bins or removed from the space.
- No food or drink is permitted in the Theatre Lab or the Granary Studio under normal circumstances. An exception is bottled water with a sports-style sealable cap.

Health and Safety

- Each person is responsible for his or her own safety.
- Explore and extend your limits but avoid unnecessary risk.
- However 'easy' the exercise, pay attention to danger signs.
- It's your body; take care of it.

- Alert tutors and/or peers to any injuries, however slight, that may affect your participation.
- Do not indulge in actions that may involve unnecessary risk for others: be aware of the potential consequences of your actions.
- We are all responsible for maintaining a safe and supportive working environment.
- Do not use theatre equipment unless you are both competent and authorized to do so.
- Be aware of where objects in the theatre space may pose a risk of injury to yourself or others.
- If you notice something in a dangerous place, move it if it is safe to do so, or get assistance if not.
- All entrances, exits, and corridors should be kept clear at all times.

UCC Dramat

- Participation in Dramat productions cannot be accepted as an excuse for lateness for class or of coursework submission.
- If you are considering taking part in a Dramat production ensure beforehand that it will not conflict with your CK112 commitments.
- Participation in Dramat productions during a term when you have an assigned production project in CK112 is prohibited unless a discretionary exemption has been arranged.

Classroom environment and conditions

As theatre demands group collaboration it is essential that each member of the group endeavours to foster an open, communicative and positive atmosphere. If something is bothering you please address it immediately as most issues are easily and quickly resolved if dealt with immediately. If anything in the classroom environment (physically or otherwise) is impeding your work or your ability to work please bring that to our immediate attention.

Special Conditions

Please inform us as soon as possible if you have a condition that might prevent you from participating fully in class. If you have any difficulty in performing any task, or if you have any concerns, it is possible to observe and discuss/develop alternative future options. If anything arises in the course of a class or over the term that is affecting your work or your ability to work please inform the tutor as soon as possible. If there is anything in the class that you have questions or concerns about again, please speak to the tutor as soon as possible.

Resources:

UCC Counselling & Development, Ardpatrik, College Road. Tel. 021 490 3565;

<http://www.ucc.ie/en/studentcounselling/>

Open: 9.30 a.m. to 1.00 p.m. and 2.15 p.m. to 4.15 p.m.

Chaplaincy:

Iona House, College Road, 021 490 2459

Samaritans Tel: 1850 609 090 Or email online at:

<http://www.corksamaritans.ie/contact/>

10. Student Support Services

UCC offers a wide array of useful support services. The Theatre department strives to create a supportive and co-operative atmosphere. An awareness of our own needs and those of others is a key element in fostering this environment.

Course-coordinators are available to assist students with any course related issues or if students run into difficulties coping with university life. If your course co-ordinator is unable to assist you directly, she or he may be able to point you towards the appropriate support person in UCC.

For more information on UCC student support services:

<http://www.ucc.ie/en/CurrentStudents/>

There are a range of student support services available in UCC, contact points are listed below:

Contact your ULink Peer Support Leader:

<http://www.ucc.ie/en/pass/supportleaders/>

UCC student support: <http://www.ucc.ie/en/studentexperience/supports/>

UCC Please talk: <http://pleasetalk.ie/ucc/>

Disability Support Office

Tel: 021 490 2985

Email: dssinfo@ucc.ie

Website: <http://www.ucc.ie/dss>

Student Budgetary Advisor

Email: studentbudgetingadvice@ucc.ie

<http://www.ucc.ie/en/studentbudget/>

Location: 1st Floor, 1-2 Brighton Villas (opposite Castlewhite apartments), UCC, Western Road, Cork

First Year Experience Co-ordinator: Nóirín Deady,

Admissions Office, West Wing, UCC

Tel: 021 490 2780

Email: n.deady@ucc.ie

Website: <http://www.ucc.ie/en/study/undergrad/orientation/first-year/>

Mature Students Office

T: 353(0)21 490 1873

E: mso@ucc.ie

<http://www.ucc.ie/en/mature//>

11. Student Absence Form

See UCC attendance policy here:

(see: <https://www.ucc.ie/calendar/general/info014j.htm#>)

Additionally, at department level please note:

While classes are conducted on the premise that regular attendance is expected, we recognize certain activities, events, and circumstances as legitimate and unavoidable reasons for absence from class (for example, illness and injury, disability-related concerns, death in the immediate family, academic field trips, and participation in an approved concert or athletic event or other university business).

Students are responsible for

1. Informing lecturer as soon as possible in writing (via email).
2. On returning to the course, to make up missing work for the class in a timely appropriate manner.
3. They must also submit absence form and any supporting documents (medical cert, letter of participation, etc.) to the administration office within 3 days of return to the course.

Lecturers will work with students to facilitate a student's return to the classroom and advise on how best to catch up on missing work and assignments. Lecturers will work to provide alternative assignments where appropriate if student has for example missed an in-class project or group work, however this will be reviewed on a case-by-case basis.

It is important to communicate with your lecturer or year coordinator throughout any absence period. It can be extra difficult to try to make up missing work along with dealing with whatever issue caused absence in the first place. Staying in touch with lecturers about work load and finding workable solutions is important so that the situation can be easily and openly resolved.

Sample Student Absence Form

Students: Please fill out the form and meet with your lecturer as appropriate

Name: _____ Student No. _____

Year: _____ Module(s) affected:

Names of

lecturer(s): _____

Date of Absence: _____

Reason for absence: _____

Document attached: _____

12. Essay Submission Form [SAMPLE COPY]

DEPARTMENT OF THEATRE – ESSAY SUBMISSION FORM

Students please complete ALL SECTIONS of this form before submitting your essay(s) to the
Admin Office – Room G.03 Muskerry Villas

SEMESTER 1 ACADEMIC YEAR 2018/19

SEMESTER 2 ACADEMIC YEAR 2018/19

Name as per ID Card

Student Number Module Code

Lecturer

Late - Yes or No: Extension – Yes or No

Plagiarism is using other people's ideas and words without clearly acknowledging the source of the information. To avoid plagiarism, you must give credit whenever you use another person's idea, opinion or theory; any facts, statistics, graphs, drawings, any pieces of information that are not common knowledge; quotations of another person's actual spoken or written words; paraphrase of another person's spoken or written words, or information downloaded from the internet.

As per departmental policy, any piece of work which has been plagiarised will incur severe penalties and may result in a student failing the course.

I acknowledge that I have read the above statement, that I have followed the Writing guidelines outlined in the Student Handbook and that this essay represents my own ideas and work.

Signed: Dated

Department of Theatre – Essay Submission [Office Receipt]

Name as per ID Card

Student Number Module Code

Lecturer

Signed on behalf of the Department of Theatre

Department of Theatre – Essay Submission [Student Receipt]

Name as per ID Card

Student Number Module Code

Lecturer No of Essays